

Political Performances Analysis Protocol

1 – Background symbols and foreground scripts

1. What are the main background symbols evident during the performance?
2. Why have these background symbols been chosen? How do they relate to the spatio-temporal circumstances of the performance?
3. Who and what are these symbols associated with? The performer(s)? The audience? Others outside the performance?
4. What are the main themes and narratives developed in the script of the performance? How do they relate to the background symbols of the performance?
5. Is the script's narrative linear, variable or a type of hybrid?
6. What narrative and rhetorical devices are being used in the script? What is their role, and which are most prominent?
7. Was the script prepared in advance or improvised? If, in whole or part, it was written by the actor(s), how does that influence the performance?

2 – Actors

8. Who are the main actor(s) in the performance? What social roles are they enacting? How do these roles relate to their *persona*?
9. What performative labour did the actor(s) carry out before this performance? Were they trained or did they have experience with acting or performing? How does this specific performance relate to the actor's underscore (habitus, privileges, background...)? How does this impact their performance?
10. How do the actor(s) speak? What information can be gathered from their voice, pitch and tone? Which intensity and rhythm are they using in the performance? How do these acoustic elements impact the broader performance?
11. How are the actor(s) dressed? What information can be gathered from their attire or accessories? Do they follow or depart from dress code standards? How do these visual factors impact the broader performance? How do other visual factors such as facial expression and gaze impact the broader performance?
12. How do the actor(s) move on stage? How do they occupy space? What information can be gathered from their gestures and body language? How do these kinetic factors impact the broader performance?
13. What are the main emotions conveyed in the acting of the performer(s)? What purpose do they serve in the broader performance?
14. Which of these elements are intended by the actor(s) and which are not? How does this affect the performance?

3 – Audience

15. Who is the intended audience for the performance? If the performance makes a representative claim, who is its intended constituency? How are audience and constituency related?
16. How do the actors relate to the audience and to the constituency? Are they portraying herself as 'one of them'? As distinct from them? How do they attempt to achieve that portrayal?

17. If a representative claim is being performatively made, how is the constituency portrayed by the actor(s)? What symbols and images are used to represent it?
18. Is there an invisible audience beyond the visible one? What is the impact of the performance's representation of this audience (is it silenced or granted agency)?
19. Is the performance taking place in front of a live audience? Is part of the audience physically present during the performance? If so, what is the impact of that presence on the broader performance?

4 – *Mise-en-scène*

20. What are the key strategic and aesthetic decisions taken for this performance? What are their theatrical purposes?
21. Which aspects of the *mise-en-scène* are being controlled by the actors? Which ones are not? Which have been negotiated and by whom?
22. What is the scenography of the performance (scenic design, lighting, sound...)? How does it evolve throughout the performance?
23. What is the layout of the physical stage of the performance? How is it used?
24. What kind of props and accessories are being used on stage? For which purpose?
25. For video performances, what cinematic techniques are used, with regards to music and editing? How do they impact the performance?