

PERFORMANCE STUDIES

An introduction

Second edition

Richard Schechner

CONTENTS



Preface to first edition	ix		
Preface to second edition	xi		
1 WHAT IS PERFORMANCE STUDIES?	1		
Introducing this book, this field, and me	1		
The boxes	1		
What makes performance studies special	1		
Multiple literacies and hypertexts	4		
Performance studies here, there, and everywhere	5		
Is performance studies an independent field?	11		
The Victor Turner connection	16		
The Centre for Performance Research and PSi	19		
Northwestern's brand of performance studies	19		
The "inter" of performance studies	22		
Ethical questions	23		
Conclusion	26		
Talk about	26		
Perform	27		
Read	27		
2 WHAT IS PERFORMANCE?	28		
What is "to perform"?	28		
Performances	28		
Bill Parcells wants you to perform	30		
Eight kinds of performance	31		
Restoration of behavior	34		
Caution! Beware of generalizations	36		
"Is" and "as" performance	38		
Maps "as" performance	40		
Make belief and make-believe	42		
Blurry boundaries	44		
The functions of performance	45		
Conclusion	49		
Talk about	51		
Perform	51		
Read	51		
3 RITUAL		52	
Ritual, play, and performance		52	
Varieties of ritual		52	
Sacred and secular		53	
Structures, functions, processes, and experiences		56	
How ancient are rituals?		57	
Eleven themes relating ritual to performance studies		57	
Rituals as action, as performance		57	
Human and animal rituals		59	
Rituals as liminal performances		66	
Communitas and anti-structure		70	
Ritual time/space		71	
Transportations and transformations		72	
Asemo's initiation		73	
Social drama		75	
The pig-kill dancing at Kurumugi		77	
The efficacy–entertainment dyad		79	
Origins of performance: If not ritual, then what?		80	
Changing rituals or inventing new ones		81	
Using rituals in theatre, dance, and music		83	
Conclusion		87	
Talk about		88	
Perform		88	
Read		88	
4 PLAY		89	
The joker in the deck		89	
What is play? What is playing?		91	
Some qualities of playing		92	
Seven ways to approach play		93	
Types of playing		93	
Play acts, play moods		95	
Flow, or experiencing playing		97	
Transitional objects, illusions, and culture		98	
The ethological approach to play		99	
The message, "This is play"		102	
Bateson's <i>Othello</i>		103	
Playing blood rites		105	
Philosophies of play		106	

The bias against play	112	7 PERFORMANCE PROCESSES	221
Maya–lila	113	The earliest performances	221
Deep play, dark play	118	Performance process as a time–space sequence	225
Conclusion	121	Proto-performance	225
Talk about	121	A note on “text”	227
Perform	121	Training	228
Read	122	Imitation as a way of acquiring performance knowledge	232
5 PERFORMATIVITY	123	Workshop	233
A term hard to pin down	123	Rehearsal	236
Austin’s performative	123	Warm-up	239
Searle’s speech acts	125	Public performance	240
Reality TV and beyond	126	Larger events and contexts	244
Postmodernism	129	Cooldown	245
Simulation	133	Aftermath	246
Poststructuralism/deconstruction	141	Rules, proto-performance, and public performance	249
The diffusion of poststructuralism	147	The performance quadrilogue	250
Problems with poststructuralism	148	From performance montage to desktop theatre	255
Constructions of gender	151	Experimental in one context, ordinary in another	260
Constructions of race	154	Conclusion	261
During, before, and after performance art	158	Talk about	262
What the Gravedigger knew about the performative	167	Perform	262
Conclusion	167	Read	262
Talk about	168	8 GLOBAL AND INTERCULTURAL PERFORMANCES	263
Perform	168	Globalization’s throughline	263
Read	168	Scenarios of globalization	265
6 PERFORMING	170	Cultural impositions and appropriations	268
The broad spectrum of performing	170	Jihad/terrorism as performance	270
From total acting to not acting	174	Is globalization good or bad?	279
Realistic acting	176	Colonial mimicry	284
Brechtian acting	180	Tourist performances: Leisure globalization	286
Codified acting	183	The Olympics: Globalism’s signature performance	291
Codified acting and the avant-garde	188	Vertical transculturalism	296
Codified acting, ritual, charisma, and presence	190	Horizontal interculturalism	298
Trance performing	192	Integrative interculturalism	304
Trance performing and shamanism	198	Border wars	310
Masks, puppets, and other performing objects	203	From the glocal to social theatre	316
Hybrid acting	205	Conclusion	321
Performing in everyday life	206	Talk about	325
Trials and executions as performance	211	Perform	325
Surgery as performance	214	Read	325
Belief in the role one is playing	215	References	326
How realistic is realistic acting?	218	Index	341
Conclusion	220		
Talk about	220		
Perform	220		
Read	220		