

The Sculptors Of Mapungubwe By Zakes Mda

The Great Farini would stride on to the stage and announce, 'Ladies and gentlemen, and now for the highlight of the day, the ferocious Zulus.' The impresario Farini introduced Em-Pee and his troupe to his kind of show business, and now they must earn their bread. In 1885 in a bustling New York City, they are the performers who know the true Zulu dances, while all around them fraudsters perform silly jigs. Reports on the Anglo-Zulu War portrayed King Cetshwayo as infamous, and audiences in London and New York flock to see his kin. What the gawking spectators don't know is that Em-Pee once carried nothing but his spear and shield, when he had to flee his king. But amid the city's squalid vaudeville acts appears a vision that leaves Em-Pee breathless: in a cage in Madison Square Park is Acol, a Dinka princess on display. For Em-Pee, it is love at first sight, though Acol is not free to love anyone back.

Internationally renowned, Peter Rich's career represents a lifelong attempt to find a contemporary, yet uniquely African mode of design. This book follows the chronology of his work which emerges from a fascination with African tribal settlements, including his documentation, publication and exhibition of Ndebele art and architecture, and his

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friendship with sculptor Jackson Hlungwani. It explores what Rich calls "African Space Making" and its forms of complex symmetry; various collaborative community oriented designs of the Apartheid and post-Apartheid period, especially Mandela's Yard in Alexandra township; and finally, his more recent timber vaulted structures, constructed from low-tech hand-pressed soil tiles derived from his highly innovative and award winning work at Mapungubwe. The book shows how Rich combines these rich African influences, his sensitivity to the local context and his environmental awareness with Modernist principles.

A startling novel by the leading writer of the new South Africa *In The Heart of Redness* -- shortlisted for the prestigious Commonwealth Writers Prize -- Zakes Mda sets a story of South African village life against a notorious episode from the country's past. The result is a novel of great scope and deep human feeling, of passion and reconciliation. As the novel opens Camugu, who left for America during apartheid, has returned to Johannesburg. Disillusioned by the problems of the new democracy, he follows his "famous lust" to Qolorha on the remote Eastern Cape. There in the nineteenth century a teenage prophetess named Nonqawuse commanded the Xhosa people to kill their cattle and burn their crops, promising that once they did so the spirits of their ancestors would rise and drive the

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occupying English into the ocean. The failed prophecy split the Xhosa into Believers and Unbelievers, dividing brother from brother, wife from husband, with devastating consequences. One hundred fifty years later, the two groups' descendants are at odds over plans to build a vast casino and tourist resort in the village, and Camugu is soon drawn into their heritage and their future -- and into a bizarre love triangle as well. The Heart of Redness is a seamless weave of history, myth, and realist fiction. It is, arguably, the first great novel of the new South Africa -- a triumph of imaginative and historical writing.

Originally planned as a fact-based book on the pre-colonial history of the Eastern Cape in the true tradition of history, this ground-breaking book focuses on epistemological and foundational questions about the writing of history and whose history counts. *Whose History Counts* challenges the very concept of 'pre-colonial' and explores methodologies on researching and writing history. The reason for this dramatic change of focus is attributed in the introduction of the book to the student-led rebellion that erupted following the #RhodesMustFall campaign which started at the University of Cape Town on 9 March 2015. Key to the rebellion was the students' opposition to what they dubbed 'colonial' education and a clamour for, among others, a 'decolonised curriculum'. This

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book is a direct response to this clarion call. An innovative play tackling the role of patriarchy in South African culture Zakes Mda's satire is a kaleidoscopic display of the extremes to which men (and by implication women) are prepared to go in terms of valuing what is 'virginal'. Mda presents us with the consequences of transgression: that which is seen as polluted and judged to be dangerous to the good health and purity of a group, a society, a culture. Taboos, superstition, customs and moral ethics become the subjects of inquiry and are, at times, subjected to ribald satire. This play cuts into a virtuoso style of theatre that can in no way be confused with the objectives and methods of conventional realism. Mda establishes a unique style and tone that is innovative, entertaining and challenging. It fuses satirical elements derived from classical poetry with a modernist sensibility that synthesises Brechtian and Absurdist features of theatricality, using characters as types and montage. Above all, in this work there is a profound exploration of what it means to operate in the politically charged landscape that defines post-apartheid South Africa with its cultural pluralities and differentials in access to resources and agency. Stylistically adventurous and unafraid to deviate from conventionally accepted norms, Mda is iconoclastic in his handling of the ways in which attitudes to power, superstition, ethics and sex are constructed. The cultural discourse of

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patriarchy and the 'regime of truths' regarding ideals and taboos defining female sexuality, its obligations, and its custodianship are the focus of this play.s, and its custodianship are the focus of this play.

What happens when a rapist fights for paternity rights over the rape-conceived child? Weaving together the personal struggles of its characters with the earth-deep worries of a small town, Rachel's Blue deftly pulls readers into a close-knit community only to show how suffocating such a community can be.

Zakes Mda is the most acclaimed South African writer of the independence era. His eight novels tell stories that venture far beyond the conventional narratives of a people's struggle against apartheid. In this memoir, he tells the story of a life that intersects with the political life of his country but that at its heart is the classic adventure story of an artist, lover, father, teacher, and bon vivant. Zakes Mda was born in 1948 into a family of lawyers and grew up in Soweto's ambitious educated black class. At age fifteen he crossed the Telle River from South Africa into Basutoland (Lesotho), exiled like his father, a "founding spirit" of the Pan Africanist Congress. Exile was hard, but it was just another chapter in Mda's coming-of-age. He served as an altar boy (and was preyed on by priests), flirted with shebeen girls, feared the racist Boers, read comic books alongside the literature of the PAC, fell for the music of Dvorák

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and Coltrane, wrote his first stories—and felt the void at the heart of things that makes him an outsider wherever he goes. The Soweto uprisings called him to politics; playwriting brought him back to South Africa, where he became writer in residence at the famed Market Theatre; three marriages led him hither and yon; acclaim brought him to America, where he began writing the novels that are so thick with the life of his country. In all this, Mda struggled to remain his own man, and with *Sometimes There Is a Void* he shows that independence opened the way for the stories of individual South Africans in all their variety.

Describes the country of Zimbabwe.

Djibouti, a hot, impoverished little country on the Horn of Africa, is a place of great strategic importance, for off its coast lies a crucial passage for the world's oil. In this novel by Abdourahman A. Waberi, Djibril, a young Djiboutian voluntarily exiled in Montreal, returns to his native land to prepare a report for an American economic intelligence firm. Meanwhile, a shadowy, threatening figure imprisoned in an island cell seems to know Djibril's every move. He takes dictation from his preaching cellmate known as his "Venerable Master," but as the words are put on the page, a completely different text appears--the life of Walter Benjamin, Djibril's favorite author. *Passage of Tears* cleverly mixes many genres and forms of writing--spy novel, political thriller, diary (replete with childhood memories), travel notebook, legends, parables, incantations, and prayers. Djibril's reminiscences provide a sense of Djibouti's past and its people, while a satire of Muslim fundamentalism is unwittingly

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delivered through the other Djiboutian voice. Waberi's inventive parody is a lesson in tolerance, while his poetic observations reveal his love and concern for his homeland. Praise for the French Edition "Disguised as a political thriller, Passage of Tears is above all a great novel of childhood, murderous identities, and exile."--Le Monde des Livres "A gripping book, burning with urgency and tension."--Tlrama. Issued in connection with an exhibition held Sept. 20, 2011-Jan. 29, 2012, Metropolitan Museum of Art, New York, and at the Rietberg Museum, Zurich, at later dates.

An illustrated book about a 1000 year old civilization Between AD 900 and 1300, the Shashe-Limpopo basin in Limpopo Province witnessed the development of an ancient civilization. Like civilizations everywhere, it consisted of a complex social organization supported by intensive agriculture and long-distance trade. The Mapungubwe Cultural Landscape, as it is now known, was the forerunner of the famous town of Great Zimbabwe, situated about 200 kilometers to the north, and its cultural connection to Great Zimbabwe and the Venda people allows archaeologists to reconstruct its evolution. This generously illustrated book tells the story of an African civilization that began more than 1000 years ago. It is the first in a series of accessible books written by specialists for visitors to South Africa's World Heritage Sites.

In 1997, M. E. R. Mathivha, an elder of the black Jewish Lemba people of South Africa, announced to the Lemba Cultural Association that a recent DNA study substantiated their ancestral connections to Jews. Lemba people subsequently leveraged their genetic test results to seek recognition from the post-apartheid government as indigenous Africans with rights to traditional leadership and land, retheorizing genetic ancestry in the process. In Genetic Afterlives, Noah Tamarkin illustrates how Lemba people give their own meanings to the results of DNA tests and employ

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them to manage competing claims of Jewish ethnic and religious identity, African indigeneity, and South African citizenship. Tamarkin turns away from genetics researchers' results that defined a single story of Lemba peoples' "true" origins and toward Lemba understandings of their own genealogy as multivalent. Guided by Lemba people's negotiations of their belonging as diasporic Jews, South African citizens, and indigenous Africans, Tamarkin considers new ways to think about belonging that can acknowledge the importance of historical and sacred ties to land without valorizing autochthony, borders, or other technologies of exclusion.

"A voice for which one should feel not only affection but admiration." --The New York Times

The Whale Caller, Zakes Mda's fifth novel, is his most enchanting and accessible book yet—a romantic comedy of sorts in which the changing face of post-apartheid South Africa is revealed through prodigious, lyrical storytelling. As the novel opens, the seaside village of Hermanus, on the country's west coast, is overrun with whale watchers—foreign tourists wearing floral shirts and toting expensive binoculars, determined to see whales in their natural habitat. But when the tourists have gone home, the Whale Caller lingers at the shoreline, wooing a whale he calls Sharisha with cries from a kelp horn. When Sharisha fails to appear for weeks on end, the Whale Caller frets like a jealous lover—oblivious to the fact that the town drunk, Saluni, a woman who wears a silk dress and red stiletto heels, is infatuated with him. After much ado—which Mda relates with great relish—the two misfits fall in love. But each of them is ill equipped for romance, and their on-again, off-again relationship suggests something of the fitful nature of change in post-apartheid South Africa, where just living from one day to the next can be challenge enough. Mda has spoken of the end of apartheid as a lifting of the South African novelist's

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burden to write on political subjects. With *The Whale Caller*, he has written a tender, charming novel--the work of a virtuoso among international writers.

In the timeless kingdom of Mapungubwe, the royal sculptor had two sons, Chata and Rendani. As they grew, so grew their rivalry--and their extraordinary talents. But while Rendani became a master carver of the animals that run in the wild hills and lush valleys of the land, Chata learned to carve fantastic beings from his dreams, creatures never before seen on the Earth. From this natural rivalry between brothers, Zakes Mda crafts an irresistibly rich fable of love and family. What makes the better art, perfect mimicry or inspiration? Who makes the better wife, a princess or a mysterious dancer? Ageless and contemporary, deceptive in its simplicity and mythical in its scope, *The Sculptors of Mapungubwe* encompasses all we know of love, envy, and the artist's primal power to forge art from nature and nature into art. Mda's newest novel will only strengthen his international reputation as one of the most trenchant voices of South Africa.

By focusing on forty works from the Metropolitan's collection, this educator's resource kit presents the rich and diverse artistic heritage of sub-Saharan Africa. Included are a brief introduction and history of the continent, an explanation of the role of visual expression in Africa, descriptions of the form and function of the works, lesson plans, class activities, map, bibliography, and glossary.

ÿ Essays by students and former students attached to the FVZS Institute for Student Leadership Development at Stellenbosch University.

Kristin Uys is a tough Roodepoort magistrate who lives alone with her cat. She is on a one-woman crusade to wipe out prostitution in the town for reasons that have personal significance for her. Although she is unable to convict the

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Visagie Brothers, Stevo and Shortie, on charges of running a brothel, she manages to nail Stevo for contempt of court and gives him a summary six-month sentence. From Diepkloof Prison, the outraged Stevo orchestrates his revenge against the magistrate, aided and abetted by his rather inept brother Shortie and his erstwhile nanny, Aunt Magda, who believes mass action will force the powers that be to release Stevo. Kristin receives menacing phone calls and her home is invaded and vandalised. Even her cat is threatened. The chief magistrate insists on assigning a bodyguard to protect her. To Kristin's consternation, security guard Don Mateza moves into her home and trails her everywhere. Nor does this suit Don's long-time girlfriend Tumi, former model and successful businesswoman, who is intent on turning Don into a Black Diamond sooner rather than later. And Don soon finds that his new assignment has unexpected complications which Tumi simply does not understand. In *Black Diamond*, Zakes Mda tackles every conceivable South African stereotype, skilfully (and with the lightest touch) turning them upside down and exposing their ironies, often hilariously. This is a clever, quirky novel that captures the essence of contemporary life in Gauteng and will resonate with all South Africans.

Zakes Mda's work is acutely concerned with South Africa at the crossroads. Elements of history, contemporary experience and the future are combined in these plays to present a powerful dramatic statement.

Created in conjunction with the Metropolitan Museum of Art, this unique hands-on book and craft kit allows readers to learn bead-making from jewelry art representing five African regions.

What Is Africa to Me? traces the late 1950s to 1968, chronicling Condé's life in Sékou Touré's Guinea to her time in Kwame N'Krumah's Ghana, where she rubbed shoulders

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with Malcolm X, Che Guevara, Julius Nyerere, and Maya Angelou. Accusations of subversive activity resulted in Condé's deportation from Ghana. Settling down in Sénégal, Condé ended her African years with close friends in Dakar, including filmmakers, activists, and Haitian exiles, before putting down more permanent roots in Paris. --Front flap.

An unforgettable journey into the forgotten history of medieval Africa From the birth of Islam in the seventh century to the voyages of European exploration in the fifteenth, Africa was at the center of a vibrant exchange of goods and ideas. It was an African golden age in which Ghâna, Nubia, and Zimbabwe became the crossroads of civilizations, and where African royals, thinkers, and artists played celebrated roles in an increasingly globalized world. François-Xavier Fauvelle brings this thrilling era marvelously to life. A book that finally recognizes Africa's important role in the Middle Ages, *The Golden Rhinoceros* carefully pieces together the written and archaeological evidence to tell an unforgettable story that is at once sensitive to Africa's rich social diversity and alert to the trajectories that connected Africa with the wider Muslim and Christian worlds.

'A brilliant and important book ... Five Stars!' Mark Dolan, talkRADIO 'An important new book' Daily Express An alternative history of the world that exposes some of the biggest lies ever told and how they've been used over time. Lincoln did not believe all men were created equal. The Aztecs were not slaughtered by the Spanish Conquistadors. And Churchill was not the man that people love to remember. In this fascinating new book, journalist and author Otto English takes ten great lies from history and shows how our present continues to be manipulated by the fabrications of the past. He looks at how so much of what we take to be historical fact is, in fact, fiction. From the myths of WW2 to the adventures of Columbus, and from the self-serving legends of

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'great men' to the origins of curry – fake history is everywhere and used ever more to impact our modern world. Setting out to redress the balance, English tears apart the lies propagated by politicians and think tanks, the grand narratives spun by populists and the media, the stories on your friend's Facebook feed and the tales you were told in childhood. And, in doing so, reclaims the truth from those who have perverted it. Fake History exposes everything you weren't told in school and why you weren't taught it.

A new novel by a towering presence in contemporary South African literature In 1971, nineteen citizens of Excelsior in South Africa's white-ruled Free State were charged with breaking apartheid's Immorality Act, which forbade sex between blacks and whites. Taking this case as raw material for his alchemic imagination, Zakes Mda tells the story of a family at the heart of the scandal -and of a country in which apartheid concealed interracial liaisons of every kind. Niki, the fallen madonna, transgresses boundaries for the sake of love; her choices have repercussions in the lives of her black son and mixed-race daughter, who come of age in post-apartheid South Africa, where freedom prompts them to reexamine their country's troubled history at first hand. By turns earthy, witty, and tragic, *The Madonna of Excelsior* is a brilliant depiction of life in South Africa and of the dramatic changes between the 1970s and the present.

'There are many suns,' he said. 'Each day has its own. Some are small, some are big. I'm named after the small ones.' It is 1903. A lame and frail Malangana – 'Little Suns' – searches for his beloved Mthwakazi after many lonely years spent in Lesotho. Mthwakazi was the young woman he had fallen in love with twenty years earlier, before the assassination of Hamilton Hope ripped the two of them apart. Intertwined with Malangana's story, is the account of Hope – a colonial magistrate who, in the late nineteenth century, was

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undermining the local kingdoms of the eastern Cape in order to bring them under the control of the British. It was he who wanted to coerce Malangana's king and his people, the amaMpondomise, into joining his battle – a scheme Malangana's conscience could not allow. Zakes Mda's fine new novel *Little Suns* weaves the true events surrounding the death of Magistrate Hope into a touching story of love and perseverance that can transcend exile and strife.

Using both contemporary and medieval ethnographic data, Huffman explains the layouts of the sites in the Zimbabwe ruins, the structuring of specific units and the symbolism built into individual walls. He uses his archaeological data to show how certain tribal customs have changed.

A play about the healing of the soul and land *Cupidity*, corruption and conciliation are the themes of the three plays in this collection: *The Mother of all Eating*, a one-hander, with its central character a corrupt Lesotho official, is a grinding satire on materialism in which the protagonist gets his come-uppance. *You Fool, How Can the Sky Fall?* is an unbridled study in grotesquerie, reflecting a belief, traceable throughout Mda's work, that government by those who inherit a revolution is almost inevitably, in the first decade or two, hijacked by the smart operators. *The Bells of Amersfoort*, with its graphic portrayal of the isolation imposed by exile, picks up on the themes of the other two plays but adds to them the concept of "healing," both of the soul and of the land. This novel is somewhat unstructured and meanders a bit but is an interesting account of the theme of many African novels -- what happens in traditional village life when the white man arrives. In this particular village,

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Mpona is the chief.

In a vast and all-embracing study of Africa, from the origins of mankind to the AIDS epidemic, John Iliffe refocuses its history on the peopling of an environmentally hostile continent. Africans have been pioneers struggling against disease and nature, and their social, economic and political institutions have been designed to ensure their survival. In the context of medical progress and other twentieth-century innovations, however, the same institutions have bred the most rapid population growth the world has ever seen. Africans: The History of a Continent is thus a single story binding living Africans to their earliest human ancestors.

At the instigation of the sciolist, Toloki, the professional mourner introduced in Zakes Mda's early novel *Ways of Dying*, takes the opportunity to travel the world in search of new ways of mourning. He finds himself abandoned in Athens Ohio, but a chance meeting with a Halloween reveller leads him to the poor hamlet of Kilvert, home to descendants of fugitive slaves. A community of traditional quiltmakers, the people of Kilvert, and notably the Quigley family, offer Toloki hospitality while never completely coming to terms with what they regard as his shamanistic attributes. From them he learns the stories told by the quilts and the secrets held by the sycamores - ghost trees that are the carriers of memories - and he becomes aware that this is a community which strives to keep alive their past in order to validate the present. They cannot let go, for the past is all they have. And it is through the quilts and the sycamores and the messages

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they carry that the old story is told of the slaves in the plantations of the south and their eternal quest to escape and find their freedom, interwoven with the story of life in present-day Kilvert. It is also a time of growth for Toloki, bringing about a softening of his former austerity and enabling him to determine the path his future will take. This book is a collection of non-fiction by the prolific author Zakes Mda. It showcases his role as a public intellectual with the inclusion of public lectures, essays and media articles. Mda focuses on South Africa's history and the present, identity and belonging, the art of writing, human rights, global warming and why he is unable to keep silent on abuses of power. Some of his best-known novels include *Ways of Dying* (1995, MNet Book Prize); *The Heart of Redness* (2000, Commonwealth Writers' Prize: Africa, and Sunday Times Fiction Prize); *The Madonna of Excelsior* (2002, one of the Top Ten South African books published in the Decade of Democracy); *The Whale Caller* (2005); *Cion* (2007); *Black Diamond* (2009); *The Sculptors of Mapungubwe* (2013); *Rachel's Blue* (2014); and *Little Suns* (2015, Sunday Times Literary Award). Zakes Mda was born in Herschel in the Eastern Cape in 1948 and studied in South Africa, Lesotho and the United States. He wrote his first short story at the age of fifteen and has since won major South African and British literary awards for his novels and plays. His writing has been translated into twenty languages. Mda is a professor of Creative Writing at Ohio University. [Subject: Zakes Mda, Literature, Journalism, Media Studies, African Studies, Current Affairs, History, Politics, Non-Fiction]

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Formed on the South Side of Chicago in 1968 at the height of the civil rights, Black power, and Black arts movements, the AFRICOBRA collective created a new artistic visual language rooted in the culture of Chicago's Black neighborhoods. The collective's aesthetics, especially the use of vibrant color, capture the rhythmic dynamism of Black culture and social life. In AFRICOBRA, painter, photographer, and collective cofounder Wadsworth A. Jarrell tells the definitive story of the group's creation, history, and artistic and political principles. From accounts of the painting of the groundbreaking Wall of Respect mural and conversations among group members to documentation of AFRICOBRA's exhibits in Chicago, New York, and Boston, Jarrell outlines how the collective challenged white conceptions of art by developing an artistic philosophy and approach wholly divested of Western practices. Featuring nearly one hundred color images of artworks, exhibition ephemera, and photographs, this book is at once a sourcebook history of AFRICOBRA and the story of visionary artists who rejected the white art establishment in order to create uplifting art for all Black people.

In a remote mountain village of Lesotho, beautiful Dikosha lives for her dancing and for song, separating herself from her fellow villagers, never leaving and never aging, while in the lowland capital of Maseru, her twin brother, Radisene, struggles to build a life for himself away from his village home. Original. 15,000 first printing.

In African countries there has been a surge of intellectual

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interest in foregrounding ideas and thinkers of African origin—in philosophy as in other disciplines—that have been unjustly ignored or marginalized. African scholars have demonstrated that precolonial African cultures generated ideas and arguments which were at once truly philosophical and distinctively African, and several contemporary African thinkers are now established figures in the philosophical mainstream. Yet, despite the universality of its themes, relevant contributions from African philosophy have rarely permeated global philosophical debates. Critical intellectual excavation has also tended to prioritize precolonial thought, overlooking more recent sources of home-grown philosophical thinking such as Africa’s intellectually rich liberation movements. This book demonstrates the potential for constructive interchange between currents of thought from African philosophy and other intellectual currents within philosophy. Chapters authored by leading and emerging scholars: recover philosophical thinkers and currents of ideas within Africa and about Africa, bringing them into dialogue with contemporary mainstream philosophy; foreground the relevance of African theorizing to contemporary debates in epistemology, philosophy of language, moral/political philosophy, philosophy of race, environmental ethics and the metaphysics of disability; make new interventions within ongoing debates in African philosophy; consider ways in which philosophy can become epistemically inclusive, interrogating the contemporary call for ‘decolonization’ of philosophy. Showing how foregrounding Africa—its ideas, thinkers and problems—can help with the project of renewing and improving the discipline of philosophy worldwide, this book will stimulate and challenge everyone with an interest in philosophy, and is essential reading for upper-level undergraduate students, postgraduate students and scholars of African and Africana philosophy.

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Drawing on novel case studies, this book provides the first substantive theoretical framework for understanding transitional justice and visual art.

Taking up the idea that teaching is a political act, this collection of essays reflects on recent trends in ecocriticism and the implications for pedagogy. Focusing on a diverse set of literature and media, the book also provides background on historical and theoretical issues that animate the field of postcolonial ecocriticism. The scope is broad, encompassing not only the Global South but also parts of the Global North that have been subject to environmental degradation as a result of colonial practices. Considering both the climate crisis and the crisis in the humanities, the volume navigates theoretical resources, contextual scaffolding, classroom activities, assessment, and pedagogical possibilities and challenges. Essays are grounded in environmental justice and the project to decolonize the classroom, addressing works from Africa, New Zealand, Asia, and Latin America and issues such as queer ecofeminism, disability, Latinx literary production, animal studies, interdisciplinarity, and working with environmental justice organizations.

This collection derives from a conference held in Pretoria, South Africa, and discusses issues of indigenous knowledge systems (IKS) and the arts. It presents ideas about how to promote a deeper understanding of IKS within the arts, the development of IKS-arts research methodologies, and the protection and promotion of IKS in the arts. Knowledge, embedded in song, dance, folklore, design, architecture, theatre, and attire, and the visual arts can promote innovation and entrepreneurship, and it can improve communication. IKS, however, exists in a post-millennium, modernizing Africa. It is then the concept of post-Africanism that would induce one to think along the lines of a globalized, cosmopolitan and essentially modernized Africa. The book captures leading

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trends and ideas that could help to protect, promote, develop and affirm indigenous knowledge and systems, whilst also making room for ideas that do not necessarily oppose IKS, but encourage the modernization (not Westernization) of Africa.

In 12 hours, your life could change forever, as Zizi discovers. On the night preceding his Student Representative Council presidential manifesto, and not for the first time, Zizi physically abuses his cheating girlfriend, Pamodi. But Pamodi flees. During a night that turns out to be the longest in Zizi's memory, instead of writing the manifesto speech, the reader follows the anxiety-stricken politician in his race against time and cover of the night, as he searches the campus for his missing girlfriend. While Zizi is haunted by the fear that Pamodi might expose him for what he really is, forever damaging his pristine image as the favourite presidential candidate, Pamodi evades detection, and is nowhere to be found. In the morning, the speech he delivers is not anything anyone could have expected from an SRC star: it is a litany of confessions for his questionable integrity and violence. As Zizi's words fade, and a sense of shock lingers in the air, he is faced with the reality of his actions; as they realise that they may vote a highly flawed man into office, how will these students vote? What will it mean, either way?

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