

Remembering

ORAL HISTORY
PERFORMANCE



EDITED BY
Jella Pollock



Remembering Performance Oral History

Janine Schulze



Remembering Performance Oral History:

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 **Documenting**

Performance Toni Sant, 2017-03-23 Performance in the digital age has undergone a radical shift in which a once ephemeral art form can now be relived replayed and repeated Until now much scholarship has been devoted to the nature of live performance in the digital age Documenting Performance is the first book to provide a collection of key writings about the process of documenting performance focused not on questions of liveness or the artistic qualities of documents but rather on the professional approaches to recovering preserving and disseminating knowledge of live performance Through its four part structure the volume introduces readers to important writings by international practitioners and scholars on the contemporary context for documenting performance processes of documenting performance documenting bodies in motion documenting to create In each chapters examine the ways performance is documented and the issues arising out of the process of documenting performance While theorists have argued that performance becomes something else whenever it is documented the writings reveal how the documents themselves cannot be regarded simply as incomplete remains from live events The methods for preserving and managing them over time ensuring easy access of such materials in systematic archives and collections requires professional attention in its own right Through the process of documenting performance artists acquire a different perspective on their own work audiences can recall specific images and sounds for works they have witnessed in person and others who did not see the original work can trace the memories of particular events or use them to gain an understanding of something that would otherwise remain unknown to them and their peers **Remembering**

Violence Nicolas Argenti, Katharina Schramm, 2010 Psychologists have done a great deal of research on the effects of trauma on the individual revealing the paradox that violent experiences are often secreted away beyond easy accessibility becoming impossible to verbalize explicitly However comparatively little research has been done on the transgenerational effects of trauma and the means by which experiences are transmitted from person to person across time to become intrinsic parts of the social fabric With eight contributions covering Africa Central and South America China Europe and the Middle East this volume sheds new light on the role of memory in constructing popular histories or historiographies of violence in the absence

of or in contradistinction to authoritative written histories It brings new ethnographic data to light and presents a truly cross cultural range of case studies that will greatly enhance the discussion of memory and violence across disciplines

Performing Remembering Rivka Syd Eisner, 2018-08-13 This book explores the performances and politics of memory among a group of women war veterans in Ho Chi Minh City Vietnam Through ethnographic oral history based research it connects the veterans wartime histories memory politics performance practices recollections of imprisonment and torture and social activism with broader questions of how to understand and attend to continuing transgenerational violence and trauma With an extensive introduction and subsequent chapters devoted to in depth analysis of four women s remarkable life stories the book explores the performance and performativity of culture ethnographic oral history practice personal collective and trans cultural memory and the politics of postwar trauma witnessing and redress Through the veterans dynamic practices of prospective remembering pain taking and enduring optimism it offers new insights into matrices of performance vital to the shared work of social transformation It will appeal to readers interested in performance studies memory studies gender studies Vietnamese studies and oral history

Remembering the Story of Israel Aubrey E. Buster, 2022-05-19 In this book Aubrey Buster demonstrates how methods adapted from cultural and social memory studies and the new formalism can illuminate the communal function of biblical and extra biblical historical summaries in Second Temple Judaism Refining models drawn from memory studies she applies them to ancient texts and demonstrates the development of Judah s speech about their past across the Second Temple period Buster s wide ranging study demonstrates how and where the historical summary functions in the book of Psalms Nehemiah 1 and 2 Chronicles as well as the Qumran Psalms Scrolls Words of the Luminaries Paraphrase of Genesis and Exodus and Pseudo Daniel She shows how the historical summary proves to be a generative replicable and ultimately productive form of memory Crossing the boundaries of genre categories and time periods liturgical performances and literary works historical summaries crafted a highly selective but broadly useful mode of commemoration of key events from Israel s past

Capter L'essence Du Spectacle Nicole Leclercq, Kristy Davis, Laurent Rossion, Alan R. Jones, 2010 Le d fi du patrimoine immat riel est de capturer l essence du spectacle l id e de capture a cela d int ressant qu elle suppose que les professionnels impliqu s dans la SIBMAS soient comme des chasseurs sur la piste de toutes sortes de fa ons afin de coincer et de recueillir un petit quelque chose d ph m re qui en vaut la peine et qui nous en apprend sur nous m mes et sur notre monde Certains chasseurs se servent des bases de donn es d autres des crits ou des images mais tous partagent un m me objectif ne pas laisser se perdre un moment sp cial magique que seule la vie du spectacle peut g n rer The challenge of intangible heritage is to capture the essence of performance the idea of capturing is interesting as it implies that the professionals involved in SIBMAS are on a hunt a hunt in a number of different ways to pin down and preserve something ephemeral and something worth preserving something that tells us more about ourselves and the world we live in Some hunters use the database some the written word some the camera but all share a common goal not

to let go of a particular moment a magic moment that only the live event can create **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 autobiographical 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

Oral History Patricia Leavy, 2011-02-24 *Oral History* is part of the *Understanding Qualitative Research* series which is designed to provide researchers with authoritative guides to understanding presenting and critiquing analyses and associated inferences There are three subareas in this series Quantitative Research Measurement and Qualitative Research This volume fits in the Qualitative Research group and addresses issues surrounding oral history how to both fully and succinctly report and present this material as well as the challenges of evaluating it **Inside the Historical Film** Bruno Ramirez, 2014-09-30 An exploration of the power of cinema to enrich our understanding of the past *Political Performances*, 2009 Preliminary Material Mapping Political Performances A Note on the Structure of the Anthology E J Westlake Performance as Sepulchre and Mousetrap Global Encoding Local Deciphering Avraham Oz Witnesses in the Public Sphere Bloody Sunday and the Redefinition of Political Theatre Paola Botham Orality and the Ethics of Ownership in Community Based Drama David Grant The Theatre du Soleil's Trajectory from People's Theatre to Citizen Theatre Involvement or Renunciation Brnice Hamidi Kim Ways of Unseeing Glass Wall on the Main Stage Tal Itzhaki To Absent Friends Ethics in the Field of Auto Biography Deirdre Heddon Reading the Blacks Through the 1956 Preface Politics and Betrayal Carl Lavery Barbarians and Babes A Feminist Critique of a Postcolonial Persians Sydney Cheek O'Donnell Performing Stereotypes at

Home and Abroad Tom Maguire The Comeback of Political Drama in Croatia Or How to Kill a President by Miro Gavran Sanja Nik evi Local Knowledges Memories and Community From Oral History to Performance David Watt Modalities of Israeli Political Theatre Plonter ARNA S Children and the Ruth Kanner Group Shimon Levy Documenting the Invisible Dramatizing the Algerian Civil War of the 1990S Susan C Haedicke The Erotic Politics of Critical Tits Exhibitionism or Feminist Statement Wendy Clupper The G eg ence Effect The National Character and the Nicaraguan Political Process E J Westlake Do the Ends Justify the Means Considering Homeless Lives as Propaganda and Product Beverly Redman The Birabahn Threlkeld Project Place History Memory Performance and Coexistence Kerrie Schaefer Non Naturalistic Performance in Political Narrative Drama Methodologies and Languages for Political Performance with Reference to the Rehearsal and Production of E to the Power 3 Education Education Education Lloyd Peters Gay Muslims and Salty Meat Pies The Limits of Performing Community Sonja Arsham Kuftinec About the Contributors

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

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 Fi ek 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

Devising Critically Engaged Theatre with Youth Megan Alrutz, Lynn Hoare, 2020-05-04 Devising Critically Engaged Theatre with Youth The Performing Justice Project offers accessible frameworks for devising original theatre developing critical understandings of racial and gender justice and supporting youth to imagine create and perform possibilities for a more just and equitable society Working at the intersections of theory and practice Alrutz and Hoare present their innovative model for devising critically engaged theatre with novice performers Sharing why and how the Performing Justice Project PJP opens dialogue around challenging and necessary topics already facing young people the authors bring together critical information about racial and gender justice with new and revised practices from applied

theatre storytelling theatre and education for social change Their curated collection of PJP performance actions offers embodied and reflective approaches for building ensemble devising and performing stories and exploring and analyzing individual and systemic oppression This work begins to confront oppressive narratives and disrupt patriarchal systems including white supremacy racism sexism and homophobia Devising Critically Engaged Theatre with Youth invites artists teaching artists educators and youth workers to collaborate bravely with young people to imagine and enact racial and gender justice in their lives and communities Drawing on examples from PJP residencies in juvenile justice settings high schools foster care facilities and community based organizations this book offers flexible and responsive ways for considering experiences of racism and sexism and performing visions of justice Visit performingjusticeproject.org for additional information and documentation of PJP performances with youth

Going Public Elizabeth Miller, Edward Little, Steven High, 2017-11-17 As researchers are increasingly taking their research from the campus to the public arena what are the ethics of and expectations for social impact *Going Public* responds to the urgent need to expand current thinking on what it means to co create to actively involve the public in research and to reconceptualize research for public consumption Drawing on conversations with over thirty practitioners across multiple cultures and disciplines this book examines the ways in which oral historians media producers and theatre artists use art stories and participatory practices to engage creatively with their publics The authors provide an overview of community engaged practices and present case studies that grapple with issues of class struggle gentrification violence against women and Indigenous rights *Going Public* offers insights into long standing concerns around voice aesthetics appropriation privilege power dynamics and the ethics of participation It reveals that the shift towards participatory research and creative practices requires a commitment to asking tough questions about oneself and the ways that people's stories are used

Remembering the Personal Past Bruce M. Ross, 1992-01-02 In this resonant scholarly work Bruce Ross presents an encompassing theoretical framework and overview of autobiographical memory Drawing on a wide range of ideas from academic psychology the social sciences psychoanalysis and the humanistic disciplines the author presents a stimulating and original perspective on this increasingly important topic Ross's description encompasses the full range of subjective responsiveness to personal memories both with and without awareness including real world social context and examples that can be compared with one's own experience critical assessment of psychoanalytic memory concepts with a clear distinction drawn between Freud's ideas and those of his later followers childhood memories dealt with from dual standpoints of initial origin and adult retrospection explanations of problems and dilemmas in philosophy and the human sciences that determine both what is to be counted as a memory experience and how memories can be validated and the phenomena of individual memories compared with characteristics of group determined memories and socially structured memories that persist across generations Cognizant of the rich intellectual history of the field the book also calls on the works of James Titchener Freud Piaget Baldwin Janet Bartlett Ellis Bergson Bloch Halbwachs

and Merleau Ponty among others to broaden our current understanding of the experience of autobiographical memory. Students and researchers from a number of disciplines concerned with the psychology of memory, cognition and identity will find this volume both insightful and thought provoking.

The SAGE Handbook of Performance Studies D. Soyini Madison, Judith Hamera, 2006 Publisher description

A Companion to Public History David M. Dean, 2018-07-30 An authoritative overview of the developing field of public history reflecting theory and practice around the globe. This unique reference guides readers through this relatively new field of historical inquiry exploring the varieties and forms of public history, its relationship with popular history and the ways in which the field has evolved internationally over the past thirty years. Comprised of thirty-four essays written by a group of leading international scholars and public history practitioners, the work not only introduces readers to the latest scholarly academic research but also to the practice and pedagogy of public history. It pays equal attention to the emergence of public history as a distinct field of historical inquiry in North America, the importance of popular history and history from below in Europe and European colonial settler states and forms of historical consciousness in non-Western countries and peoples. It also provides a timely guide to the state of the discipline and offers an innovative and unprecedented engagement with methodological and theoretical problems associated with public history. Generously illustrated throughout, *The Companion to Public History*'s chapters are written from a variety of perspectives by contributors from all continents and from a wide variety of backgrounds, disciplines and experiences. It is an excellent source for getting readers to think about history in the public realm and how present-day concerns shape the ways in which we engage with and represent the past. Cutting-edge companion volume for a developing area of study. Comprises 36 essays by leading authorities on all aspects of public history around the world. Reflects different national/regional interpretations of public history. Offers some essays in teachable forms: an interview, a roundtable discussion, a document analysis, a photo essay. Covers a full range of public history practice including museums, archives, memorial sites as well as historical fiction, theatre, re-enactment societies and digital gaming. Discusses the continuing challenges presented by history within our broad collective memory including museum controversies, repatriation issues, textbook wars and commissions for Truth and Reconciliation. *The Companion* is intended for senior undergraduate students and graduate students in the rapidly growing field of public history and will appeal to those teaching public history or who wish to introduce a public history dimension to their courses.

Are 100 objects enough to represent the dance? Janine Schulze, 2010 Ein Buch über die Archivierbarkeit des Tanzes

Oral History, 2008

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

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