1. Who is Richard Bauman?
   
   - Distinguished Professor in Department of Folklore, Indiana University, Bloomington
   
   - Professor Bauman is a notably eclectic scholar, with degrees in English (Michigan, 1961), Folklore (Indiana, 1962), Anthropology, and American Civilization (University of Pennsylvania, 1968), and his scholarly contributions have transcended conventional academic boundaries. Best known for his *theoretical and methodological contributions to the ethnographic study of language and performance*, Bauman's scholarship has had a significant impact on the development of a number of intersecting fields of study, including folklore, anthropology, history, linguistics, semiotics, and speech communication. His writings have been widely reprinted and translated, and he has lectured at scholarly institutions in South America, Europe, Africa, and the Middle East.

   - Bauman's professional leadership has been cross-disciplinary. He has served as president of the Semiotic Society of America, the Society for Linguistic Anthropology, and the Society of Fellows of the American Folklore Society. Among many other professional activities, he has been chair of the Folklife Advisory Council of the Smithsonian Institution, editor of the *Journal of American Folklore*, and a member of more than 15 editorial boards. He has also been a Guggenheim Fellow, a Fellow of the Center for Advanced Study in the Behavioral Sciences, Folklore Fellow of the Finnish Academy of Sciences, and twice holder of National Endowment for the Humanities Fellowships.

   - Major Publications:
     
     **Toward New Perspectives in Folklore** Written by Americo Paredes, Richard Bauman  
     Published by Univ of Texas Press (January 1972)

     **Verbal Art As Performance** Written by Richard Bauman  
     Published by Waveland Press (January 1984)

     **Story, Performance, & Event: Contextual Studies of Oral Narrative** Written by Richard Bauman  
     Published by Cambridge University Press (September 1986)

     **Explorations in the Ethnography of Speaking** Written by Richard Bauman, Joel Sherzer  
     Published by Cambridge University Press (October 1989)

     **Reflections on the Folklife Festival: An Ethnography of Participant Experience** Written by Richard Bauman, Patricia Sawin, Inta G. Carpenter  
     Published by Indiana Univ Folklore Inst (September 1992)

     **Folklore, Cultural Performances, & Popular Entertainments: A Communications-Centered Handbook** Written by Richard Bauman  
     Published by Oxford University Press (May 1992)

     **Folklore & Culture on the Texas-Mexican Border**  
     Published by Univ of Texas Press (January 1995)

     **Explorations in Difference: Law, Culture, & Politics**  
     Written by Jonathan Hart, Richard W. Bauman, University of Alberta Centre for Constitutional Studies, Jules Deschenes  
     Published by Univ of Toronto Pr (February 1996)

     **Voices of Modernity: Language Ideologies & the Politics of Inequality**  
     Written by Richard Bauman, Charles L. Briggs  
     Published by Cambridge University Press (July 2003)

     **World of Others' Words: Cross-Cultural Perspectives on Intertextuality**  
     Written by Richard Bauman, Blackwell Publishers  
     Published by Blackwell Publishers (June 2004)
2. Performance as a mode of speaking: Toward a **performance-centered** approach to verbal art

3. What is verbal art (a.k.a. oral literature) and folklore? (according to Susan Fair)
   - Common genres of verbal art including **myths, legends, folktales, memorates, ballads, proverbs, riddles, and jokes**. These genres are performed in all cultures, often in very specific contexts.
   - Folklore as an example of verbal art is **artistic communication in small groups**. The holistic, multi-disciplinary study of culture, focusing particularly upon **expressive and aesthetic culture as it is expressed in relatively small groups (folk groups)**. The parts of culture that are disseminated through time and space by creative processes including **visual, oral, gestural, and material transmission**. Forms of folklore always demonstrate variation. (Dan Ben-Amos)
   - Folklore is a humanistic discipline that honors **creative culture** while revealing **human nature**. It can be scientific in that it is often **comparative, across cultures and in terms of variations**. Folklore is a **group performance**. Folk expressions are made by an individual within a tradition or context, "under the influence" of culture. These expressions and traditions will have things in common, and a cultural insider will immediately recognize the item or variation in question. **Active traditions are passed along as commonly exchanged units of meaning**. Folklore is specifically marked by a performance of some type and calls attention to itself. Folklore can be **dynamic** (what people do), **material** (what they make), or **spoken** (verbal arts). In verbal arts particularly, there is often a "breakthrough into performance" that signifies artistic (and group) competence.
   - Folklore is: **local, community-based, informal**. Its practitioners are not usually formally trained... The rendering of a **pre-existing idea produced at a particularly appropriate time**. (Barre Toelken) As long as folklore forms remain in **context** (natural habitat) they will be in continual and dynamic variation over space and through time.
   - Check out this website for an Electronic Journal of Folklore: http://haldjas.folklore.ee/folklore/.

4. What does **PERFORMANCE** mean in the verbal art tradition?
   - dual senses:
     - artistic **action** (the doing of folklore)
       - art form
     - artistic **event** (the performance situation)
       - performer
       - audience
       - setting
   - Verbal art as text-centered (p.167). It is a text as a unit for analysis.
   - "Performance sets up, or represents, an interpretative frame within which the messages being communicated are to be understood, and that this frame contrasts with at least one other frame, the literal. (p.168)" <= Goffman
   - Examples of **interpretative frames**: insinuation, joking, imitation, translation, quotation, etc.
   - Performance assumes the responsibility to an audience for a display of communicative competence—the knowledge and ability to speak in socially appropriate ways.
   - calls forth special attention to and heightened awareness if the act of expression
• Performance as a mode of language use, a way of speaking.
• Example: kabary performances in Malagasy Republic (by Keenan) p.169
5. The way in which framing is accomplished—**how performance is keyed**: "All framing, including performance, is accomplished through the employment of culturally conventionalized metacommunication."
6. List of communicative means that serve to key performance:
   • special codes
   • special formulae that signal performance
   • figurative language
   • formal stylistic devices
   • special prosodic patterns of tempo, stress, pitch
   • special paralinguistic patterns of voice quality and vocalization
   • appeal to tradition
   • disclaimer of performance
7. Patterning of performance:
   • Event
   • Act
   • Role
   • Genre
8. Emergent quality of performance:
   • important concept to study performances as a means toward comprehending the uniqueness of particular performances within the context of performance as a generalized cultural system in a community.
   • the interplay b/w communicative resources, individual competence, and the goals of the participants, within the context of particular situations
9. Folklore as residual culture versus folklore as emergent culture:
   • Residual culture: Meanings and values that cannot be verified or expressed in terms of the dominant culture, but are nevertheless lived and practiced on the basis of the residue—cultural as well as social—of some previous social formulation.
   • New meanings and values, new practices, new significances and experiences are continually being created. (Williams 1973)