

[https://youtu.be/xBcRmNbM6Po?](https://youtu.be/xBcRmNbM6Po?si=QaBPPC9WkaKTKnqO)

[si=QaBPPC9WkaKTKnqO](https://youtu.be/xBcRmNbM6Po?si=QaBPPC9WkaKTKnqO) - **Dwight Conquergood**



https://youtu.be/Yy7d7_utn_Q?si=sTFApl2bYToZy7af

- **Dwight Conquergood and Performance Ethnography**

Kiri Raber

- The life of Dwight and an overview of Performance Ethnography

<https://youtu.be/zk-INm5znGs?si=PXZLKHqu90gUlzji>

- **Heart Broken in Half (Trailer)**

Collectiveeye

[https://www.youtube.com/playlist?list=PL85C-](https://www.youtube.com/playlist?list=PL85C-gxx5vv8ObJ3H_-l6t9mPOOYusKj2)

[gxx5vv8ObJ3H_-l6t9mPOOYusKj2](https://www.youtube.com/playlist?list=PL85C-gxx5vv8ObJ3H_-l6t9mPOOYusKj2) - **The Heart Broken in Half**

Occupy Communication

6 videos 8,558 views Last updated on Apr 13, 2014
(Full playlist)

[https://youtu.be/HZiaz84WqW8?
si=y3G4mWOZTKqFYM0B](https://youtu.be/HZiaz84WqW8?si=y3G4mWOZTKqFYM0B) - **Dwight Conquergood The
Heart Broken in Half with subtitles 1**

<https://www.youtube.com/watch?v=np7WkGxYHy4&t=3s>
- The Heart Broken In Half By Professor Dwight
Conquergood Pt 1 -

<https://youtu.be/iTdK2cLM6qw?si=ETv0PjSeT5zxEtOe> -
The Heart Broken In Half By Professor Dwight
Conquergood Pt 2

<https://youtu.be/ushwD3dSUZM?si=ly6O-xFKHtLh5QV8> -
**The Heart Broken In Half By Professor Dwight
Conquergood Pt 3**

<https://youtu.be/KsS2FfGglbk?si=8lTrD-n6rTn0qPbL> -
**The Heart Broken In Half By Professor Dwight
Conquergood Pt 4**

[https://youtu.be/M6bOjZ8bMSE?
si=4M9bcOdsb0pLQ_47](https://youtu.be/M6bOjZ8bMSE?si=4M9bcOdsb0pLQ_47)- **The Heart Broken In Half By
Professor Dwight Conquergood Part 5**

<https://youtu.be/5EtkU4anv5A?si=fy3z2BgyZnMeWn-7>
- **The Heart Broken In Half By Dwight Conquergood
Part 6 of 6**

<https://youtu.be/V2XGoZ38bgM?si=gfPz-eetQ58fVH7c>
- **LATIN KINGS Documentary - Albany Park - Part 1-**
The Chicago Rap -

[https://www.youtube.com/playlist?
list=PLAhEj07YwKV8hYddBNrJUALcA-22bmzRd](https://www.youtube.com/playlist?list=PLAhEj07YwKV8hYddBNrJUALcA-22bmzRd) -
old school chicago clips
Otakutech1
7 videos 89 views Last updated on Jan 1, 2019
(Full playlist)

https://youtu.be/qPQTewjuAtE?si=H4m9KnImZ0JLyM_B
- **Heart Broken in Half: Chicago's Street Gangs**
FilmmakersLibrary - From Filmmakers Library -- Based on
Dwight Conquergood's research this film takes one into
the underground culture of urban street gangs. Here is an
intricate web of symbols and passions, territory and
brotherhood, honor and, all too often, death.

[https://www.youtube.com/playlist?
list=PL8703B17B07D68AFA](https://www.youtube.com/playlist?list=PL8703B17B07D68AFA) - **Heart Broken In half**
YooTuBerti
(Full playlist)

[https://www.youtube.com/playlist?
list=PLo9Ce8ZmMJQyvJAZ4nLZQGa4mkUKstS0](https://www.youtube.com/playlist?list=PLo9Ce8ZmMJQyvJAZ4nLZQGa4mkUKstS0) -
Documentary LK 📺📼🎥👑
WALK60085

(Full playlist)

[https://www.youtube.com/playlist?
list=PL2zCr1frFKb5g6qs3a8NOYV7N4BOgALmH](https://www.youtube.com/playlist?list=PL2zCr1frFKb5g6qs3a8NOYV7N4BOgALmH) -
conquerwood
lachukee

[https://www.youtube.com/playlist?
list=PL51ADECD23DFE1282](https://www.youtube.com/playlist?list=PL51ADECD23DFE1282) -
HeartBrokenInHalf LATIN KINGS ethnographic video
1990
C Y
(full playlist)

[https://www.youtube.com/playlist?
list=PLIdRydFUk44ERXXJUhj74DYJGQBY_TEMc](https://www.youtube.com/playlist?list=PLIdRydFUk44ERXXJUhj74DYJGQBY_TEMc) - **ALKN**
Albany kings kedzie
Antonio Dear Santiago
(Full playlist)

[https://www.youtube.com/playlist?list=PLmApymVA5fV-
PEnW13Eo_M9odkleMWwVD](https://www.youtube.com/playlist?list=PLmApymVA5fV-PEnW13Eo_M9odkleMWwVD) - **Grad**
Gretchen Bringas
(Full playlist)

<https://www.youtube.com/@dramatherapy7970> -
Drama Therapy Collection
(Full playlist)

<https://www.youtube.com/playlist?list=PLnNhc->

VxY9HXBdXoBzn9wOgyh0NGccMOw -

ethnography

K ho

(Full playlist)

https://youtu.be/KTe0tBsWhAc?si=u2Kmlsq_zhl5e9qp -

"holding down the hood"

vanleeuwenhoek - From Dwight Conquergood's video ethnography, "The Heart Broken in Half," about Latino gangs in Chicago ca. late 1980s. My students got a chuckle out of the matter-of-fact manner in which Dwight spoke "white and nerdy" about Latino street gangs as if they were an intellectual pursuit. To him, they were.

[https://www.youtube.com/playlist?](https://www.youtube.com/playlist?list=PL19F7E97AEE383C84)

[list=PL19F7E97AEE383C84](https://www.youtube.com/playlist?list=PL19F7E97AEE383C84) - **Heart Broken in Half**

Jason Zingsheim (full playlist)

[https://www.youtube.com/playlist?](https://www.youtube.com/playlist?list=PLQrM0hkpEvZa6lpVvQ5s4YmZZHIX9yy0F)

[list=PLQrM0hkpEvZa6lpVvQ5s4YmZZHIX9yy0F](https://www.youtube.com/playlist?list=PLQrM0hkpEvZa6lpVvQ5s4YmZZHIX9yy0F) -

Knowledge Nation

Manuel Miranda

(Full playlist)

[https://www.youtube.com/playlist?](https://www.youtube.com/playlist?list=PLPzZyDHZuLQrVhMwmB9tEceCAVsa-LC92)

[list=PLPzZyDHZuLQrVhMwmB9tEceCAVsa-LC92](https://www.youtube.com/playlist?list=PLPzZyDHZuLQrVhMwmB9tEceCAVsa-LC92) - **80s**

Latin Kings

ydn dripz

(Full playlist)

https://youtu.be/_c1SUHTG6B8?si=p5-ajrr0dGLnFCtK -

What is Ethnography and how does it work?

The Sweet Spot - Here you will find a short description of the ethnographic process

<https://www.youtube.com/@swlerner/videos> - **Shannon**

Wong Lerner

(Full playlist)

[https://www.youtube.com/playlist?](https://www.youtube.com/playlist?list=PLxtv0HDzF_E_Xu7eObnTssEtiDZiHh0U2)

[list=PLxtv0HDzF_E_Xu7eObnTssEtiDZiHh0U2](https://www.youtube.com/playlist?list=PLxtv0HDzF_E_Xu7eObnTssEtiDZiHh0U2) - **A137**

Halbert Barton

(Full playlist)

[https://www.youtube.com/playlist?](https://www.youtube.com/playlist?list=PL97285211826BC354)

[list=PL97285211826BC354](https://www.youtube.com/playlist?list=PL97285211826BC354) - **short films**

Clitha Mason

(Full playlist)

[https://www.youtube.com/playlist?](https://www.youtube.com/playlist?list=PLjVZiM-7wCIN8nEton-w3gaErhCLz37W5)

[list=PLjVZiM-7wCIN8nEton-w3gaErhCLz37W5](https://www.youtube.com/playlist?list=PLjVZiM-7wCIN8nEton-w3gaErhCLz37W5) - **Gangs**

Steve Vidal

(Full playlist)

[https://www.youtube.com/playlist?](https://www.youtube.com/playlist?list=PLu7AO20muYQeB29piYEktLswUZ39IXDTG)

[list=PLu7AO20muYQeB29piYEktLswUZ39IXDTG](https://www.youtube.com/playlist?list=PLu7AO20muYQeB29piYEktLswUZ39IXDTG) -

chicago gangs

P Agostino

https://youtu.be/u_y8zh3xKsg?si=Knle_Erh3D_xogUb -

Conquergood4

Kiri Raber - Dwight Conquergood and Performance
Ethnography

[https://www.youtube.com/playlist?
list=PL1HOIL6L8VPUVjRExkEF5M5Vm-g3RWcuw](https://www.youtube.com/playlist?list=PL1HOIL6L8VPUVjRExkEF5M5Vm-g3RWcuw) -

COMM 508

Christina Ceisel
(Full playlist)

[https://www.youtube.com/playlist?
list=PLWZNSn6O1J27ZvONIPrkSsjCosLtcV6XM](https://www.youtube.com/playlist?list=PLWZNSn6O1J27ZvONIPrkSsjCosLtcV6XM) - **My**

Hood

Melissa Puckett
(Full playlist)

[https://www.youtube.com/playlist?
list=PLjVZiM-7wCIN8nEton-w3gaErhCLz37W5](https://www.youtube.com/playlist?list=PLjVZiM-7wCIN8nEton-w3gaErhCLz37W5) - **Gangs**

Steve Vidal
(Full playlist)

https://youtu.be/bUzPw1Cl_SE?si=N1D2n1XrViX1L3nl -

Nicki Pombier Berger & Liza Zapol | Push Play

OHMA Columbia - This participatory workshop will be based on the ongoing research of Push Play. We explore the embodied experience of interviewing as a way of examining how we remember, how we ask narrators to engage in memory, and what is, or is not, included in the archive. We draw on creativity and sense of play as a way of pushing through limits in the practice of oral history.

Underpinning this work is an engagement -- intellectually and in practice -- with the concerns of critical performance ethnography and performance studies, especially the work of Dwight Conquergood and Della Pollock. As Pollock states, “words shimmer with what may be unsaid, felt, withheld, stammered, introduced in a pause, caught up in a breath, a sigh, an expressive rhythm, a physical or tonal gesture.” We explore these shadow narratives, resisting narrative resolution. Push Play is a collaboration between OHMA alums Liza Zapol and Nicki Pombier Berger. It is a series of workshops, a friendship, and an ongoing performance.

<https://www.youtube.com/playlist?list=PL1HOIL6L8VPUVjRExkEF5M5Vm-g3RWcuw> -

COMM 508

Christina Ceisel
(Full playlist)

<https://www.youtube.com/playlist?list=PLnNhc-VxY9HXBdXoBzn9wOgyh0NGccMOw> - **ethnography**

K ho

(Full playlist)

https://youtu.be/lG52x6HSj4c?si=n48XyeHy43_zyWKZ -

Prof. Dr. Orna Tsultem: Performativity in Mongolian Buddhist Art | Free University of Berlin Germany

artist OtGO

When discussing and analyzing Buddhist art, scholars typically rely and depend on textual sources. Moreover,

scholars of Buddhist Studies maintain a view that images are meant to serve as “visualization aids” for meditation praxis (i.e. Janet Gyatso 1998, Donald Lopez 2005). This talk will introduce several paintings from Mongolia which amply demonstrate what Dwight Conquergood has termed “text-performance hybridity” (Conquergood 2002, 152), where images were meant to serve as important primary sources of Buddhist practice, often without singular textual dependence. Supporting Religious Studies’ scholar Birgit Meyer’s notion that “religion is a multi-media phenomenon that mobilizes the full sensorium” (Meyer 2015, 333), I will discuss the performative agency of these paintings seen in the ways they structure the participatory acts of their viewers and shape their mode of seeing to form the sense of their belonging and unity as a community.

<https://www.youtube.com/playlist?list=PL58C060FB691069C8> - **Corner Boyz**
redcheetah
(Full playlist)

<https://www.youtube.com/playlist?list=PLHm4Tww6KIE09Rzg5WSyO4QkagXnFdQ9D> -
performance ethnography
Tania Pombeiro
(Full playlist)

https://www.youtube.com/playlist?list=PLxtv0HDzF_E_Xu7eObnTssEtiDZiHh0U2 - **A137**

Halbert Barton
(Full playlist)

https://www.youtube.com/playlist?list=PLzAufAglu9wn_-hHrwq1sUmAYRISCav3y - **Research**
Kayo Yoshida
(Full playlist)

<https://youtu.be/XyHoiKdEg48?si=Ps4odt6ehHbjgCvN> -
Odcinek 311 czyta Dominika Laster/Projekt Bobkowski

Polish Theatre Institute in the USA PTI - Dominika Laster
Albuquerque, New Mexico - Dominika Laster is a performance researcher, scholar, and artist. She holds a PhD in Performance Studies from New York University (2010). She is the Book Review Editor of The Drama Review (TDR) and Co-Editor of European Stages. Dr. Laster is also the Executive Co-Director of Performance in the Peripheries: performanceperipheries.com

From 2013-2015, Dr. Laster served as the Director of Undergraduate Studies and Lecturer in the Theater Studies Program at Yale University. She was a Mellon Postdoctoral Fellow in Interdisciplinary Performance Studies at Yale (IPSY) from 2011 to 2013.

Dominika Laster is a recipient of the Dwight Conquergood Award from Performance Studies international for her research examining Islamic practices of witnessing within the context of post-9/11 detentions and deportations. Dr. Laster's doctoral dissertation, a critical analysis of key aspects of performance researcher Jerzy Grotowski's

notions and praxes associated with the work on self, earned her the Monroe Lippman Memorial Prize for Distinguished Doctoral Dissertation.

<https://www.youtube.com/playlist?list=PLuZzEw9tliPAQDiMO-a-wtbXGbHuy482p> -

Documentaries & Movies About Real Shit

R U N N I N - G U N N I N

(Full playlist)

<https://www.youtube.com/playlist?list=PLtcMth1fAXlr7PWRtnYJ-3LZ9xbFVc0Uw> -

Count Love illinois

M.N.K. Silva

(Full playlist)

https://www.youtube.com/playlist?list=PLv4V5lFtLI_IL-koTK8FB0l9hCepREbrd - **26**

Peter Glazer

(Full playlist)

https://youtu.be/6RXKvNWbyX0?si=LSMYOv8A_gED49Po -

Brahma Prakash - Cultural Justice at the Crossroads in India

CultureCapitalismSeminar 2022

"Culture and Aesthetics in Contemporary Capitalism" was an online seminar series supported by the SOAS Impact and Knowledge Exchange Fund. It was designed and convened by Dr Rasika Ajotikar, British Academy Postdoctoral Fellow in the department of Development

Studies at SOAS.

Dr. Brahma Prakash is Assistant Professor of Theatre and Performance Studies at Jawaharlal Nehru University, New Delhi. He is a scholar of South Asian folk culture and performance traditions. His research intersects ritual, theatre, festival and protest studies in relation to the questions of marginality, aesthetics and cultural justice. He is the author of *Cultural Labour: Conceptualizing the 'Folk Performance' in India* (Oxford University Press, 2019). His working project "Epical Subjects and the Questions of Cultural Justice in India" is an attempt to theorise cultural justice in India through the performance of epic and narrative traditions of subaltern communities. His nonfiction on art, culture and politics, *Body on the Barricades: Curtailment of Life and Freedom in Contemporary India* after several rejections for its political overtones will be finally coming out from LeftWord Publication, Delhi. His popular columns on art, culture and politics frequently appear in Scroll, Wire, Outlook, Indian Cultural Forum and other media platforms. He was recently interviewed by Aljazeera and BBC world service on the rise of rightwing culture and attack on Muslim minorities in India. Dr Prakash has been a visiting fellow at the South Asia Institute at Heidelberg University (2021) and the Centre for Research in the Arts, Social Sciences and Humanities (CRASSH) at Cambridge University, UK. He was also a recipient of the Dwight Conquergood Award of the Performance Studies International in 2013.

<https://youtu.be/CTmTPVwki5s?si=TOWNqIWRTVzvZvFi> -

Book Discussion | Body on the Barricades | Part 2 | JNU Academic

JNU Academic

Dr Brahma Prakash is a writer, cultural theorist and an Assistant Professor of Theatre and Performance Studies at the School of Arts and Aesthetics at Jawaharlal Nehru University, New Delhi. He is the author of the critically acclaimed book *Cultural Labour: Conceptualizing the 'Folk Performance' in India* (Oxford University Press, 2019). He received the prestigious Dwight Conquergood Award from Performance Studies International in 2013. He was a fellow at the Centre for the Research in the Arts, social sciences and Humanities (CRASSH) at Cambridge University, UK and the South Asia Institute at Heidelberg University, Germany. He is currently working on the idea of cultural justice in India and the changing contexts of local harvest festivals in eastern India. His articles have appeared in leading journals and edited volumes, including *Asian Theatre Journal*, *Contemporary Theatre Review*, *EPW*, *Performance Research* and others.

[https://youtu.be/PhmUSGQ7XCc?](https://youtu.be/PhmUSGQ7XCc?si=WOfc6XjKROU6Z9z9)

[si=WOfc6XjKROU6Z9z9](https://youtu.be/PhmUSGQ7XCc?si=WOfc6XjKROU6Z9z9) - **Embodying UX Research: Interview with Hilary Cooperman**

Davood Gozli

I had the pleasure of speaking with Hilary Cooperman, who is a qualitative researcher and strategist at Publicis Sapient. She has training in performing arts and ethnography, and her work has been a blend of research, performance, and activism. She has a PhD in

Performance Studies from Northwestern University and has previously taught at the Department of Theatre and Dance at Rollins College.

https://www.youtube.com/playlist?list=PLRIglNa7jrsukn1Q5yHC2fsfw_z42hXps - **Movies**
Maria Jose Cornejo M
(Full playlist)

<https://www.youtube.com/playlist?list=PLtdLpl5eRRDLYEGH2f140bLGAPXCyTTEB> -
Gangbang town
Alex Gonzalez
(Full playliset)

https://youtu.be/G_iqDvzilq4?si=l3Sy6arJPaWDgpyz -
Introduction to Autoethnography as Embodied Qualitative Inquiry

Dr. Julie-Ann Scott-Pollock

From the transcript: “.....we can't escape the fact that we understand the world through the bodies that we're in.

So because of that, we begin to immerse ourselves within those cultures as critical ethnographers. And Dwight Conquergood did some amazing pieces on different communities within his own city in Chicago. He went and he lived in a subsidized housing. And he stayed there for a year and became part of their community, and part of their advocacy work. He also stayed with a gang, and allowed that gang to tell their own story so people could listen to them. Now, there's always questions.

People ask, "Well, how objective is this?" And his attitude would be: I'm not trying to be objective. I'm trying to be self-reflexive and understanding, and tell their story as they would like it to be told. "

<https://youtu.be/Hsx1cyqWbws?si=gIZtfCm8tOKTLqSW> -
Performance Ethnography, Personal Narrative Research, & Adapting Methods for Target Audiences Part 1

Dr. Julie-Ann Scott-Pollock

https://www.youtube.com/playlist?list=PLNYsLj__P9k6aKSa7oWpaLeLV1rdXi5Ps -
intercultural comm
BlackSleepingBeauty
(Full playlist)

<https://youtu.be/kQPty-QnPZk?si=LRqHKyDCQ8a5kUB4>
- **hari kumar: Textual Fundamentalism and the Digital Humanities**

Five College Digital Humanities - What Is At Stake? ::
Lecture Series

On December 3rd, kari kumar gave a talk at Amherst College to students, faculty, and staff from the Five Colleges that explored the ways in which texts might be decolonized through performance methodologies. The lecture engaged questions of race and knowledge production in contemporary culture, with the aim of 'decentering' Western textualism both inside and peripheral to the academy.

(From the transcript:)

“.....So Dwight Conquergood in 1995 spoke about going beyond the text. He advocated for a critical performative politics and he criticized this idea that there's textual fundamentalism in the Academy. By that he was quoting Edward Said to say that, there's ways that in the Academy we prefer the schematic authority of a text to the disorientations of direct encounters with the human. And so Conquergood said that in the Academy we have a textual paradigm that really is focused on capturing and colonizing knowledge. And speaking specifically about ethnography, right, in terms of an anthropology of experience, when you're going to-- in ethnography when you're trying to represent knowledge of other people there's this idea that you go and you do field work and you represent that knowledge as a textual artifact that you publish back home in the Academy, for a very specific kind of audience. If you think about this police report who is the audience? Who is the intended audience for this police report? -The court. -Other police officers. -Other police officers, right, to justify, look these are the actions I had to take in order to do this. Who are the-- who is the intended audience for an academic article in a journal? -Other academics. -Other academics, right. - --in the Academy. -Right. To say, well look, you know, this is how I produce the knowledge and these are the logics-- and these are the sanctioned logics of the institution in producing this knowledge. Clearly, yes of course, there are things that are not in this, but hey this is how our institution works, this is the kind of report that's

expected to justify my actions in constructing this knowledge in this particular way. So there's a long body of work criticizing the ideology of what counts as knowledge in the Academy. Ways that-- you know, what counts as knowledge is often a scientific approach. Conquergood, again, says, "the dominant way of knowing in the Academy is that of empirical observation and critical analysis from a distanced perspective. Knowing that and knowing about something else, this is a view from above the object of inquiry. Knowledge that is anchored in paradigm and secured in print. This propositional knowledge is shattered by any other way of knowing," Concord says. "A different way of knowing that is grounded in active, intimate, hands on participation and personal connection." So Conquergood is setting up these two different ways of knowing. These are--it is a very harsh binary. There are multiple ways of knowing but he's saying that in the Academy this idea of knowledge as being distanced and critical. He connects this with modernity. And says, "Since the Enlightenment project of modernity, that first way of knowing-- distanced critical analysis-- has been preeminent. It marches under the banner of science and reason and it has disqualified and repressed other ways of knowing that are rooted in embodied experience." OK. "So what gets squeezed out by this?" Conquergood says. He calls it an epistemic violence. "It's the whole realm of complex, finely nuanced meaning that is embodied, tacit, in tone, gestured, improvised, co-experienced, covert." Right. "All the more deeply meaningful because of its refusal to be spelled

out." So there's a critical distinction that I want to draw from that. It's not about just plurality for pluralities sake. It's not about just alternative modes of representing and experiencing knowledge for their sake. It's about specific attention to the kinds of ways of being that are threatened, that are under surveillance. Things, say for example, the experiences of folks that are in this country but are not authorized to be here in this country. Their experiences, right, it's very, very risky for them-- for their experiences to be put into print because there's a very strong legal threat that happens to that. So what are the experiences of the subaltern, of those that are not in positions of power in the society? And why would it be that something like an academic project would be very, very threatening to those experiences, to those life, to those embodied lives? Because subordinate people do not have the privilege of explicitness, the luxury of transparency. We can say, oh we have an option here, they can come, they can have clear and direct communication, but subordinate people do not have that privilege. So as a counter to that-- I think I put my clicker somewhere else but that's OK. Conquergood suggested that we think about performance as a way to get at this and he called-- he distinguished three different ways of thinking about performance. When you're thinking about performing, say a, stage act-- a theatrical act, you can think about it as an imitation trying to hold true to exactly what happened and reproduce it exactly that way. Think of say, for example, a stage production of Hamlet, right, a memetic approach to Hamlet would try to hold true as

much as possible to the historical accuracy of the texts and so on, so on and so forth. Same with this police report, if we wanted to restage it exactly as it was we would follow it as if it were a stage script and not really question anything else about it. If we move to the poetic way of thinking about performance, and try to invent, try to make meaning out of a text-- this is a way, for example, with Hamlet instead of reproducing it exactly as it was, we kind of creatively re-imagine it, situate it in a different context and then see what happens. Similarly with this, right, one of the things I like to do with my students is stage this text as scenes and you'll notice that there are critical parts here where time seems to kind of blur away and it doesn't become apparent until you actually put yourself in the scene and you pretend to be the police officer and you realize, wait at this scene I've got Gates' ID in my hand, in this next scene I'm magically outside the residence with the ID in my hand. OK, now this explains why Gates might follow you outside, right? It's not like he's chasing you because he's aggressive. You've got his ID, you're walking out the door with his ID. Of course somebody-- hey where you going with my ID, come back here! Right, that's completely absent in the text and it doesn't actually become apparent to a lot of folks until they are actually experiencing it as a poetic act, as a poetic performance. But Conquergood advocated for a third way of thinking about performance. The kinetic way. This is about breaking and remaking. And this is the critical shift that we need to make in the Academy, as well. There are ways to imagine a text and try to do a text

differently. You can write differently. You can poetically make meaning inventive in inventive ways. But to actually transgress it, that's the next step. Transgressing means calling into question the assumptions behind a text like this, behind a performance like this and bringing in those other perspectives, those other performances. So what I want to do is show you some examples of what I'm talking about. By the way, I have a resource page that has some of the text that I'm talking about here. It's up on my blog and I'll have a link for this put up at the end and you can refer to it as well-- the source text from Conquergood and so on, got some links. So I want to show you an example of what a kinetic performance might look like when written down. This is a paper that's trying to evoke those moments of silences that are hard to actually describe in writing. And this paper explores moments of silence around issues of race. And so what I do in this paper, is actually construct a dialogue, a scene where a sequence of events happens and then in response to those events I have multiple options but I'm not sure exactly which ones to choose from. In this particular event, my wife and I were in St. Louis nine years ago and a woman asked my wife a very racist question about me. And in that moment of course something got said, I continued the conversation but it's one of those moments, you know, that you look back upon and you're like, oh, I should've said that, I really wish I would have said that, I really wanted to say that. There's no way I could have said this, I'd have gotten into trouble if I said this. One of those--that kind of moment that kind of stays

with you, you linger on it, you reperform it in your mind over and over again. So this paper was a way for me to perform that, and bring that moment alive, and to bring the audience along in a way that they can kind of imagine that, and they can construct the scene however they want. And each of those cards, each of those moments leads to a different meaning, a different interpretation in the text. This is just one option. I'm running out of time I think, right? But what I wanted to do now is ask a different exercise. This can be a very quick one. What I'd like you to do-- what I'd like to ask you all to think about is, if you think about performances and think about the performances in this report, what are some other performances, what are alternate performances that you can imagine using this report to stage? If you were teaching about this incident in a class, how might using performance allow you to get at stuff in this text differently? If you were writing about an event like this, or about Michael Brown, or about Eric Garner, any one of the-- every 28 hours you have an incident that you can write about. If you're writing about it, what might performance enable you to do in that writing? Take a moment, turn to your neighbor, discuss some ideas, and put it on the backchannel if you'd like. So Mariel, what are some people-- what are people tweeting on? Well let's focus on alternative performances. -Sure. -What kinds of things do people imagine can counter this report? -Well, let me create examples, would be [INAUDIBLE]. It is focusing on the performance of the cop. They say revisiting the power dynamic of this encounter. Who has

power, the person with the gun. Focusing on that type of thing. -Right, right so reperforming this but keeping the lens, if you will, of the performance on the aggressiveness, the violence inherent in all the tools the weaponry that a cop carries with them on a daily basis. Focusing in on the tool belt, for example, and looking at the pepper spray, the mace, the baton, the gun, the knife, the armor that a cop wears. There's a great book called *The Rise of the Warrior Cop* and you can reimagine that book as a performance and perform the masculinity of the cop, if you will, that way. Great. What are some other options that are? -Someone said if you recast the police officer as someone who asked how they could help, instead, how would that have changed the encounter? -Right. OK. So transgressing the expected role of a cop in that situation from being more accusatory to actually being more helpful. To actually take that serve and protect idea and to imagine that as a Utopian concrete performance. What would that look like? That kind of rethinking, that kind of reimagination, by the way, is actually part of some of the community policing work. Some of the training that the cops go through is very much a performative transgressing and remaking, a breaking and remaking of the image, the performance they've constructed for themselves as to what it means to police a community. Great, thanks. What about the in real life, the IRL, channel? -Sure. So we also have alternative in the community policing angle. There was one suggesting performing the report through a digital medium allow-- which would allow you to then engineer,

possibly, real time duration into the experience. -Right. Maybe overlaid with a map showing the neighborhood, showing that the house, showing the location of various things, and showing the respective positions of the two players as they go through this. And you can actually scroll back and look at what happened before the neighbor called the police, as well. Great. -There was another alternative-- multiple animations of the scene as told from different perspectives. -Wow. -Or the Gates account being produced [INAUDIBLE] representation. -Right. The Gates account of the event, totally missing in this report-- have that in there. But also expanding that. One of the key reasons why the cop feels like they can-- he can justify the arrest, is he says at the end he comes out, he looks around, he sees a bunch of alarmed citizens on the street. And he says, oh my god the citizens are alarmed by the actions of this person therefore I must arrest this person. To actually maybe have some of their perspectives saying, of course we were alarmed, there were like five different police cars on the street and this is our neighbor whom we know well. We were worried for him. That's the alarm we are seeing in our face. That totally changes-- that kind of debunks, it transgresses, it remakes that interpretation that's being held up as being the only valid interpretation. OK great. Do people want to suggest anything else live? -Something that I can see is-- what's also continuing to happen is the white caller being-- initiating some kind of crisis resulting in a lot of black [INAUDIBLE]. -Right. You know, the neighbor's perspective. The person who calls the cops. In many of

these events that have been happening, one of the common threads is somebody calls the cops. Somebody interprets what they see as somehow a threat and they call the cops. What's going on there? What's the logic going on? What's the common sense? What's the ideology that's shaping that up? So in thinking about this as a different approach to knowledge production, what I'd like to do now is shift gears and in interest of time link this up with decolonizing methodologies as, well. We'll skim through this. I had a third exercise in mind but I'm going to leave that off and instead we'll go straight to the Q&A after this next part. So the connection I'm trying to draw is, again, with thinking about academic knowledge production, when you think about the logics of this report, the logics of a text, the logics of what it's like to represent experience. Certain things get positioned there as normal, as standard. In the Gates account, in that performance account one of the logics that comes up often in common census is well Gates shouldn't have mouth off, well Gates should've been more cooperative. And you can see that same logic show up over and over again in the Michael Brown case, in the Eric Garner case. Well, if only he hadn't attacked, if only he hadn't done this. There's a taking in, an assumption, a common rut, if you will, that runs through that sentence of this is what we expect the other to behave like. This is the sanctioned behavior that we want to happen. Anything that deviates from that must be policed. Similarly in the Academy, there is a mechanism at play this is what-- this is why Dwight Conquergood called it textural fundamentalism. One of

the ways that fundamentalism works is there is this construction of what should be expected behavior and anything that deviates from that must be sanctioned.

<https://youtu.be/4EBCEAdFim4?si=aj7w-YLCYu0OcFqD> -
Radical Listening and Performance as Call and Response at The Gathering from the CrossCurrents Festi

HowlRound Theatre Commons

(From the transcript:)

“.....I look out like Ali Mahdi is here, we were in Hainan, China recently and I had the privilege of doing this work in a workshop with people from 15 or 20 countries in that same space. And I've done it in spaces where people are coming together from quite different worlds, literally and figuratively. And it involves, as many of you are really expert at doing, at first just involves coming together in a circle and standing and noticing what's present. And I ask people to make eye contact with each other and that sometimes takes some time because it takes time to make eye contact in a circle. And sometimes you make eye contact with someone twice (muffled) before you get to someone else and that's okay. And sometimes it's uncomfortable for some people and you start to notice, oh, am I good at eye contact? And what's that about? Maybe I am maybe I'm not, no judgment. And then from there people just speak their full names, as they were given to them, that's the instruction. So it's not the name that you think people want to hear or is more convenient

for them to say. And I just ask people really simply to stand in their name and to say it, make eye contact and to say it. And for everybody to hear the name, fully, and to repeat the name back, to them. That's the whole thing, that's the whole first exchange. We go around the circle and we do that. And it's a very powerful experience typically because it slows down something and people feel held by that. In this particular workshop that a couple of you were at in Hainan, China, the first time around the circle three different people burst into tears when their names were said back to them. And the stories were a little bit different but it was, I haven't, I no one said my, I don't say that name, no one has said that name to me, I don't stand in the world as that. So to have people affirm that was very important and very powerful. We go from there and there's variations depending on where we are but I often ask people to conjure in a place of significance to them. Just to say, they don't tell a story about the space, they just say the place. They choose the place, they curate a place and they name the place. We might say the Davis Performing Arts Center, It can be any place, a place of ancestry and people repeat back, same exercise, the place. Suddenly we have places in the room and some little wisp of story or something. Then I invite people to say, I often have people say a person of significance to them, of any kind of their choice who's not present in the room and they tag that person and then we repeat back the name. So I might say something like, my teacher Dwight Conquergood and the group of people would say back, Dwight Conquergood, and he'd be

present somehow in this space. We take, we try to be patient with it and I try to just coach it, so be a little more patient with it but it's very loving. And then the last part of this is that people have to make a statement of, the only rule is they've a simple first person statement, it just has to be true, you know. I had a bagel for breakfast. Derek had a bagel for breakfast. Alicia works at the Kennedy, I work at the Kennedy Center. Alicia works at the Kennedy Center. There's no pressure to say anything. What happened in this particular workshop that is three different people spoke about feeling alone. One was, I feel alone in my country. Javier feels alone in his country. Okay, we've just met. I'm alone even in my family, someone said. Mareesha's alone even in her family. So that's five minutes we've been together in that work. And again it's different in different context or at different times. I share that part of the process, it's just kind of call and response basically and there are then variations. And in classes that I teach, and I've, it's become kind of a, it's like a muscle. We check in and people can like, you get some information about people and it becomes its own kind of narrative journey. (mumbles) Nobody in my experience, and I've now done it hundreds of times with slight variations, no one has ever been like, oh, no one opts out and in my experience people don't feel like, you know. There's no assessment there's no ones doing it better than anyone else."

<https://www.youtube.com/playlist?list=PLSFwqbwzhqbZ6vJWuNI1g-zQyLKR1KnHp> -

Sociology

JakobJohnF
(Full playlist)

<https://youtu.be/LNAiBFK3UJ4?si=RfeYHT5MpUJv4tTB> -

Staging/Curating Artistic Research

Dr. Julie-Ann Scott-Pollock

This Lecture provides an overview of the methodological underpinnings of sharing qualitative research as artistic data.

(From transcript:). ".....Someone may not want to have a documentary where their face is showcased to the world, but having their story told by another with them keeping that confidential relationship, that anonymity, can be powerful and important. Now, remember, you also need to, (when you're performing the story we're gonna do research), connect the story to broader cultural phenomena. You're telling a story. What do we learn about not just that person but their cultural situation? This the idea of becoming a World Traveler. You're probably not going to go far. You're gonna learn the stories of people around you, but, remember, that you are going into their world. You're embodying their story for others. And in that moment, we have an opportunity to identify and understand, and empathize, and perhaps even see us as they see us, to get more insights into ourselves. We'll do that with care. Make sure when you're performing another's story, you would be comfortable with them seeing it. Would it honor them, or would they feel you are making a mockery of them. If you're carefully wanting to embody their words as they told them, because they experienced a story that matters to you, it will be successful. Any other motive is problematic. Here are some of the traps we fall into: An Enthusiast's Infatuation is shallow over-identification. Dwight Conquergood would say, "It's this idea of well, really we're all alike. I completely understand. There's no difference between you and me." Yes there is, and the story is theirs, when you embody it you want to do it with care. There's also the Curator's Exhibitionist. And that's wanting to wow and shock an audience. Trying to find the most absurd story you can so that audiences' eyes go wide, and their jaws drop, that people want to see it,

it becomes clickbait because, "Look at this!" That's something you don't want to do either. You don't want to just shock. Now, sometimes a story is shocking, but you want to tell it as it was told to you, not change it, or take out pieces to make it more shocking than actually is. The Custodians Rip Off is lazy analysis. It is deciding that you're going to portray it this way because it's easy and it's what people will expect, without really taking the time to empathize and understand the phenomenon from that person's experience. And then there's the Skeptics Cop-Out saying, "Well, I really can't know anything outside of my own body so I'm not even gonna bother to try." All of these are negative. What we want is Loving Perception. And where we try as best we can to understand, empathize, see it from that person's perspective as well as we can, and communicate that perspective to an audience. So, share that person's experience without judgment. Remain in the dialogue with the audience to talk through misconceptions and make connections. We want our storytellers' time and energy to result in increased understanding and inclusion....."