

ABSTRACT

This research study explores protest theatre in contemporary Zimbabwe. It aims to explore two of Stephen Chifunyise's plays, namely *'Heal the Wounds'* and *'Waiting for Constitution'*. These plays are reviewed as protest theatre that address issues of national healing and reconciliation on the one hand, and the constitution-making process on the other. The research uses critical performative pedagogy as a lense through which to interrogate these plays as representations of the wider tradition of protest theatre in Zimbabwe. This study explores the history of protest theatre in Zimbabwe in Chapter One. The second Chapter focuses on theatre in the post-independence era. Chapter Three undertakes a descriptive analysis of *'Heal the Wounds'* and in Chapter Four the focus shifts to *'Waiting for Constitution'*. Chapter Five explores emerging paradigms in Zimbabwean protest theatre. This study concludes that protest theatre in Zimbabwe needs to embrace the broader paradigm of applied theatre in order to break the tradition of representing the Zimbabwean reality through stereotypes. A contemporary theatre in Zimbabwe needs to embrace the complexity of the country's history through effective applied theatre strategies.