



PASTIMES

The Context of Contemporary Leisure

7th Edition

Ruth V. Russell

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SAGAMORE  VENTURE

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Publishers: Joseph J. Bannon/Peter Bannon
Sales and Marketing Manager: Misti Gilles
Marketing Assistant: Kimberly Vecchio
Director of Development and Production: Susan M. Davis
Graphic Designer: Marissa Willison
Production Coordinator: Amy S. Dagit
Technology Manager: Mark Atkinson

ISBN print edition: 978-1-57167-971-0

ISBN eText: 978-1-57167-972-7

Library of Congress Control Number:2019953223

Printed in the United States.

SAGAMORE  **VENTURE**

1807 N. Federal Dr.

Urbana, IL 61801

www.sagamorepublishing.com

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Contents

Preface	ix
Acknowledgments	x
About the Author	xi
Part 1 – Leisure as a Condition of Being Human: Personal Context	
Chapter 1 – The Humanities of Leisure	1
Literature	3
Art	4
Music	5
Theatre	7
Dance	9
What We Understand About Leisure’s Meanings in the Humanities.....	10
Chapter 2 – Why Leisure Is Vital	13
Freedom	14
Intrinsic Meaning	15
Happiness	16
Pleasure.....	18
Play.....	19
Humor.....	23
Relaxation	24
Solitude and Silence	25
Ritual	26
Commitment	28
Risk	29
Spirituality	31
What We Understand About Leisure’s Value	31
Chapter 3 – Leisure and Health	37
Building Blocks of Well-Being	38
Leisure and Physical Well-Being.....	40
Leisure and Social Well-Being.....	43
Leisure and Intellectual Well-Being.....	47
Leisure and Emotional Well-Being	49
What We Understand About Leisure and Health	52
Chapter 4 – Defining and Explaining Leisure Behavior	57
Today’s Meanings	58
Demographic Explanations of Leisure Behavior.....	60
Theories Explaining Leisure Behavior	65
What We Understand About Defining and Explaining Leisure Behavior	73

Part 2 – Leisure as a Cultural Mirror: Societal Context

Chapter 5 – Leisure in Past Societies	79
Neanderthals: The First Misunderstood Artists.....	80
Ancient Egypt: The Family That Plays Together Stays Together	81
Ancient China: Harmony.....	81
Ancient Greece: The Leisure Ideal	82
Ancient Rome: Mass Leisure.....	83
Early Polynesians: Tourism.....	85
Muhammad’s Early Empire: Relaxation	85
Maya Civilization: Passion for the Ball Game	85
Medieval Europe: The Work Ethic	87
The Renaissance: Humanism	87
Colonial America: Practical Pastimes	88
The Industrial Revolution: Leisure as Problem Solver.....	89
What We Understand About the History of Leisure	93
 Chapter 6 – Leisure’s Anthropology	 95
Culture and Leisure.....	96
Material Culture and Leisure	103
Cultural Development and Leisure.....	105
What We Understand About the Cultural Meaning of Leisure.....	108
 Chapter 7 – Leisure’s Geography	 111
Leisure as Space	113
Leisure as Place.....	117
Environmental Impact	121
What We Understand About the Geographical Significance of Leisure.....	126
 Chapter 8 – Popular Culture	 131
The Importance of Popular Culture.....	132
Characterizing Popular Culture.....	133
Examples.....	135
The Role of Entertainment	142
What We Understand About Popular Culture	146
 Chapter 9 – Technology	 149
Definitions and History.....	151
Pervasiveness of Technology in Our Lives.....	154
Leisure Applications of Technology	159
The Future of Leisure and Technology.....	163
What We Understand About Leisure and Technology.....	168

Chapter 10 – Taboo Recreation	173
Deviance in Leisure	174
Examples of Taboo Recreation.....	177
Explanations of Taboo Recreation	185
What We Understand About Taboo Recreation	188
Part 3 – Leisure as Instrument: Systems Context	
Chapter 11 – The Work, Money, Leisure Tripartite.....	193
Balancing Leisure and Work	194
Economic Consequences	202
What We Understand About Leisure, Work, and Economics	210
Chapter 12 – The Freedom and Tyranny of Time	215
Types of Time	216
Are Time and Leisure Friends?	222
Time Tyrannies.....	225
What We Understand About Leisure and Time	228
Chapter 13 – Is Leisure Fair?	231
Prohibitions and Permissions	233
Examples.....	237
What We Understand About Leisure Equity	247
Chapter 14 – Leisure Systems	253
Why Leisure Systems Are Important	255
Leisure Resource Types	257
Leisure Resource Sponsors.....	265
Careers in the Leisure System	274
What We Understand About Leisure Systems	276
Index	279

Preface

The purpose of this seventh edition of *Pastimes* is to extend the discussion about contemporary leisure to new concepts supported by the latest research findings and scholarly commentary. Throughout the book, I have pursued the most remarkable, relevant, moving, and current information possible at this writing. This is not at all difficult; leisure is simply a very intriguing subject.

First, as an introduction to the phenomenon of leisure, the book must be up to date. Momentous changes, actual and alleged, have always been the root of leisure expressions and experiences. In this edition, therefore, much of the content (including boxes and photos) is new. As well, all content has been updated when recent research findings, theories, and discussions in the literature were available.

Second, to be thorough, this new edition of *Pastimes* again reflects a wide range of material from the disciplines of leisure studies, sociology, psychology, economics, political science, history, anthropology, geography, the humanities, technology, and media and cultural studies. Further, new topics and sections have been included within these disciplines. For example, the discussion of leisure and the humanities now has its own dedicated chapter with the addition of the new topics of theatre and dance, along with music, literature, and art. Similarly, the history of leisure in different societies now has its own dedicated chapter with the discussion extended to include the Maya civilization.

Otherwise, the basic organization remains similar, but some concepts have been added and significantly broadened. For example, a discussion of immigrants has been added to the equity chapter, friendship to the health chapter, material culture to the anthropology chapter, and hobbies and social recreation to the leisure systems chapter. And, of course, the leisure and technology chapter has undergone a major revision to reflect the rapid changes in that area.

Third, as a learning tool, this seventh edition teaches more. It contains new illustrations of concepts through field-based cases, new biographical features, new exploratory and participatory activities, and new research study summaries.

More than a textbook, *Pastimes* is very much a point of view. It presents leisure as a human phenomenon that is individual and collective, vital and frivolous, historical and contemporary, factual and subjective, good and bad. Human life and its culture cannot be understood without understanding leisure. Leisure is a very complex subject, yet clearly worth knowing.

Ruth V. Russell
August 2019

Acknowledgments

This seventh edition of *Pastimes* is the result of what I have learned from years of engagement with leisure theory, research, and personal and professional practice. But it is also the result of gratefully received help from others. Indeed, throughout all seven editions, I have been indebted to many people: family, friends, students (at bachelor and doctoral levels), university and practitioner colleagues, and fellow recreation participants.

Most especially I wish to acknowledge the advice and coaching I received for this edition from Dr. Rasul Mowatt of Indiana University and Dr. Trish Ardivino of Winona State University. Both critiqued previous editions, sent relevant material, shared teaching strategies, and served as all-round sounding boards to changes I was contemplating.

I also wish to especially thank Pat Setser for assistance with the photo program for this edition and, based on a 35-year career in technology in industry, in public schools, and at the university level, for serving as coauthor of Chapter 9 on leisure and technology.

Thank you, everyone.

About the Author

Dr. Ruth V. Russell is professor emeritus in the Department of Recreation, Park, and Tourism Studies at Indiana University. She is a former trustee of the National Recreation and Park Association and has served as president of the Society of Park and Recreation Educators. Her professional experience includes the San Diego Recreation and Parks Department, San Diego-Imperial Counties Girl Scout Council, and Chateau La Jolla Retirement Center. Dr. Russell has authored (and coauthored) four textbooks—all published in multiple editions—and a cookbook. She has also published research in numerous refereed journals and lectured internationally. Presently, her pursuits include RVing, hiking, water volleyball, reading, zentangle, beading, and the culinary arts.



Part 1

Leisure Is a Condition of Being Human: Personal Context

We are human in large part because of our leisure.

We begin our exploration of leisure by considering its significance for us personally. Leisure helps shape us as human beings—our identity, motives, feelings, and actions.

Chapter 1

Demonstrates leisure's meanings for us through the humanities – those art forms whose sole purpose is to portray humanity.

Chapter 2

Discusses benefits of leisure to us—those qualities that make us human, including our happiness, freedom, pleasure, and spirituality.

Chapter 3

Traces the ways leisure helps us grow, stay healthy, and age well.

Chapter 4

Offers definitions and explanations about our leisure choices and behaviors.

CHAPTER 1

The Humanities of Leisure

What is leisure?

Leisure is an intricate and dynamic concept with different meanings, depending on perspective.

What are some of the perspectives on leisure's meaning?

There are many, and exploring them is the focus of this book.

In this chapter, we consider leisure's meanings from the perspective of the humanities.

Where do we find meanings of leisure in the humanities?

Perhaps leisure can best be understood through the ideas portrayed in a story, a song, a play, a dance, or a picture.



To have leisure is one of the oldest dreams of human beings: to be free to pursue what we want, to spend our time meaningfully in pleasurable ways, to live in a state of grace (Godbey, 2008, p. 1). Because leisure is a complex concept with different meanings depending on the people, the place, and the time, understanding it requires journeys to different peoples, places, and times. In this chapter, we set a foundation for understanding the humanness of leisure by exploring its essential meanings in the humanities.

Humanities: Human creations that describe human experience

The **humanities** can be described as the study of how people process and document the human experience. People use philosophy, literature, religion, political science, law, art, music, history, language, and other subjects to understand and record their world. All these are disciplines of memory and imagination, in that they tell us where we have been and help us envision where we might be going (American Academy of Arts and Sciences, 2013).

Through exploration in the humanities we learn about our world. We learn about the values of different cultures, about what goes into making a work of art, about how history is made. Studying the subjects of the humanities gives us tools to understand ourselves (Stanford Humanities Center, n.d.). For example, learning another language might help us gain an appreciation for similarities in different cultures. Contemplating a sculpture might make us think about how an artist's life affected her creative decisions. Reading a book might help us think about the meaning of love. And so forth.

During the Renaissance, the term *humanities* contrasted with *divinity* and referred to what is now called the classics, that is, the main areas of secular study. Today, the humanities subjects are more likely to be contrasted with the natural and social sciences and with professional training. Underlying this distinction is the method of study. In the humanities, the primary methods of study are critical, or speculative. For example, understanding a particular religion requires reflective assessment and critique. In the natural and social sciences (e.g., biology and psychology), on the other hand, the primary method of study is empirical—direct observation, measurement, or experience.

Essentially, studying the humanities is vital for learning how to be human. Some of these subjects, such as philosophy, history, and political science, we consider later in this book. However, in this chapter, we portion out the subjects of the arts. Within this category we interpret what it is like to be human via literature, paintings, music, theatre, and dance.

The word **art** comes from the same root as the word *artificial*, meaning something made by humans. In creating a song, songwriters portray their own experiences. So when we listen to their musical performance, we understand something about the experience of its creator. In these expressions are ideas, images, and words that serve as a self-reflection, telling us who and what we may be. As well, the arts introduce us to people we have never met, places we have never visited, and ideas that may have never crossed our minds.

Art: the expression of human creative skill and imagination

While exploring what the arts reflect about leisure through literature, paintings, music, theatre, and dance, we apply what is broadly called **art criticism**. Art criticism is the study, evaluation, and interpretation of the arts—most often a philosophical discussion of the goals and methods of art. This simply means our study and interpretation of the arts as they reflect leisure is based on the ideas of aesthetics and beauty as well as perception. Art criticism can be both objective and subjective, based on not only personal preferences but also social and cultural acceptance.

Art criticism: The evaluation of art on the basis of aesthetic as well as personal, social, and cultural perspectives for the purpose of appreciation

Literature

Literature, in the broadest sense, is the description of everyday life in written form. Typically found in magazine articles, greeting card verses, Internet blogs, game scripts, poetry, novels, and even this textbook, reading is itself a popular leisure expression. While this might surprise you, according to studies from the Pew Research Center (2018), Americans read an average of 12 books per year (across all formats). And the most popular genre of literature is children's books (Verrillo, 2017). For example, the Harry Potter book series (perhaps not just for children) has sold more than 500 million books worldwide (Pottermore, 2018; Figure 1.1).

Like a mirror, literature offers a view of human life itself, including of leisure. For example, American fiction writer F. Scott Fitzgerald wrote many short stories that tell us about the good-time culture of the 1920s. Labeled his "flapper stories," short stories such as "The Camel's Back" (Fitzgerald, 1920) glamorized the social life of the young:

Now during the Christmas holidays of 1919 there took place in Toledo, forty-one dinner parties, sixteen dances, six luncheons, male and female, twelve teas, four stag dinners, two weddings, and thirteen bridge parties. It was the cumulative effect of all this that moved Perry Parkhurst on the twenty-ninth day of December to a decision. This Medill girl would marry him and she wouldn't marry him. She was having such a good time that she hated to take such a definite step. (Fitzgerald, 1920, p. 35)

A similar interpretation of the good-time culture of the 1920s comes from another American fiction writer: Toni Morrison. Setting the scene for the novel *Jazz* (1992), Morrison describes Harlem for Black people as permeated with the "thrum of music, robust language, Egyptian beads, doors ajar to speakeasies, and invitation to the low-down hellfire induction of music and sex" (O'Brien, 1992, para. 4).

In contrast, Maya Angelou's (1971) poem "Harlem Hopscotch" uses the rhythm of a children's street game to express a serious problem in society:

*One foot down, then hop! It's hot.
 Good things for the ones that's got.
 Another jump, now to the left.
 Everybody for hisself.
 In the air, now both feet down.
 Since you black, don't stick around.
 All the people out of work,
 Hold for three, then twist and jerk.
 Cross the line, they count you out.
 That's what hopping's all about.*



Figure 1.1. A series of fantasy novels by British author J.K. Rowling were originally published in 1997 as *Harry Potter and the Philosopher's Stone*. The novels chronicle the lives of a young wizard, Harry Potter, and his friends. The books have found immense popularity, critical acclaim, and commercial success worldwide. Translated into 80 languages, the series also includes spin-offs such as films, traveling exhibitions, and several Universal Parks & Resorts amusement parks around the world.

*Both feet flat, the game is done.
They think I lost, I think I won.* (p. 100)

In the poem, Angelou uses the game of hopscotch to vent frustration and a sense of betrayal. Although about the injustices of race and social class, the poem makes light of it by putting it into the rhythm of a classic children's pastime. Or does it? What do you think is meant by the game's outcome in the last line: "They think I lost, I think I won"?

Art

Not only is leisure commonly depicted in art, but across the centuries, it has also been the motive for entire artistic movements. To trace a bit of this, we begin with its inclusive concept: **genre art**. Genre art

Genre art: The pictorial representation of everyday life. The representations may be realistic, imagined, or romanticized by the artist

includes paintings, prints, and photographs that depict everyday life. With the decline of religious and historical painting, beginning in the 19th century artists increasingly found their subject matter in the life around them. Leisure-relevant subjects of

genre art have included banquet scenes, parties, cafes, marketplaces, street scenes, and specific leisure activities, such as dancing, reading, and hunting.

For example, in the mid-1800s in the United States, Nathaniel Currier and James Ives headed up a printmaking firm that produced many genre pictorial works promoting outdoor activities, including depictions of the newly popular pastime of ice-skating. In England, a popular genre painter at the time was William Powell Frith, who was a chronicler of Victorian life at the horse races and at the seaside. As well, Japanese ukiyo-e prints, a genre that culminated in the 19th century, were rich in depictions of people at leisure (including erotica).

Impressionism: An artistic style, originating in France in the 1860s; characterized by the visual depiction of a feeling or experience of the moment, especially through the shifting effect of light and color

Perhaps the pictorial artistic movement that best depicts genre art is **Impressionism**. Impressionism art is a style (and method) in which the artist captures the image of an object as someone would see it if they caught only a brief glimpse of it. Impressionist paintings can be distinguished by their bright and vibrant color. Drawing inspiration from the pastimes of Parisians in France, some of the best-known impressionist artists were Édouard Manet, Camille Pissarro, Edgar Degas, Alfred Sisley, Paul Cézanne, Claude Monet, Berthe Morisot, and Pierre-Auguste Renoir.

For example, Mary Cassatt, an American who also exhibited with the French Impressionists, painted *Woman in Black at the Opera* (Figure 1.2). In Paris at the time everyone went to the opera. It was the place to see and be seen. Women, knowing they would be looked at, would wear lots of jewelry and dresses that showed only the appropriate amount of skin. Men would wear black to disappear within the opera box so they could look without being seen. In Cassatt's painting, a kind of joke is being played on this pastime. Viewed in profile, the woman looks intently through opera glasses at the stage. Her fan is held sternly as though it is a weapon.



Figure 1.2. Mary Cassatt. *Woman in Black at the Opera*. 1879. Source: The Hayden Collection. Courtesy of the Museum of Fine Arts, Boston.

She is there to see the play. Yet the man across the way is leaning far over the balcony and using his opera glasses to gaze at the woman (Art History of the Day, 2011).

Box 1.1 Web Explore

Romanticism

Another artistic tradition that provides an interpretation of leisure's meaning is Romanticism. While Impressionism suggests leisure is a daily life dominated by theatres, operas, cafes, gardens, and racetracks, Romanticism suggests something different. What is this? Begin by exploring the Web for both images and interpretations of the landscape paintings of Caspar Friedrich, Thomas Cole, and J. M. W. Turner. Search "Romanticism and nature and emotion" for clues.

While genre painting is most typically represented in the 19th century, there are also important samples in the 20th century. For example, Edward Hopper's *Nighthawks* (Figure 1.3) is a 1942 oil on canvas that portrays people in a downtown diner late at night. Because it is so widely recognized, the image has served as the model for many homages and parodies in art since. For example, in 1984, artist Gottfried Helnwein's painting *Boulevard of Broken Dreams* replaces the three Hopper patrons with American pop culture icons Humphrey Bogart, Marilyn Monroe, and James Dean.



Figure 1.3. Edward Hopper's *Nighthawks*, 1942. Source: edwardhopper.net

Music

Music is perhaps the most universal human activity. Beginning as the natural sound of the voice, music over the centuries has taken many forms and reflected many ways of life. Indeed, the paramount role of music in life and culture has the deepest of roots. Plato and Aristotle wrote of its centrality to the formation of noble human beings and of civilized society. Newton and Shakespeare saw the universe ideally in terms of the harmony of the spheres (Meacham & McGraw, 2019). Even George Washington, considered the "father" of the U.S., gave these orders on June 4, 1777, before years of revolutionary battle: "Nothing is more agreeable . . . than good music; every officer, for the credit of his corps, should take care to provide it" (Meacham & McGraw, 2019, p. 4).

Today, people in Western cultures express their humanity through jazz, rock, soul, blues, country, rap, gospel, classical, bluegrass, Latin, lounge, holiday, and many other musical styles. In fact, through the purchase of CDs, ringtones, digital downloads, music videos, and other musical recordings, the music industry in the U.S. in 2018 was a \$4.6 billion industry (mostly via streaming sources; Recording Industry Association of America, 2018).

All forms of music reflect leisure's meanings, but as an initial illustration, we'll consider rock and roll, and Elvis Presley in particular, who remains rock's most indelible image. In Elvis, millions of young people found more than a new entertainer; they found themselves, or at least an idealized version of themselves, which stood in stark, liberating contrast to the repressed atmosphere of the 1950s.

What was this new identity? In Elvis' "Hound Dog" and the flip side's "Don't Be Cruel," the highest selling single record of that decade, we find a summary of how Elvis' rock and roll represented young people and their leisure of that time. While the straight rock of screaming guitars and drums in "Hound Dog" emphasizes a wild and raucous sound, a light beat and gentler accompaniment in "Don't Be Cruel" highlights a sweet melody and lyrics. This makes for a big difference between the sexually aggressive and the playfully innocent. Thus, like the two sides of this one record, youth of the 1950s were bumping, although timidly, against the outer edges of a sort of rebellion.

Comparing this image of leisure for young people from the 1950s with a popular music genre beginning in the 1980s provides some different contrasts. Rapping is a form of vocal delivery that incorporates rhyme, rhythmic speech, and street vernacular—usually with an instrumental backbeat. It is a primary ingredient of hip-hop music, but its origins predate this. The earliest precursor to contemporary rap is the West African griot tradition, in which oral histories were spread through rhyme. Often characterized as having a potential for political advocacy, today's rap can perhaps be traced to Afro-American rhyming games as forms of resistance to systems of slavery (Blanchard, 1999).

While there are multiple types of rap music (i.e., gangsta, East Coast, battle, mumble), a specific example in the lyrics of the metal-rap group Gang of Four gives us a glimpse of leisure as consumerism:

*The problem of leisure
What to do for pleasure
Ideal love a new purchase
A market of the senses
Dream of the perfect life
Economic circumstances
The body is good business
Sell out, maintain the interest*
("Natural's Not in It," 1979)

Box 1.2 The Study Says

Rap Lyrics

In a recent study, researchers examined the lyrics in the songs of rap musicians. The Facebook posts of favorite lyrics from a panel of 600 self-professed lovers of rap were compared to the lyrics in the tracks from the Billboard Top 100 list, which is made up of rap musicians with traditional record company backing and promotion. It was found that the songs shared on Facebook contained more "pro-social" lyrics—they more frequently promoted positive themes such as gratitude, faith and spirituality, community building, the power of education, and political engagement. The lyrics of the traditional record company-distributed songs, in contrast, leaned toward more "antisocial" themes, including aggression, criminal activity, derogatory language about women, references to illegal drug use, and materialism.

Source: Epps & Dixon, 2017

Theatre

Theatre is a collaborative form of art that uses live performers to present the experience of a real or imagined event or situation before a live audience. The performers may communicate the experience through combinations of speech, gesture, song, music, and dance. The art forms of ballet and opera are also theatre and use many in-common conventions such as acting and staging. The visual arts are likewise brought into play with painted scenery, lighting, costumes, and stagecraft. The specific place of the performance is also named by the word *theatre*.

The types of theatre are usually categorized as drama, musical, comedy, tragedy, and improvisation. Each category can be subcategorized. For example, the comedy form includes slapstick (physical), farce (ridiculous situations), satire (mocking), black humor (makes fun of serious subjects), and others. The improvisation form, or improv, often results in a comedy. Improv is where what is performed is unplanned and unscripted. It is created collaboratively and spontaneously by the performers.

Box 1.3 What Do You Say?

Protest Theatre

“Protest Theatre” refers to any type of theatre that is utilized to protest political and economic inequities and social ills. It includes a variety of approaches, from ambiguous political plays and plays of testimony to highly militant plays aimed at inciting revolt and action. It has also been labeled political theatre, theatre of defiance, theatre for resistance, and theatre as weapon.

Theatre has long been used as a means of expressing and communicating injustice and exploitation by those in power. Because of the nature of intense and intimate live contact, theatre can be a more potent form of protest than books or visual art. An example might include Henrik Ibsen’s “Doll’s House,” which argues against women’s subservient position in society. Some scholars also consider some of the plays by Shakespeare to be illustrative of protest theatre. For example, “Macbeth” dramatizes the lust for power in political leadership that crushes human beings.

1. While theatre might be able to articulate pressure toward social change, can theatre “cause” a social change? Why or why not?
2. Above all, perhaps, theatre can be the way people find their voice, their solidarity, and their collective determination. Does this mean leisure can be a force in activism?
3. What might be both the upside and downside of protest theatre? Have you seen any plays in this genre? How did you feel afterward?

The word *theatre* is derived from the ancient Greek, meaning a place for viewing, as well as to watch, to observe. Also, from ancient Greece are derived the theatrical genres of tragedy, comedy, and satyr—a form of burlesque (Pavis, 1998). In fact, Greek theatre, as mostly developed in Athens, is considered the root of the Western theatre tradition. In ancient Greece, theatre included festivals, religious rituals, music, poetry, weddings, funerals, and even politics and law (Goldhill & Osborne, 2004).

Since classical Athens in the 6th century BC, vibrant traditions of theatre have flourished in cultures around the world (Goldhill, 1997). For example, the earliest form of Indian theatre was called Sanskrit theatre. It emerged sometime between the 2nd century BC and the 1st century. A classical Sanskrit drama uses two languages: Sanskrit and Prakrit (Baumer & Brandon, 1993). It uses stock characters, such as the hero, heroine, or clown. Sanskrit is the ancient language of India, and later it became the language of high culture, including in literature, poetry, and theatre. During this early time, hundreds of plays were

written (Richmond, Swann, & Zarrilli, 1993). Although very ancient, many of these plays established foundations that have influenced Indian culture for millennia.

Over these 2,500 years since, theatre has evolved into a wide range of ideas and practices. As already mentioned, some are related to political or spiritual ideologies, while others are intended to be based purely on “artistic” concerns. For example, some contemporary theatre focuses on a story, some on theatre as event, and some on theatre as catalyst for social change. Regardless, the art of theatre is essential

Mimesis: Representation or imitation of the real world in art and literature; another term for mimicry

ly one of make-believe, or **mimesis**. However, in every theatrical performance there also must be realism to some degree. Here are two examples of this dual role of imagination and realism: the plays “The Cherry Orchard” and “Leisure, Lust, and Labor.”

Anton Chekhov’s play “The Cherry Orchard” was first produced at the Moscow Art Theatre in 1904. Chekhov described the play as a comedy, with some elements of farce. However, the director Konstantin Stanislavski treated it as a tragedy. Since then, directors have contended with this dual nature. The play is about an aristocratic Russian landowner who returns to her family estate (which features a large and famous cherry orchard) just before it is auctioned to pay the mortgage. As the sale to a former serf is being completed, the play ends with the sound of the cherry orchard being cut down. Is this a tragedy or a comedy? The story presents the themes of aristocracy, the bourgeoisie, and newfound materialism in dramatizing the socioeconomic forces in Russia at the turn of the 20th century, including the rise of the middle class. What is the leisure reflection in this story?

Much later, another play further illustrates the dueling role of realism and imagination and the tug between ideology and art in theatre. Written by Sara Farrington, “Leisure, Labor, Lust” is a three-part triptych presented in one performance (Figure 1.4). Opening in 2018 at The Tank (theater) in New York City, it is, critics have concluded, about everything America was and still is, cleverly disguised in a corset and gown (Regina, 2018). Set in turn-of-the-century New York, and exploring topics rare to American theatre, each part of the triptych portrays each word in the title. For example, the “leisure” part takes place in the boudoir of an independently wealthy novelist. It is about a lavish dinner party and the etiquette of the proper type of stationery. Does this reflection of leisure share that of “The Cherry Orchard”? Intertwined into this is a portrayal of the horrors of mental illness and immigrant lives, as well as a gothic-style gay romance.



Figure 1.4. Scene from the play “Leisure, Labor, Lust” by Sara Farrington, performed at The Tank in New York City. Source: Broadway World, 2018

(<https://www.broadwayworld.com/off-off-broadway/article/Sara-Farringtons-LEISURE-LABOR-LUST-To-Play-The-Tank-20180306>).

Dance

Dance is an art form created from human movement. This movement has aesthetic and symbolic value to understanding the culture within which it is expressed. Thus, we could describe and categorize dance in different ways—according to its choreography, certainly, but also according to its historical period or its place of origin. Overlaying this, one important distinction is that there are basically only two contexts of dance: performance and participatory.

Performance dance, also called theatre or concert dance, is usually performed by expert and even professional dancers. It is often accompanied by music, costumes, and scenery. Typically, its purpose is to tell a story or interpret a human idea or situation. Examples of performance dance include ballet and contemporary dance. Performance dance can also be incorporated into musical theatre and opera.

Box 1.4 In Profile

Interpreting Contemporary Dance

Dance has often been described as that art form that disappears as soon as it is created. Perhaps the best illustration of this is contemporary dance. What does this form of dance produce? What does this dance form interpret about being human?

Contemporary dance is a type of dance performance that developed during the mid-20th century and is particularly popular in the U.S. and Europe.

Usually performed by trained dancers, originally it borrowed from classical, modern, and jazz dance styles. As well, elements from African dance (i.e., bent knees) are often incorporated in the choreography. It does not follow any strict rules as in ballet, but instead focuses on flow of movements to express emotions and stories. It is a very present-tense experience that addresses the time in which it is being made.

In addition to being performed on stage for live audiences, contemporary dance is also used regularly in pop music videos and on talent search television shows. Why? What does it mean? Like the interpretation of a painting or a sculpture, the interpretation of contemporary dance requires first losing yourself in the emotion and then thinking about the story.

Many examples are available on YouTube. For example, search for the work of these current contemporary dance creators and discuss with classmates what you think they are saying about being human:

Lloyd Newson

Rafael Bonachela

Shobana Jeyasingh

Participatory dance, on the other hand, usually carries a recreational motive. Folk dance, social dance, line dancing, square dancing, Western swing, and other forms usually support a social interaction or exercise purpose. Some forms of social dance require a partner (e.g., the waltz or a salsa dance), while other forms are enjoyed in a circle, square, or line (e.g., square dancing). Social dancing can be further subcategorized according to its origin, such as the hora from the Balkan countries and clogging from Ireland and Appalachia.

Other forms of human movement are sometimes dance-like in their quality. For example, martial arts, gymnastics, cheerleading, figure skating, synchronized swimming, and other forms of athletics contain the use of dance movements and interpretations.

What We Understand About Leisure's Meaning in the Humanities

Leisure is a complex concept. To understand its varied meanings, in this chapter we explored definitions from the perspective of the humanities. Other humanities subjects could also be used to see leisure's reflection, but after studying this chapter, you should know the following about the humanities category of the arts:

- Leisure is contextual. That is, its meaning depends on the place, the time, and the people. One context is the humanities.

How are the humanities in general uniquely able to reflect leisure's meanings?

- Literature, art, theatre, dance, and music offer interpretations of leisure as integral to the human experience.

Give an example of five different interpretations, one each from literature, art, theatre, dance, and music.

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