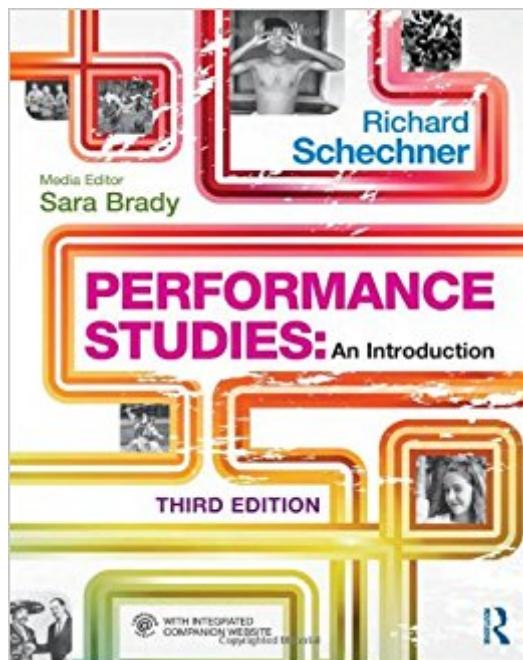


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# Performance Studies: An Introduction



## Synopsis

The publication of *Performance Studies: An Introduction* was a defining moment for the field. Richard Schechner's pioneering textbook provides a lively and accessible overview of the full range of performance for undergraduates at all levels and beginning graduate students in performance studies, theatre, performing arts, and cultural studies. Among the topics discussed are the performing arts and popular entertainments, rituals, play and games, and the performances of everyday life. Supporting examples and ideas are drawn from the social sciences, performing arts, poststructuralism, ritual theory, ethology, philosophy, and aesthetics. This third edition is accompanied by an all-new companion website curated by a dedicated media editor, with the following resources for instructors and students: Interactive glossary Multiple choice questions Powerpoint Slides. Videos Website links for further study Tutorials on specific skills within Performance Studies Sample Discussion Questions Exercises and Activities Sample Syllabi The book itself has also been revised, with 25 new extracts and biographies, up-to-date coverage of global and intercultural performances, and further exploration of the growing international presence of Performance Studies as a discipline. *Performance Studies* is the definitive overview for undergraduates, with primary extracts, student activities, key biographies and over 200 images of global performance.

## Book Information

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## Customer Reviews

'This ever improved 3rd edition of *Performance Studies: An Introduction* will facilitate

Schechner's masterful ability to bring newcomers into and through this complex, richly interdisciplinary material. With new media links, videos, and up-to-the-minute additions, the book continues to be a terrific resource for those of us leading our students to the deep well that constitutes the field.' - Jill Dolan, Annan Professor in English and Theatre, Princeton University 'This new edition is Schechner brought right up to date. As father of the field, Schechner steps into the moment with the new companion website. It's outstanding online support for the text is exactly what we need. As usual, he is a game changer.' - Anna Deveare-Smith, Tisch School of the Arts, NYU 'This textbook is excellent -- I have used it in classes repeatedly in courses on World Theatre as well as Performance Theory. This new edition and the accompanying website will deepen the classroom experience even more. The book provides a provocative guide to questions that arise when performance is approached in a global perspective. It links broad ideas to specific contexts, particular thinkers, and precise examples from theatre and performance traditions.' - Rebecca Schneider, Brown University 'This book is not only a great textbook. For me, it is a reminder that we should keep our scholarly and social life moving forward even when faced with global desperation.' - Tadashi Uchino, University of Tokyo, Japan 'This new edition with supporting web resources will add another rich dimension to this already field-defining book. Supplementary online materials will bring Schechner's theories to life in multiple ways that befit the subject of performance, providing trenchant examples of the object of study and so making learning a more performative act: performance studies as it should be studied.' - Paul Allain, University of Kent 'This isn't merely the musings of a theatre director who never stops innovating. It is a global thinker's striking, historic way of understanding human nature from a surprisingly practical perspective, which can be adapted in countless areas at numerous levels.' Sun Huizhu, Professor of Drama, Shanghai Theatre Academy 'The text is very cleverly put together with a clear idea of how its features contribute to the reading of the material. I frankly cannot imagine it being done better.' Simon Shepherd, Central School of Speech and Drama, London 'A very effective summary of a lifetime of major creative and scholarly experiment.' New Theatre Quarterly

Richard Schechner is a pioneer of Performance Studies. A scholar, theatre director, editor, and playwright he is University Professor of Performance Studies at the Tisch School of the Arts at New York University and Editor of *TDR: The Journal of Performance Studies*. He is the author of *Public Domain* (1969), *Environmental Theater* (1973), *The End of Humanism* (1982), *Performance Theory* (2003, Routledge), *Between Theater and Anthropology* (1985), *The Future of Ritual* (1993, Routledge), and *Over, Under, and Around: Essays on Performance and Culture* (2004). His books

have been translated into French, Spanish, Korean, Chinese, Japanese, Serbo-Croat, German, Italian, Hungarian, Bulgarian and Polish. He is the general editor of the Worlds of Performance series published by Routledge and the co-editor of the Enactments series published by Seagull Books. Sara Brady is Assistant Professor at Bronx Community College of the City University of New York (CUNY). She is author of Performance, Politics and the War on Terror (2012).

It is what I needed for the course I am taking

It met my expectations thanks

Really interesting to read actually. Makes you think about life and stuff.

I waited almost 2 weeks and no book, contacted the seller and they did issues a refund. All in all just frustration.

It is the book my granddaughter needed for her class at UNC Chapel Hill. I have not read the book or used it but it is what she needs.

This long awaited book by Richard Schechner breaks the traditional boundaries of how theatre is to be studied. He assures us through numerous examples, comments, quotations, and theories how interrelated theatre is with life and life with theatre. To see performance as a part of life and as an extension of it is to see performance with a clarity that has never before been discussed in such depth. By the end of the book, which is probably more useful as a reference than even as a textbook that students read chapter by chapter (though it does offer great possibilities for creatively integrating in the classroom as it was intended), one has more questions than answers, and that is a good thing, because the questions become more focused and more relevant and more conducive to individual introspection. As a college professor in Theatre, I find that refreshing and valuable. This is a seminal work, and should certainly be on every theatre practitioner's bookshelf, if not in their hands. The book contains nudity and language in the examples of performance he gives, so is not suitable for children.

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