

# Remembering

ORAL HISTORY  
PERFORMANCE



EDITED BY  
*Jella Pollock*



# Remembering Performance Oral History

**Melisa Cahnmann-Taylor, Kristina  
Jacobsen**



## **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      *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

*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

*Inside the Historical Film* Bruno Ramirez, 2014-09-30 From cinema s beginnings filmmakers have turned to the past for their stories so much so that in many ways our historical culture is shaped more in the movie theatre than in the classroom Inside the Historical Film argues how and why film can enrich our understanding of the past Bruno Ramirez discusses a wide range of films from various historical and national contexts pointing to the role that film crafts play in translating historical events into cinematic language He takes the reader through the process of conception research design and production of several films that he researched and co wrote explaining the decisions that were made to best convey historical knowledge The practice based quality at the core of Ramirez s analysis is further enhanced by conversations with world renowned film directors including Denys Arcand Constantin Costa Gavras Deepa Mehta Renzo Rossellini Paolo and Vittorio Taviani and Margarethe von Trotta Grounded in an appreciation for the interpretative value of making films and cinema s ability to reach large public audiences at personal and emotional levels Inside the Historical Film seeks to understand historical films as both creative works and multi layered representations of the past

**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

**Oral History** Patricia Leavy, 2011-02-24 Part of the Understanding Statistics Understanding Qualitative Research series Oral History serves as a guide to properly recording oral histories This volume also addresses the challenges of evaluating this material

*Iranian Diaspora Identities* Ziba Shirazi, Kamran Afary, 2020-06-15 Iranian Diaspora Identities Stories and Songs combines oral history storytelling theories of communication and performance studies into a unique study of an immigrant community This book is the result of collaborative work between two Iranian American immigrants one a musician and artist and the other a professor Using ethnographic dramatistic and oral history approaches Ziba Shirazi gathered these stories of diaspora journeys of Iranians living in California and Toronto in the aftermath of the Islamic Revolution of 1979 The editors transcribed these stories and developed them into short performance pieces that include lyrics and songs and were performed in the United States and Canada to thousands of people in theater venues and libraries These stories constitute a unique archive of the history of contemporary Iranian diaspora experiences They are autobiographic vignettes that have helped constitute an artistic vision of Iranian exiles own sense of community and their migratory experiences that inform the transformations they experienced in family gender and spiritual beliefs In addition to providing an archive of experiences the book uses social drama and storytelling to advocate for a new methodology for documenting Iranian diaspora accounts It constitutes a new contribution to the existing literature on Iranian diaspora and furthers an exciting contribution to scholarship in qualitative research in communication studies

**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 Creative Ethnographer's Notebook** Melisa

Cahnmann-Taylor,Kristina Jacobsen,2024-10-28 The Creative Ethnographer s Notebook offers emerging and trained ethnographers exercises to spark creativity and increase the impact and beauty of ethnographic study With contributions by emerging scholars and leading creative ethnographers working in various social science fields e g anthropologists educators ethnomusicologists political scientists geographers and others this volume offers readers a variety of creative prompts that ethnographers have used in their own work and university classrooms to deepen their ethnographic and artistic practice The contributions foreground different approaches in creative practice broadening the tools of multimodal ethnography as one designs a study works with collaborators and landscapes and renders ethnographic findings through a variety of media Instructors will find dozens of creative prompts to use in a wide variety of classroom settings including early beginners to experienced ethnographers and artists In the eBook version of this book there are numerous pop up definitions to key ethnographic terms links to creative ethnographic examples possibilities for extending prompts for more advanced anthropologists and helpful tips across all phases of inquiry projects This resource can be used by instructors of anthropology and other social sciences to teach students how to experiment with creative approaches as well as how to do better public and engaged anthropology Artists and arts faculty will also benefit from using this book to inspire culturally attuned art making that engages in research as well as research based art Readers will learn how creative ethnography draws on aspects of the literary visual sonic and or performing arts Information is provided about how scholars and artists or scholartists document culture in ways that serve more diverse public and academic audiences [The SAGE Handbook of Performance Studies](#) D. Soyini Madison,Judith Hamera,2006 Publisher description

*Beyond Documentary Realism* Cyrielle Garson,2021-02-22 Verbatim theatre a type of performance based on actual words spoken by real people has been at the heart of a remarkable and unexpected renaissance of the genre in Great Britain since the mid nineties The central aim of the book is to critically explore and account for the relationship between contemporary British verbatim theatre and realism

whilst questioning the much debated mediation of the real in these theatre practices      *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      Going Public Elizabeth Miller, Edward Little, Steven High, 2017-11-15 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

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

**Oral History**, 2008 *Migrant World Making* Sergio F. Juárez, Julia Khrebtan-Hörhager, Michael Lechuga, Arthur Soto-Vásquez, 2023-12-01

For most migrants developing communication strategies in host countries is vital for finding social connections navigating the pressures of assimilation and maintaining links to their original cultures *Migrant World Making* explores this process of constructing a homeplace by creating a network of communication tools and strategies to connect with multiple communities Since what it means to be a migrant differs from person to person the contributors to this edited collection showcase numerous practices migrants adopt to communicate and connect with others as they forge their own identities in globalized yet highly nationalistic societies With varying aspirations and motives for seeking new homes migrants build communities by telling stories engaging in social media activism protesting writing scholarly criticism and using many other modes of communication To match this variety the transnational scholars represented here use a wide array of rhetorical cultural and communication methodologies and epistemologies to describe what the experience of migration means to those who have lived it

**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 Trajectory of the Soleil's Theatre from People's Theatre to Citizen Theatre Involvement or Renunciation Bernice 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 Nikčević Local Knowledge 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 Gender 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

**Vegas Strong** Roberta Sterman Sabbath, 2023-03-21 Mass shootings have been on the rise in the United States since the early 2000s but until the heartbreak of the 1 October 2017 Route 91 Harvest Music Festival the citizens of Las Vegas had never experienced the violence and tragedy of this now all too frequent occurrence That day fifty eight people were shot to death on site while another two victims later died of their injuries The 1 October incident physically wounded nearly 900 concert goers but psychologically impacted countless untold victims As individual and institutional response to urgent requests for help came in both during and after the 1 October catastrophe those who call Las Vegas home struggled to cope with pain and grief Now editor Roberta Sabbath draws together a collection of personal essays oral histories interviews scholarly writings and commentaries to remember those whose lives were lost and to honor survivors and their loved ones Written five years after the tragedy each contribution offers a unique story of healing demonstrating the wide ranging experiences and repercussions of the event The essays in this collection represent a broad diversity of voices from political leaders health professionals first responders community members and incident survivors This work is dedicated to those who lost their lives on 1 October 2017 to survivors and their loved ones and to the caregivers both individual and institutional all of whom continue to keep Vegas Strong

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