The Routledge Reader in Politics and Performance

Edited by

Lizbeth Goodman
with Jane de Gay

London and New York
## Contents

Preface  xi  
Acknowledgements  xiii  
List of contributors  xvii  

**Sarah Daniels**  
FOREWORD  xxv  

**Lizbeth Goodman**  
INTRODUCTION  1  

### PART ONE  
**Practice to theory: Theatre games** 15  

1. **Clive Barker**  
INTRODUCTION TO PART ONE  17  

2. **Jerzy Grotowski**  
TOWARDS A POOR THEATRE*  21  

3. **Konstantin Stanislavski**  
TOWARD A PHYSICAL CHARACTERIZATION*  28  

4. **Augusto Boal**  
THE STRUCTURE OF THE ACTOR'S WORK*  32
<table>
<thead>
<tr>
<th>Chapter</th>
<th>Author</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>5</td>
<td>Cicely Berry</td>
<td>Voice and the Actor</td>
<td>37</td>
</tr>
<tr>
<td>6</td>
<td>Eugenio Barba</td>
<td>Theatre Anthropology</td>
<td>41</td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>PART TWO</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Critical theories and performance</td>
<td>47</td>
</tr>
<tr>
<td>7</td>
<td>Stephen Regan</td>
<td>Introduction to Part Two</td>
<td>49</td>
</tr>
<tr>
<td>8</td>
<td>Raymond Williams</td>
<td>Drama in a Dramatized Society</td>
<td>55</td>
</tr>
<tr>
<td>9</td>
<td>Marvin Carlson</td>
<td>Resistant Performance</td>
<td>60</td>
</tr>
<tr>
<td>10</td>
<td>Elin Diamond</td>
<td>Performance and Cultural Politics</td>
<td>66</td>
</tr>
<tr>
<td>11</td>
<td>Christopher Innes</td>
<td>Avant Garde Theatre: Themes and Definitions</td>
<td>70</td>
</tr>
<tr>
<td>12</td>
<td>Stuart Hall</td>
<td>Deviance, Politics, and the Media</td>
<td>75</td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>PART THREE</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Theorizing and playing: Intercultural Perspectives</td>
<td>83</td>
</tr>
<tr>
<td>13</td>
<td>Christopher Murray</td>
<td>Introduction to Part Three</td>
<td>85</td>
</tr>
<tr>
<td>14</td>
<td>Peter Brook</td>
<td>The World as a Can Opener</td>
<td>90</td>
</tr>
<tr>
<td>15</td>
<td>Bertolt Brecht</td>
<td>Alienation Effects in Chinese Acting</td>
<td>94</td>
</tr>
<tr>
<td>16</td>
<td>Antonin Artaud</td>
<td>'Mise en Scène' and Metaphysics</td>
<td>98</td>
</tr>
</tbody>
</table>
17 Patrice Pavis
INTERCULTURAL PERFORMANCE IN THEORY AND PRACTICE  102

PART FOUR
Power, politics, and the theatre: political theatres in cross-cultural contexts  107

18 Nike Imoru
INTRODUCTION TO PART FOUR  109

19 Awam Amkpa
COLONIAL ANXIETIES AND POST-COLONIAL DESIRES: THEATRE AS A SPACE OF TRANSLATIONS  116

20 Gordon McDougall
REVOLUTION AND RE-CREATION  123

21 Coco Fusco
THE OTHER HISTORY OF INTERCULTURAL PERFORMANCE  130

22 Baz Kershaw
PERFORMANCE, COMMUNITY, CULTURE  136

PART FIVE
Sexuality in performance  143

23 Katharine Cockin
INTRODUCTION TO PART FIVE  145

24 Leslie Hill
SUFFRAGETTES INVENTED PERFORMANCE ART  150

25 Joseph Bristow
SEXUALITY  157

26 Jeffrey Weeks
THE PARADOXES OF IDENTITY  162

27 Judith Butler
CRITICALLY QUEER  167
CONTENTS

28 Andrew Parker and Eve Kosofsky Sedgwick
SEXUAL POLITICS, PERFORMATIVITY, AND PERFORMANCE* 172

29 Tony Kushner
COPIOUS, GIGANTIC, AND SANE* 178

PART SIX
Performance theory, live arts, and the media 181

30 Janet Adshead-Lansdale
INTRODUCTION TO PART SIX 183

31 Alan Read
THEATRE AND EVERYDAY LIFE* 189

32 Richard Schechner
APPROACHES TO PERFORMANCE THEORY* 194

33 Colin Counsell
SIGNS OF PERFORMANCE* 202

34 Susan Leigh Foster
CHOREOGRAPHIES OF GENDER* 208

35 Sally Banes
ENVOI: RECENT DEVELOPMENTS IN DANCE* 213

PART SEVEN
Political theatres, post-coloniality, and performance theory 219

36 Phillip B. Zarrilli
INTRODUCTION TO PART SEVEN 221

37 Helen Gilbert and Joanne Tompkins
POST-COLONIAL DRAMA: THEORY, PRACTICE, POLITICS* 229

38 Miki Flockemann
SOUTH AFRICAN PERSPECTIVES ON POST-COLONIALITY IN AND THROUGH PERFORMANCE PRACTICE 235
CONTENTS

39 Ian Watson
TOWARDS A THIRD THEATRE* 241

40 Sally Ann Ness
OBSERVING THE EVIDENCE FAIL: DIFFERENCE ARISING FROM OBJECTIFICATION IN CROSS-CULTURAL STUDIES OF DANCE* 248

PART EIGHT
Post-linearity and gendered performance practice 255

41 Susan Kozel
INTRODUCTION TO PART EIGHT 257

42 Rebecca Schneider
SEEING THE BIG SHOW* 264

43 Nick Kaye
TELLING STORIES: NARRATIVE AGAINST ITSELF* 270

44 Sue-Ellen Case
THE COMPUTER COMETH* 277

45 Richard L. Loveless
TIME PAST . . . TIME PRESENT . . . TIME FUTURE: RE-ENVISIONING THE AESTHETIC IN RESEARCH FOR HUMAN PERFORMANCE 283

46 Lizbeth Goodman
THE POLITICS OF PERFORMATIVITY IN THE AGE OF REPLAY CULTURE 288

Adeola Agbebiyi
OPEN AIR THEATRE: A PERFORMANCE POEM BY WAY OF AN AFTERWORD 295

Bibliography and suggested further reading 299

Index 313

* Extracts from longer, previously published pieces.
+ A previously published piece reproduced here in its entirety.