

Remembering: Oral History Performance. Edited by Della Pollock. New York: Palgrave Macmillan, 2005; pp. xii + 205. \$79.95 cloth, \$26.95 paper.

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Reviewed by Theresa Smalec, New York University

Although a growing number of disciplines examine performance and have embraced performance theory, Della Pollock's introduction to *Remembering: Oral History Performance* argues that oral history shares a unique relation to this heightened mode of display. She likens the promissory quality of the performer–audience dynamic to the more subtle expectations binding oral historians to their interviewees. Inviting others to share life experience invokes a “tacit agreement that what is heard will be integrated into public memory and social knowledge in such a way that, directly or indirectly, it will make a material difference” (3). More unusual, however, are the overt transformations Pollock's nine contributors make: reenacting their subjects' personal memories in public contexts, or turning actual events into performative (and thus inexact) representations.

The book starts with a simple premise: “history cannot be held privately” (5). However, each author grapples differently with what it means to claim remembering as a collaborative act. Alicia J. Rouverol's account of the “life reviews” she facilitated at a medium-security prison illustrates the stakes of sharing inner realities with outside audiences. Not only do Rouverol's subjects hazard the responses of fellow inmates, who use vulnerability to establish control, these subjects also relate their traumatic pasts to youths facing similar crises. Hopeful that their retrospections can alter the future for at-risk adolescents, prisoners describe pivotal experiences with drugs, poverty, sexual abuse, and racism. Rouverol discusses the insights men gain by performing one another's stories. She herself takes a risk in noting inmates whose situations worsen despite their testimony, and in describing her racial and gendered conflicts with several participants.

The status of presence is a central tension in Shannon Jackson's analysis of Shannon Flattery's *Touchable Stories*, site-specific installations based on fieldwork in working-class neighborhoods. Jackson's goal in mapping the conceptual genealogies that inform Flattery's material practices is a “comeback to deconstruction's critique of presence and orality” (49). Jackson cites stories about domestic violence told by battered women yet transmitted to audiences through audio speakers implanted in felt mittens. Community members who contributed testimony about that community's public and private histories were often present at the installations, and thus witnesses to their own utterances. Being present to one's own earlier testimony is one way in which “speaker and listener” were paradoxically “present to the utterance simultaneously,” a copresence too skillful “to be shunted to the realm of an outdated metaphysics” (61). For Jackson, these disembodied yet tactile voices “testify to the multiple technologies available to enable a moment of human connection” (62). Nevertheless, her tireless valorization of Flattery's complex framing also begs the question: Would hearing “live” women recount their abuse *directly* be perceived as naive, and thus dismissed

Remembering Oral History Performance

Susan C. Haedicke



Remembering Oral History Performance:

Remembering D. Pollock, 2017-02-28 Drawing on the work of scholars and practitioners such as Augusto Boal Gloria Anzaldua and Trinh Minh ha these essays advocate oral history and oral history based performance as means to challenge and expand upon traditional ways of transmitting historical knowledge The contributors central concerns are performative aspects of oral history itself and the theatrical or classroom re performance of oral history The essays detail classroom and public pedagogies community based interventions processes of developing interview based performances and the ethical and political implications of oral history as an embodied form of representation The essays collected in this volume present the most current scholarship straddling the rich intersection between oral history and performance and together suggest ways for scholars and performers to use oral history to challenge more traditional modes of knowledge *Place, Writing, and Voice in Oral History* S. Trower, 2011-11-07 This book demonstrates how oral history can provide a valuable way of understanding locality which is important in light of major issues facing the world today including global environmental concerns Oral History Theory Lynn Abrams, 2016-03-18 Oral history is increasingly acknowledged as a key tool for anyone studying the history of the recent past and Oral History Theory provides a comprehensive systematic and accessible overview of this important field Combining the study of theories drawn from disciplines ranging from linguistics to psychoanalysis with the observations of practitioners and including extensive examples of oral history practice from around the world this book constitutes the first integrated discussion of oral history theory Structured around key themes such as the peculiarities of oral history the study of the self subjectivity and intersubjectivity memory narrative performance power and trauma each chapter provides a clear and user friendly explanation of the various theoretical approaches illustrating these with examples from the rich field of published oral history and making suggestions for the practicing oral historian This second edition includes a new chapter on trauma and ethics a preface discussing new developments in the field and updated glossary and further reading sections Supplemented by a new companion website [www.routledge.com cw abrams](http://www.routledge.com/cw/abrams) containing a comprehensive range of case studies audio material and further resources this book will be invaluable to experienced and novice oral historians professionals and students who are new to the discipline **Doing Oral History** Donald A. Ritchie, 2015 Doing Oral History is considered the premier guidebook to oral history used by professional oral historians public historians archivists and genealogists as a core text in college courses and throughout the public history community The recent development of digital audio and video recording technology has continued to alter the practice of oral history making it even easier to produce and disseminate quality recordings At the same time digital technology has complicated the preservation of the recordings past and present This basic manual offers detailed advice for setting up an oral history project conducting interviews and using oral history for research making video recordings preserving oral history collections in archives and libraries and teaching and presenting oral history Creating Verbatim Theatre from Oral Histories Clare

Summerskill,2020-09-13 Offering a roadmap for practicing verbatim theatre plays created from oral histories this book outlines theatre processes through the lens of oral history and draws upon oral history scholarship to bring best practices from that discipline to theatre practitioners This book opens with an overview of oral history and verbatim theatre considering the ways in which existing oral history debates can inform verbatim theatre processes and highlights necessary ethical considerations within each field which are especially prevalent when working with narrators from marginalised communities It provides a step by step guide to creating plays from interviews and contains practical guidance for determining the scope of a theatre project identifying narrators and conducting interviews developing a script from excerpts of interview transcripts and outlining a variety of ways to create verbatim theatre productions By bringing together this explicit discussion of oral history in relationship to theatre based on personal testimonies the reader gains insight into each field and the close relationship between the two Supported by international case studies that cover a wide range of working methods and productions including The Laramie Project and Parramatta Girls this is the perfect guide for oral historians producing dramatic representations of the material they have sourced through interviews and for writers creating professional theatre productions community projects or student plays

The Oral History Reader Robert Perks,Alistair Thomson,2015-11-19 The Oral History Reader now in its third edition is a comprehensive international anthology combining major classic articles with cutting edge pieces on the theory method and use of oral history Twenty seven new chapters introduce the most significant developments in oral history in the last decade to bring this invaluable text up to date with new pieces on emotions and the senses on crisis oral history current thinking around traumatic memory the impact of digital mobile technologies and how oral history is being used in public contexts with more international examples to draw in work from North and South America Britain and Europe Australasia Asia and Africa Arranged in five thematic sections each with an introduction by the editors to contextualise the selection and review relevant literature articles in this collection draw upon diverse oral history experiences to examine issues including Key debates in the development of oral history over the past seventy years First hand reflections on interview practice and issues posed by the interview relationship The nature of memory and its significance in oral history The practical and ethical issues surrounding the interpretation presentation and public use of oral testimonies how oral history projects contribute to the study of the past and involve the wider community The challenges and contributions of oral history projects committed to advocacy and empowerment With a revised and updated bibliography and useful contacts list as well as a dedicated online resources page this third edition of The Oral History Reader is the perfect tool for those encountering oral history for the first time as well as for seasoned practitioners

The Oxford Handbook of Oral History Donald A. Ritchie,2012-10-01 The Oxford Handbook of Oral History brings together forty authors on five continents to address the evolution of oral history the impact of digital technology the most recent methodological and archival issues and the application of oral history to both scholarly research and public

presentations **Political Performances** Susan C. Haedicke, 2009 Political Performances Theory and Practice emerges from the work of the Political Performances Working Group of the International Federation for Theatre Research Fédération Internationale pour la Recherche de Théâtrale The collection of essays strives to interrogate definitions and expand boundaries of political performance Members of Political Performances are from around the world and so approach the intersection of politics and performance from very different perspectives Some focus on socio political context others on dramatic content others on political issues and activism and still others examine the ways in which communities perform their collective identity and political agency The organizational structure of Political Performances highlights the variety of ways in which politics and performance converge Each section Queries Texts Contexts and Practice frames this confluence according to certain common threads that emerge from essays that deal with topics from the ethics of autobiographical performance the political efficacy of verbatim theatre the challenges of community based performance political and self censorship and the impossibility of representing atrocity The essays challenge existing ideas of political performance and point the way to new approaches *Performed Ethnography and Communication* D Soyini Madison, 2018-04-27 Performed Ethnography and Communication explores the relationships between these three key terms addressing the impact of ethnography and communication on the cutting edge of performance studies Ranging from digital performance improvisation and the body to fieldwork and staged collaboration this volume is divided into two main sections Embodied technique and practice which addresses improvisation devised theatre making and body work to consider what makes bodies move sound behave mean or appear differently and the effects of these differences on performance Oral history and personal narrative performance which is concerned with the ways personal stories and histories might be transformed into public events looking at questions of perspective ownership and reception Including specific historical and theoretical case studies exercises and activities and practical applications for improvisation ethnography and devised and digital performance Performed Ethnography and Communication represents an invaluable resource for today's student of performance studies communication studies or cultural studies Ethnotheatre Johnny Saldaña, 2016-06-16 Ethnotheatre transforms research about human experiences into a dramatic presentation for an audience Johnny Saldaña one of the best known practitioners of this research tradition outlines the key principles and practices of ethnotheatre in this clear concise volume He covers the preparation of a dramatic presentation from the research and writing stages to the elements of stage production Saldaña nurtures playwrights through adaptation and stage exercises and delves into the complex ethical questions of turning the personal into theatre Throughout he emphasizes the vital importance of creating good theatre as well as good research for impact on an audience and performers The volume includes multiple scenes from contemporary ethnodramas plus two complete play scripts as exemplars of the genre *The Storytelling State* Cheng Nien Yuan, 2025-07-31 In The Storytelling State Cheng Nien Yuan a Singaporean performance scholar and dramaturg charts Singapore's development into a storytelling state since the 2010s In

such a state public auto biographical stories of everyday people elicited through visualized narrative interviews proliferate the nation's mediascape. Governmental agencies and government-linked institutions actively facilitate this phenomenon through campaigns and funding incentives. Examining several key campaigns from the period of 2011-2021, Cheng shows how state and society collaborate to cultivate an intimate confessional public. Taken together, these stories generate a new paradigm of communicating social policy and the Singapore Story by mapping the national archive onto everyday bodies. Bite-sized pieces of consumable lives are marketed as authentic windows to the private self-producing ways of being, doing, and feeling in the nation in accordance with contemporary societal concerns. This book enters a larger debate about storytelling's impact around the world in the digital age. Singapore's storytelling state functions within a global network of performing memory with new media. Its origins can be traced to popular American models of oral history telling as seen in *StoryCorps* and *Humans of New York* with their techniques appropriated for a Singaporean audience. Yet even when well-intentioned, the claims of such projects of giving voice to the non-elite and the marginalized can be undermined by injurious effects that are not unique to the Singaporean context. At the same time, the embodied and emotional nature of these performances make the absolute control of meaning difficult. Often they reveal more than they should, transgressing the normative demands of the storytelling state. At stake here are performances of identity, mobility, and belonging. When the national stage is set for life itself, what does it mean to have a life?

Identity Research and Communication Nilanjana Bardhan, Mark P.

Orbe, 2012-04-05 The concept of identity has steadily emerged in importance in the field of intercultural communication, especially over the last two decades. In a transnational world marked by complex connectivity as well as enduring differences and power inequities, it is imperative to understand and continuously theorize how we perceive the self in relation to the cultural other. Such understandings play a central role in how we negotiate relationships, build alliances, promote peace, and strive for social justice across cultural differences in various contexts. *Identity Research in Intercultural Communication*, edited by Nilanjana Bardhan and Mark P. Orbe, is unique in scope because it brings together a vast range of positions on identity scholarship under one umbrella. It tracks the state of identity research in the field and includes cutting-edge theoretical essays, some supported by empirical data, and queries what kinds of theoretical, methodological, praxiological, and pedagogical boundaries researchers should be pushing in the future. This collection's primary and qualitative focus is on more recent concepts related to identity that have emerged in scholarship, such as power, privilege, intersectionality, critical selfhood, hybridity, diaspora, cosmopolitanism, queer theory, globalization, and transnationalism, immigration, gendered and sexual politics, self-reflexivity, positionality, agency, ethics, dialogue, and dialectics, and more. The essays are critical, interpretive, postmodern, postcolonial, and performative in perspective, and they strike a balance between U.S. and transnational views on identity. This volume is an essential text for scholars, educators, students, and intercultural consultants and trainers.

Desi Divas Christine L. Garlough, 2013-02-19 *Desi Divas: Political Activism in South Asian American Cultural Performances* is the

product of five years of field research with progressive activists associated with the School for Indian Languages and Cultures SILC South Asian Americans Leading Together SAALT the feminist dance collective Post Natyam and the grassroots feminist political organization South Asian Sisters Christine L Garlough explores how traditional cultural forms may be critically appropriated by marginalized groups and used as rhetorical tools to promote deliberation and debate spur understanding and connection broaden political engagement and advance particular social identities Within this framework she examines how these performance activists advocate a political commitment to both justice and care to both deliberative discussion and deeper understanding To consider how this might happen in diasporic performance contexts Garlough weaves together two lines of thinking One grows from feminist theory and draws upon a core literature concerning the ethics of care The other comes from rhetoric philosophy and political science literature on recognition and acknowledgment This dual approach is used to reflect upon South Asian American women s performances that address pressing social problems related to gender inequality immigration rights ethnic stereotyping hate crimes and religious violence Case study chapters address the relatively unknown history of South Asian American rhetorical performances from the early 1800s to the present Avant garde feminist performances by the Post Natyam dance collective appropriate women s folk practices and Hindu goddess figures make rhetorical claims about hate crimes against South Asian Americans after 9 11 In Yoni ki Bat a South Asian American version of The Vagina Monologues a progressive performer transforms aspects of the Mahabharata narrative to address issues of sexual violence such as incest and rape Throughout the volume Garlough argues that these performers rely on calls for acknowledgment that intertwine calls for justice and care That is they embed their testimony in traditional cultural forms to invite interest reflection and connection

Inside the Historical Film Bruno Ramirez,2014-09-30 An exploration of the power of cinema to enrich our understanding of the past

Lives in Play Ryan Claycomb,2012-08-08 Life writing s significance in women s theater and performance from the 70s to the present

Soldiers and Citizens C. Mirra,2008-12-08 This book is the first comprehensive oral history of the Iraq War It presents the raw and vivid testimonies and recollections from combat veterans family members conscientious objectors Bush administration officials Iraqi leaders and many others forming a gripping and moving portrait of the war

Moving Blackness Lisa B. Y. Calvente,2025 Moving Blackness Black Circulation Racism and Relations of Homespace delves into the intricate connections between communication culture power and racism in relation to blackness Through a blend of interviews oral histories and meticulous archival research this book sheds light on the multifaceted narratives surrounding Black identity It explores how these stories circulate serving as tools of resistance negotiation and affirmation of diverse manifestations and representations of blackness By emphasizing the significance of storytelling as a means through which blackness affirms itself transcending time and space the book underscores how communicative embodiments of Black identity enable individuals to persevere within marginalized contexts Engaging with theories of anti Black racism modernity coloniality and the Black diaspora the

book frames storytelling and the circulation of narratives as performances deeply rooted in the everyday lives of Black people across the diaspora Starting with an examination of the racial construction of movement during colonialism and slavery the book traces how this history shapes contemporary interactions With its exploration of how Black circulation transforms movement and space the book introduces a forward thinking approach to the Black diaspora anchored in a politics of identification rather than being confined to the past or a specific location Moving Blackness argues that the desire for homespace a yearning for belonging that transcends any particular physical space fuels this envisioned future rooted in the historical and material conditions of racism and marginalization Youth and Conflict in Israel-Palestine Victoria

Biggs,2020-12-10 How are forbidden histories told and transmitted among young people in Israel Palestine What can their stories teach us about their everyday experiences of segregation and political violence This book investigates how young people use storytelling to navigate borders memory and unseen spaces and to confront questions of belonging and those they see as the other The study is unique in its inclusion of children from a broad spectrum of communities including Palestinian refugee camps and right wing Israeli settlement homes The book shows that boundary spaces are fertile ground for the transmission of forbidden stories and memories Young people are at the centre of the research and Victoria Biggs argues that storytelling reveals much more about their experiences and perceptions than either quantitative data or qualitative interviews Through analysis of the language metaphor violence and endings employed in the stories storytelling is shown to be a political act that plays a vital role in shaping conflict affected young people s concepts of community exclusion and belonging Contemporary Oral Literature Fieldwork Wasamba, Peter,2015-10-19 Contemporary Oral Literature Fieldwork is based on rich research experience dating back to the 1990s The book is written against the backdrop of Africa s confusion with regard to the place of oral literature in the face of the rest of the world where oral literature exists in conjunction with new literary forms Wasamba argues that the oral and the written literatures are complementary literary forms Throughout the work the author underscores the universal dimension of oral literature as he demonstrates its particular attributes

Aesthetic Citizenship Emine Fisek,2017-09-15 Aesthetic Citizenship is an ethnographic study of the role of theatrical performance in questions regarding immigration citizenship and the formation of national identity Focusing on Paris in the twenty first century Emine Fisek analyzes the use of theater by immigrant rights organizations there and examines the relationship between aesthetic practices and the political personhoods they negotiate From neighborhood associations and humanitarian alliances to arts organizations both large and small Fisek traces how theater has emerged as a practice with the perceived capacity to address questions regarding immigrant rights integration and experience In Aesthetic Citizenship she explores how the stage one of France s most evocative cultural spaces has come to play a role in contemporary questions about immigration citizenship and national identity Yet Fisek s insightful research also illuminates Paris s broader historical political and cultural through lines that continue to shape the relationship between theater and migration in France By

focusing on how French public discourses on immigration are not only rendered meaningful but also inhabited and modified in the context of activist and arts practice Aesthetic Citizenship seeks to answer the fundamental question is theater a representational act or can it also be a transformative one

This book delves into Remembering Oral History Performance. Remembering Oral History Performance is an essential topic that needs to be grasped by everyone, ranging from students and scholars to the general public. The book will furnish comprehensive and in-depth insights into Remembering Oral History Performance, encompassing both the fundamentals and more intricate discussions.

1. The book is structured into several chapters, namely:
 - Chapter 1: Introduction to Remembering Oral History Performance
 - Chapter 2: Essential Elements of Remembering Oral History Performance
 - Chapter 3: Remembering Oral History Performance in Everyday Life
 - Chapter 4: Remembering Oral History Performance in Specific Contexts
 - Chapter 5: Conclusion
 2. In chapter 1, the author will provide an overview of Remembering Oral History Performance. This chapter will explore what Remembering Oral History Performance is, why Remembering Oral History Performance is vital, and how to effectively learn about Remembering Oral History Performance.
 3. In chapter 2, this book will delve into the foundational concepts of Remembering Oral History Performance. The second chapter will elucidate the essential principles that need to be understood to grasp Remembering Oral History Performance in its entirety.
 4. In chapter 3, the author will examine the practical applications of Remembering Oral History Performance in daily life. The third chapter will showcase real-world examples of how Remembering Oral History Performance can be effectively utilized in everyday scenarios.
 5. In chapter 4, this book will scrutinize the relevance of Remembering Oral History Performance in specific contexts. This chapter will explore how Remembering Oral History Performance is applied in specialized fields, such as education, business, and technology.
 6. In chapter 5, the author will draw a conclusion about Remembering Oral History Performance. This chapter will summarize the key points that have been discussed throughout the book.
- The book is crafted in an easy-to-understand language and is complemented by engaging illustrations. This book is highly recommended for anyone seeking to gain a comprehensive understanding of Remembering Oral History Performance.

<https://pinsupreme.com/book/browse/Documents/Playwrights%20Speak.pdf>

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