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2.1 Name the play and playwright of the South African play you have studied this year. (2) 2.2

Can the play you have studied be seen as Agitprop Theatre?

Motivate your answer by referring to the play that you have studied. (5) 2.3 Describe the performance

space in which you will stage a production of the play you have studied, in a short paragraph.

GRADE 11 NOVEMBER 2013
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that the page numbers for these
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New Theatre Quarterly provides a
valuable international forum

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where theatrical scholarship and practice can meet, and where prevailing dramatic assumptions can be subjected to vigorous critical questioning. It shows that theatre history has a contemporary relevance.

The story of an academic discipline is usually conveyed in grand movements and long spans, but it can also be told through the lives of individual scholars, through the development of specialties, through the creation and change of departments, and through the formation and transformation of organizations. Using twelve histories of micro-dimensions of communication studies, this volume shows how sometimes

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small decisions, single scholars, individual departments, and marginalized voices can have dramatic roles in the history and future of an academic discipline. As a compilation of micro-histories with macro-lessons this volume stands alone in communication studies. Read as a companion to *A Century of Communication Studies*, the National Communication Association's centennial volume, it offers rich detail, missing links, and local narratives that fully flesh out the discipline. In either case, no education in communication studies is complete without an understanding of the themes, challenges, and triumphs embodied by the twelve micro-

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histories offered in this book. This book was originally published as two special issues of Review of Communication.

Norman Bel Geddes has long been considered the 'founder' of American industrial design. During his long career he worked on everything from theatre design, world fairs and cars to houses and product and packaging design. Nicolas P. Maffei's magisterial biography draws on original material from the archive at the Harry Ransom Center, University of Texas at Austin, and places Bel Geddes' work within the fast-changing cultural and intellectual contexts of his time. Maffei shows how Bel Geddes' futuristic but pragmatic

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style – his notion of 'practical vision' – was central to his work, and highly influential on the professional practice of American industrial design in general.

Often operating outside the bounds of theater buildings, applied theater involves the practice of theater in communities, social institutions, and with marginalized groups. In this study, Thompson (drama, Manchester U., UK) examines various programs (mainly in prisons and development settings) to assess the claims that applied theater can bring a

Based on years of research as well as interviews conducted with Circle in the Square's major

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contributing artists, this book records the entire history of this distinguished theatre from its nightclub origins to its current status as a Tony Award-winning Broadway institution. Over the course of seven decades, Circle in the Square theatre profoundly changed ideas of what American theatre could be. Founded by Theodore Mann and Jose Quintero in an abandoned Off-Broadway nightclub just after WWII, it was a catalyst for the Off-Broadway movement. The building had a unique arena-shaped performance space that became Circle in the Square theatre, New York's first Off-Broadway arena stage and currently Broadway's only arena stage. The theatre was precedent-setting in many other

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regards, including operating as a non-profit, contracting with trade unions, establishing a school, and serving as a home for blacklisted artists. It sparked a resurgence of interest in playwright Eugene O'Neill's canon, and was famous for landmark revivals and American premieres of his plays. The theatre also fostered the careers of such luminaries as Geraldine Page, Colleen Dewhurst, George C. Scott, Jason Robards, James Earl Jones, Cecily Tyson, Dustin Hoffman, Irene Papas, Alan Arkin, Philip Bosco, Al Pacino, Amy Irving, Pamela Payton-Wright, Vanessa Redgrave, Julie Christie, John Malkovich, Lynn Redgrave, and Annette Bening.

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This special bundle contains seven books that detail Canada's long and storied history in the performing arts. We learn about Canada's early Hollywood celebrity movie stars; Canadians' vast contributions to successful international stage musicals; the story of The Grand, a famous theatre in London, Ontario; reminiscences from the early days of radio; the history of the renowned Stratford Festival; and a lavish history of the famous National Ballet of Canada. Canada's performing artists blossomed in the twentieth century, and you can learn all about it here. Includes Broadway North Let's Go to The Grand! Once Upon a Time in Paradise Passion to Dance Sky Train

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Romancing the Bard Stardust and Shadows

Artists especially from dance and performance art as well as opera are involved to an increasing degree in the transfer between different media, not only in their productions but also the events, materials, and documents that surround them. At the same time, the focus on that which remains has become central to any discussion of performance.

Performing Arts in Transition explores what takes place in the moments of transition from one medium to another, and from the live performance to that which "survives" it. Case studies from a broad range of interdisciplinary scholars address phenomena

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such as: The dynamics of transfer between the performing and visual arts. The philosophy and terminologies of transitioning between media. Narratives and counternarratives in historical recreations. The status of chronology and the document in art scholarship. This is an essential contribution to a vibrant, multidisciplinary and international field of research emerging at the intersections of performance, visual arts, and media studies.

From the swooping concrete vaults of the TWA Terminal at JFK Airport to the 630-foot-tall Gateway Arch in St. Louis, the iconic designs of Eero Saarinen (1910-1961) captured the

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aspirations and values of mid-20th-century America. Potent expressions of national power, these and other Saarinen-designed structures--including the GM Technical Center, Dulles International Airport, and John Deere headquarters--helped create the international image of the United States in the decades following World War II. "Eero Saarinen: Shaping the Future" offers a new and wide-ranging look at the entire scope of Saarinen's career. This is the first book on Saarinen to incorporate significant research and materials from the newly available archives of his office, and includes the most complete portfolio of Saarinen's projects to date--a chronological survey of more than

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100 built and unbuilt works, previously unpublished photographs, plans, and working drawings. Lavishly illustrated, this major study shows how Saarinen gave his structures an expressive dimension and helped introduce modern architecture to the mainstream of American practice. In his search for a richer and more varied modern architecture, Saarinen become one of the most prolific and controversial practitioners of his time. Exhibition schedule: Helsinki Kunsthalle, Finland (October 6---December 6, 2006) Centre International pour la Ville, l'Architecture et le Paysage (CIVA), Brussels (Spring 2007) National Building Museum, Washington, D.C. (Winter / Spring 2008) Additional venues to be

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determined

This groundbreaking account of postwar American art traces the profound influence of Antonin Artaud. Proposing an original reassessment of art from the 1950s to the 1970s, *No More Masterpieces* reveals how artistic practice in postwar America was profoundly shaped by the work of the rebellious French poet and dramatist Antonin Artaud (1896-1948). A generation of artists mobilized Artaud's countercultural ideas to imagine new forms of representation and to redefine the relationship between artist and audience. The book shows how Artaud's radical writings inspired the experimental theatrical work of John Cage,

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Rachel Rosenthal, and Allan Kaprow; the attack on artistic and social conventions launched by assemblage artists Wallace Berman and Bruce Conner; and the feminist work of Carolee Schneemann and Nancy Spero. Lucy Bradnock traces the dissemination of Artaud's writings in America and demonstrates how his interest in political and cultural disorder, the dangers of authority, and the unreliability of representation found fertile ground in the context of the Cold War, disillusionment with the ideals of Abstract Expressionism, and the early years of identity politics.

Twentieth-century architect Frederick Kiesler's innovative

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multidisciplinary practice responded to the ever-changing needs of the body in motion, anticipating the research-oriented practices of contemporary art and architecture. In 1960, the renowned architect Philip Johnson championed Frederick Kiesler, calling him "the greatest non-building architect of our time." Kiesler's ideas were difficult to construct, but as Johnson believed, "enormous" and "profound." Kiesler (1890–1965) went against the grain of the accepted modern style, rejecting rectilinear glass and steel in favor of more organic forms and flexible structures that could respond to the ever-changing needs of the body in motion. In *Elastic Architecture*, Stephen

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Phillips offers the first in-depth exploration of Kiesler's innovative and multidisciplinary research and design practice. Phillips argues that Kiesler established a new career trajectory for architects not as master builders, but as research practitioners whose innovative means and methods could advance alternative and speculative architecture. Indeed, Kiesler's own career was the ultimate uncompromising model of a research-based practice. Exploring Kiesler's formative relationships with the European avant-garde, Phillips shows how Kiesler found inspiration in the plastic arts, experimental theater, early animation, and automatons to develop and refine his spatial

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concept of the Endless. Moving from Europe to New York in the 1920s, Kiesler applied these radical Dadaist, constructivist, and surrealist practices to his urban display projects, which included shop windows for Saks Fifth Avenue. After launching his innovative Design Correlation Laboratory at Columbia and Yale, Kiesler went on to invent new houses, theaters, and galleries that were meant to move, shift, and adapt to evolutionary changes occurring within the natural and built environment. As Phillips demonstrates vividly, although many of Kiesler's designs remained unbuilt, his ideas proved influential to later generations of architects and speculative artists internationally,

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including Archigram, Greg Lynn,
UNStudio, and Olafur Eliasson.

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