

White Pine On The Saco River An Oral History Of River Driving In Southern Maine

Doing Oral History Recording Oral History History of Oral History Remembering Envelopes of Sound Oral History, Community, and Work in the American West Meatpackers The Oral History Manual Introduction to Community Oral History Memory, Subjectivities, and Representation Practicing Oral History in Historical Organizations "The Good War" CURATING ORAL HISTORIES The Oxford Handbook of Oral History Tears Before the Rain Nothing Compares 2 U Oral History in the United States Interviewing in Community Oral History Head of the Class Doing Oral History Donald A. Ritchie Valerie Raleigh Yow Leslie Roy Ballard D. Pollock Ronald J. Grele Jessie L. Embry Rick Halpern Barbara W. Sommer Mary Kay Quinlan Rina Benmayor Barbara W. Sommer Studs Terkel Nancy MacKay Donald A. Ritchie Larry Engelmann Tour [?] Columbia University. Oral History Research Office Mary Kay Quinlan Gabrielle S. Morris Donald A. Ritchie

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oral history is vital to our understanding of the cultures and experiences of the past unlike written history oral history forever captures people's feelings expressions and nuances of language but what exactly is oral history how reliable is the information gathered by oral history and what does it take to become an oral historian donald a ritchie a leading expert in the field answers these questions and in particular explains the principles and guidelines created by the oral history association to ensure the professional standards of oral historians doing oral history has become one of the premier resources in oral history it explores all aspects of the field from starting an oral history project including funding staffing and equipment to conducting interviews publishing videotaping preserving materials teaching oral history and using oral history in museums and on the radio in this second edition the author has incorporated new trends and scholarship updated and expanded the bibliography and appendices and added a new focus on digital technology and the internet appendices include sample legal release forms and information on oral history organizations doing oral history is a definitive step by step guide that provides advice and explanations on how to create recordings that illuminate human experience for generations to come illustrated with examples from a wide range of fascinating projects this authoritative guide offers clear practical and detailed advice for students teachers researchers and amateur genealogists who wish to record the history of their own families and communities

presents chapters on interviewing skills ethics and interpersonal relationship

gathered here are parts i and ii of the handbook of oral history which set the benchmark for knowledge of the field the eminent contributors discuss the history and methodologies of a field that once was the domain of history scholars who were responding to trends within the academy but which has increasingly become democratized and widely used outside the realm of historical research this handbook will be both a traveling guide and essential touchstone for anyone fascinated by this dynamic and expanding discipline

drawing on the work of scholars and practitioners such as augusto boal gloria anzaldúa and trịnh 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

what is it that oral historians do prior to the publication of envelopes of sound oral history was regarded as an archival practice and interviews were considered the repositories of data envelopes shows that the interview is a series of dialectical relationships embedded in language social practice and historical imagination it merges theory and method through the analysis of the basic structures of the interview it incorporates new thinking on the nature of narrative and conversation and it covers new ground in examining fieldwork in a number of disciplines while strongly theoretical it also has direct application in conducting oral history interviews ronald grele is the dean of oral history in the united states and envelopes of sound is the volume by which others will continue to be judged its contributions to methods and to meaning are still the place to start a serious discussion whether with scholars or with high school students interviewing their grandparents paul m buble director oral history of the american left new york university grele s early groundbreaking book on oral history remains a classic it continues to challenge the practitioner to be more self conscious of and attentive to the nuances of the oral history interview sherna berger gluck director oral history california state university long beach what is it that oral historians do prior to the publication of envelopes of sound oral history was regarded as an archival practice and interviews were considered the repositories of data envelopes shows that the interview is a series of dialectical relationships embedded in language social practice and historical imagination it calls upon oral historians to begin to step back to think seriously about what it is they do and to ask what kind of documentation it is that they produce and how they can make it better this volume merges theory and method through the analysis of the basic structures of the interview it incorporates new thinking on the nature of narrative and conversation and it covers new ground in examining fieldwork in a number of disciplines while strongly theoretical it also has direct application in conducting oral history interviews it moves from relatively easy and simple considerations to increasingly complex issues envelopes of sound can be used by a variety of students in disciplines ranging from history and sociology to anthropology and contemporary literature and it can be used in a variety of ways to raise issues on a number of theoretical levels

nurses show girls housewives farm workers casino managers and government inspectors together these hard working members of society contributed to the development of towns across the west the essays in this volume show how oral history increases understanding of work and community in the twentieth century american west in many cases occupations brought people together in myriad ways the latino workers who picked lemons together in southern california report that it was baseball and cinco de mayo queen contests that united them mormons in fort collins colorado say that building a church together bonded them together in separate essays african americans and women describe how they fostered a sense of community in las vegas native americans detail the indian economy in northern california as these essays demonstrate the history of the american west is the story of small towns and big cities places both isolated and heavily populated it includes groups whose history has often been neglected sometimes western history has mirrored the history of the nation at other times it has diverged in unique ways oral history adds a dimension that has often been missing in writing a comprehensive history of the west here an array of oral historians including folklorists librarians and public historians record what they have learned from people who have in their own ways made history

the interviewees speak for themselves with power intelligence and emotion they reveal the importance of the packinghouse employment to midwestern black communities and offer insights into the work experience and family relationships of african americans

the oral history manual grounds oral historians in the practice of oral history taking the reader through the entire process from the idea for a project through the completed archived interviews

the first book of the five volume community oral history toolkit sets the stage for an oral history project by placing community projects into a larger context of related fields and laying a sound theoretical foundation it introduces the field of oral history to newcomers with discussions of the historical process the evolution of oral history as a research methodology the nature of community and the nature of memory it also elaborates on best practices for community history projects and presents a detailed overview of the remaining volumes of the toolkit which cover planning management interviewing and after the interview processing and curation introduction to community oral history features a comprehensive glossary index bibliography and references as well as numerous sample forms that are needed throughout the process of conducting community oral history projects

this collection presents diverse scholarly approaches to oral narratives in the spanish and portuguese speaking worlds eleven essays originally written in spanish portuguese and english coalesce around major themes that have long concerned oral historians and social scientists collective memories of conflictive national pasts subjectivity in re framing social identities and visual and performative re

presentations of identity and public memory

in this brief practical guide internationally known oral historian barbara w sommer applies the best practices of contemporary oral historians to the projects that historical organizations of all sizes and sorts might develop

winner of the pulitzer prize the richest and most powerful single document of the american experience in world war ii the boston globe the good war is a testament not only to the experience of war but to the extraordinary skill of studs terkel as an interviewer and oral historian from a pipe fitter s apprentice at pearl harbor to a crew member of the flight that dropped the atomic bomb on nagasaki his subjects are open and unrelenting in their analyses of themselves and their experiences producing what people magazine has called a splendid epic history of wwii with this volume terkel expanded his scope to the global and the historical and the result is a masterpiece of oral history tremendously compelling somehow dramatic and intimate at the same time as if one has stumbled on private accounts in letters locked in attic trunks in terms of plain human interest mr terkel may well have put together the most vivid collection of world war ii sketches ever gathered between covers the new york times book review i promise you will remember your war years if you were alive then with extraordinary vividness as you go through studs terkel s book or if you are too young to remember this is the best place to get a sense of what people were feeling chicago tribune a powerful book repeatedly moving and profoundly disturbing people

written in a practical instructive style mackay goes carefully through the various steps that take place after the oral history interview transcribing cataloging preserving archiving and making your study accessible to others

the oxford handbook of oral history brings together 40 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

cbs camera man mike marriott was on the last plane to escape from danang before it fell in the spring of 1975 the scene was pure chaos thousands of panic stricken vietnamese storming the airliner soldiers shooting women and children to get aboard first refugees being trampled to death marriott remembers standing at the door of the aft stairway which was gaping open as the plane took off there were five vietnamese below me on the steps as the nose of the aircraft came up because of the force and speed of the aircraft the vietnamese began to fall off one guy managed to hang on for a while but at about 600 feet he let go and just floated off just like a skydiver what was going through my head was i ve got to survive this and at the same time i ve got to capture this on film this is the start of the fall of a country this country is gone this is history right here and now in tears before the rain a stunning oral history of the fall of south vietnam larry engelmann has gathered together the testimony of seventy eyewitnesses both american and vietnamese who like mike marriott capture the feel of history right here and now we hear the voices of nurses pilots television and print media figures the american ambassador graham martin the cia station chief thomas polgar vietnamese generals amerasian children even vietcong and north vietnamese soldiers through this extraordinary range of perspectives we experience first hand the final weeks before saigon collapsed from president thieu s cataclysmic withdrawal from pleiku and kontum colonel le khac ly put in command of the withdrawal recalls receiving the order i opened my eyes large large large i thought i wasn t hearing clearly to the last minute airlift of americans from the embassy courtyard and roof i remember when the bird ascended says stuart herrington who left on one of the last helicopters it banked and there was the embassy the parking lot the street lights and the silence touching heroic harrowing and utterly unforgettable these dramatic narratives illuminate one of the central events of modern history it was like being at waterloo concludes ed bradley of 60 minutes it was so important so historical and today it is still very obvious that we americans have not recovered from vietnam nothing else in my lifetime was as important as that as important as vietnam

the real prince in the words of those who knew him best from award winning author tour^[2] nothing compares 2 u is an oral history built from years of interviews with dozens of people who were in prince s inner circle from childhood friends to band members to girlfriends to managers to engineers to photographers and more all providing unique insights into the man and the musician this revelatory book is a deeply personal and candid discussion of who prince really was emotionally professionally and romantically it tackles subjects never before discussed including prince s multiple personalities his romantic relationships his traumatic childhood and how it propelled him into his music career and how he found the inspiration for some of his most important songs including purple rain starfish and coffee and the unheard wally nothing compares 2 u paints the most complete picture yet written of the most important and most mysterious artist of his time

packed with instructive case studies practical examples and expert advice the fourth book in the five volume community oral history toolkit guides the interviewer through all the steps from the interview preparation through the follow up

they tell about the teachers who influenced their thinking and reveal their intense determination to get an education and advance themselves professionally

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 over the past decades the development of digital audio and video recording technology has continued to alter the practice of oral history making it even easier to produce quality recordings and to disseminate them on the internet this basic manual offers detailed advice on setting up an oral history project conducting interviews making video recordings preserving oral history collections in archives and libraries and teaching and presenting oral history using the existing q a format the third edition asks new questions and augments previous answers with new material particularly in these areas 1 technology as before the book avoids recommending specific equipment but weighs the merits of the types of technology available for audio and video recording transcription preservation and dissemination information about web sites is expanded and more discussion is provided about how other oral history projects have posted their interviews online 2 teaching the new edition addresses the use of oral history in online teaching it also expands the discussion of institutional review boards irbs with the latest information about compliance issues 3 presentation once interviews have been conducted there are many opportunities for creative presentation there is much new material available on innovative forms of presentation developed over the last decade including interpretive dance and other public performances 4 legal considerations the recent boston college case in which the courts have ruled that irish police should have access to sealed oral history transcripts has re focused attention on the problems of protecting donor restrictions the new edition offers case studies from the past decade 5 theory and memory as a beginner s manual doing oral history has not dealt extensively with theoretical issues on the grounds that these emerge best from practice but the third edition includes the latest thinking about memory and provides a sample of some of the theoretical issues surrounding oral sources it will include examples of increased studies into catastrophe and trauma and the special considerations these have generated for interviewers 6 internationalism perhaps the biggest development in the past decade has been the spreading of oral history around the world facilitated in part by the international oral history association new oral history projects have developed in areas that have undergone social and political upheavals where the traditional archives reflect the old regimes particularly in eastern europe the middle east asia africa and latin america the third edition includes many more references to non u s projects that will still be relevant to an american audience these changes make the third edition of doing oral history an even more useful tool for beginners teachers archivists and all those oral history managers who have inherited older collections that must be converted to the latest technology

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