

Table of contents

Preface	9
Acknowledgments	13
Opening remarks	17
1 The foundations we stand on: theoretical context	37
1.1. Aesthetics is a political battleground	37
1.2. Political theatre demands change	40
1.3. Politics is what lies ahead	47
1.4. What does engaged theatre engage in?	51
1.5. Our interlocutors	56
2 Theatre in exceptional times: historical context	67
3 <i>Teatro de Arena</i> and the fantasy of a popular theatre	81
3.1. <i>Eles não usam black-tie</i> : dramaturgy decolonialised	86
3.1.1. The subjects of <i>Eles não usam black-tie</i>	89
3.1.2. <i>Black-tie</i> 's contradictions and limitations	92
3.1.3. The political reach of <i>Eles não usam black-tie</i>	107
4 <i>A Mais Valia vai acabar, seu Edgar</i> and the CPC: allegory of a utopia	111
4.1. Popular dramaturgy for a critical pedagogy	111
4.2. The mournful eulogy of Manichaeism	122
4.3. The pedagogical intention of <i>Mais-Valia</i>	127

4.4. The dispute over culture and the popular	135
5 <i>Teatro Oficina</i> and <i>O Rei da Vela</i>: crushing illusions	151
5.1. Is another political theatre possible?	151
5.2. The dramaturgical project of <i>O rei da vela</i>	162
5.3. The performance and its cultural background	169
5.4. An alternative to “there is no alternative”?	180
6 A political critique of Forum Theatre	189
6.1. Political spectatorship	191
6.2. Politically acting: the curinga	198
6.2.1. The emergence of the curinga	198
6.2.2. The role of the contemporary curinga	211
What now for the Brazilian political theatre?	219
Works cited	227
Filmography	241
Index	243