

# Acting Together Performance And The Creative Transformation Of Conflict Volume Ii Building Just And Inclusive Communities

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**Sporting Performances Shannon L. Walsh 2020-08-06** Sporting Performances is the first anthology to tackle sports and physical culture from a performance perspective; it serves as an invitation and provocation for scholarly discourse on the connections between sports and physical culture, and theatre and performance. Through a series of intriguing case studies that blur the lines between the realms of politics, sports, physical culture, and performance, this book assumes that sporting performances, much like theatre, serve as barometers, mirrors, and refractors of the culture in which they are enmeshed. Some of the topics include nineteenth-century variety show pugilists, athletes on Broadway, sumo wrestlers, rhythmic gymnasts, and Strava enthusiasts. While analyzing sport through the lens of theatre and performance, this anthology reflects on how physical culture and sports contribute to identity formation and the effects of nuanced imprints of physical activity on the mind, soul, and tongue. Written primarily for those interested in physical fitness, sports, dance, and physical theatre, this interdisciplinary volume is a crucial tool for Performance and Theatre Studies students and those in the fields of Sports Studies, Cultural Studies, Women's and Gender Studies, and American Studies more broadly.

**Actors and the Art of Performance Susanne Valerie Granzer 2020-10-08** Acting on stage is a mode of performing an action, in the context of which the bodily aspects implicitly at work in acting reveal their own significance and power. This event can actualize a wound incarnated in human beings, because the actor acts and does not act at the same time and hence the concept of being 'the doer' unmarks itself as being illusionary. One could call it a kind of 'symbolic death' (Mueller), an 'anthropological mutation' (Agamben)--an event of great interest because of its highly ethical call. The book "Actors and the Art of Performance. Under Exposure" opens with a cascade of contradictory motives for becoming an actor. But, if theatre is no longer understood as a theatre of representation, then what takes place on stage is a transformation at play with truth, in which ethics are realized by the aesthetic. Insofar the book summarizes the attempt to explore and map guidelines of acting as being under the perspective of be-coming. That may sound fairly harmless in theory, but it feels anything but harmless when you experience it on your own body. For example, for being physical under exposure actors have to learn that there exists no fundamental dualism between mind and matter. Furthermore, actors are espoused to a dynamic shifting ground in the name of creativity. They have to carry the burden that the self is no sovereign identity as we generally suppose, but rather a threshold of permanent be-coming. One could call it the outstanding gift of acting. In the German language, gift means "poison", in German ears the word has the double meaning of poison and present, thus expressing the fact that a gift is disturbing and blessing at the same time. Loaded with fear and joy as the crucial point of acting, which attacks and attracts actors and spectators most. This work was published by Saint Philip Street Press pursuant to a Creative Commons license permitting commercial use. All rights not granted by the work's license are retained by the author or authors.

**Peacebuilding and the Arts Jolyon Mitchell 2019-11-19** "Ending violent conflict requires societies to take leaps of political imagination. Artistic communities are often uniquely placed to help promote new thinking by enabling people to see things differently. In place of conflict's binary divisions, artists are often charged with exploring the ambiguities and possibilities of the excluded middle. Yet, their role in peacebuilding remains little explored. This excellent and agenda-setting volume provides a ground-breaking look at a range of artistic practices, and the ways in which they have attempted to support peacebuilding – a must-read for all practitioners and policy-makers, and indeed other peacemakers looking for inspiration." Professor Christine Bell, FBA, Professor of Constitutional Law, Assistant Principal (Global Justice), and co-director of the Global Justice Academy, The University of Edinburgh, UK "Peacebuilding and the Arts offers an impressive and impressively comprehensive engagement with the role that visual art, music, literature, film and theatre play in building peaceful and just societies. Without idealizing the role of the arts, the authors explore their potential and limits in a wide range of cases, from Korea, Cambodia, Colombia and Northern Ireland to Uganda, Rwanda, South Africa and Israel-Palestine." Roland Bleiker, Professor of International Relations, University of Queensland, Australia, and author of Aesthetics and World Politics and Visual Global Politics "Peacebuilding and the Arts is the first publication to focus critically and comprehensively on the relations between the creative arts and peacebuilding, expanding the conventional boundaries of peacebuilding and conflict transformation to include the artist, actor, poet, novelist, dramatist, musician, dancer and film director. The sections on the visual arts, music, literature, film and theatre, include case studies from very different cultures, contexts and settings but a central theme is that the creative arts can play a unique and crucial role in the building of peaceful and just societies, with the power to transform relationships, heal wounds, and nurture compassion and empathy. Peacebuilding and the Arts is a vital and unique resource which will stimulate critical discussion and further research, but it will also help to refine and reframe our understanding of peacebuilding. While it will undoubtedly become mandatory reading for students of peacebuilding and the arts, its original approach and dynamic exploratory style should attract a much wider interdisciplinary audience." Professor Anna King, Professor of Religious Studies and Social Anthropology and Director of Research, Centre of Religion, Reconciliation and Peace (WCRP), University of Winchester, UK This volume explores the relationship between peacebuilding and the arts. Through a series of original essays, authors consider some of the ways that different art forms (including film, theatre, music, literature, dance, and other forms of visual art) can contribute to the processes and practices of building peace. This book breaks new ground, by setting out fresh ways of analysing the relationship between peacebuilding and the arts. Divided into five sections on the Visual Arts, Music, Literature, Film and Theatre/Dance, over 20 authors offer conceptual overviews of each art form as well as new case studies from around the globe and critical reflections on how the arts can contribute to peacebuilding. As interest in the topic increases, no other book approaches this complex relationship in the way that Peacebuilding and the Arts does. By bringing together the insights of scholars and practitioners working at the intersection of the arts and peacebuilding, this book develops a series of unique, critical perspectives on the interaction of diverse art forms with a range of peacebuilding endeavours.

**Acting Together I: Performance and the Creative Transformation of Conflict Cynthia Cohen 2011-07-22** Courageous artists working in conflict regions describe exemplary peacebuilding performances and groundbreaking theory on performance for transformation of violence. Acting Together: Performance and the Creative Transformation of Conflict is a two-volume work describing peacebuilding performances in regions beset by violence and internal conflicts. Volume I: Resistance and Reconciliation in Regions of Violence, emphasizes the role theatre and ritual play both in the midst and in the aftermath of direct violence, while Volume II: Building Just and Inclusive Communities, focuses on the transformative power of performance in regions fractured by "subtler" forms of structural violence and social exclusion. Volume I: Resistance and Reconciliation in Regions of Violence focuses on the role theatre and ritual play both in the midst and in the aftermath of violence. The performances highlighted in this volume nourish and restore capacities for expression, communication, and transformative action, and creatively support communities in grappling with conflicting moral imperatives surrounding questions of justice, memory, resistance, and identity. The individual chapters, written by scholars, conflict resolution practitioners, and artists who work directly with the communities involved, offer vivid firsthand accounts and analyses of traditional and nontraditional performances in Serbia, Uganda, Sri Lanka, Palestine, Israel, Argentina, Peru, India, Cambodia, Australia, and the United States. Complemented by a website of related materials, a documentary film, Acting Together on the World Stage, that features clips and interviews with the curators and artists, and a toolkit, or "Tools for Continuing the Conversation," that is included with the documentary as a second disc, this book will inform and inspire socially engaged artists, cultural workers, peacebuilding scholars and practitioners, human rights activists, students of peace and justice studies, and whoever wishes to better understand conflict and the power of art to bring about social change. The Acting Together project is born of a collaboration between Theatre Without Borders and the Program in Peacebuilding and the Arts at the International Center for Ethics, Justice, and Public Life at Brandeis University. The two volumes are edited by Cynthia E. Cohen, director of the aforementioned program and a leading figure in creative approaches to coexistence and reconciliation; Roberto Gutierrez Varea, an award-winning director and associate professor at the University of San Francisco; and Polly O. Walker, director of Partners in Peace, an NGO based in Brisbane, Australia.

**Activist Pedagogy and Shared Education in Divided Societies 2022-02-14** Conceived through collaboration by activist academics from Israel and Northern Ireland, this book draws from experience to offer practical and theoretical insights and programs for promoting activist pedagogy for shared learning and shared life in divided societies.

**The Performing Arts David P. Hirvela 1990**

**A Journey of Art and Conflict David Oddie 2015-08-01** A Journey of Art and Conflict is a deeply personal exploration of David Oddie's attempts to uncover the potential of the arts as a resource for reconciliation in the wake of conflict and for the creative transformation of conflict itself. It began when Oddie, seeing the fractured world around him, asked himself what he could do to help; that question set him off on travels around the world, including to Palestine, Kosovo, South Africa, India, Northern Ireland, Brazil, and other places. In each location, he met with local people who had suffered from conflict and worked with them to forge artistic networks that have the potential to transform their situation.

**Theatre for Peacebuilding Nilanjana Premaratna 2018-05-05** This book contributes to key debates in peacebuilding by exploring the role of theatre and art in general. Premaratna argues that the dialogical and multi-voiced nature of theatre is particularly suited to assisting societies coming to terms with conflict and opening up possibilities for conversation. These are important parts of the peacebuilding process. The book engages the conceptual links between theatre and peacebuilding and then offers an in-depth empirical exploration of how three South Asian theatre groups approach peacebuilding: Jana Karaliya in Sri Lanka, Jana Sanskriti in India, and Sarwanam in Nepal. The ensuing reflections offer insights that are relevant to both students and practitioners concerned with issues of peace and conflict.

**American Theatre 2008**

**An Introduction to Transitional Justice Olivera Simić 2016-11-25** An Introduction to Transitional Justice provides the first comprehensive overview of transitional justice judicial and non-judicial measures implemented by societies to redress legacies of massive human rights abuse. Written by some of the leading experts in the field it takes a broad, interdisciplinary approach to the subject, addressing the dominant transitional justice mechanisms as well as key themes and challenges faced by scholars and practitioners. Using a wide historic and geographic range of case studies to illustrate key concepts and debates, and featuring discussion questions and suggestions for further reading, this is an essential introduction to the subject for students.

**Theory and Practice of Dialogical Community Development Peter Westoby 2013-07-18** This book proposes that community development has been increasingly influenced and co-opted by a modernist, soulless, rational philosophy – reducing it to a shallow technique for 'solving community problems'. In contrast, this dialogical approach re-maps the ground of community development practice within a frame of ideas such as dialogue, hospitality and depth. For the first time, community development practitioners are provided with an accessible understanding of dialogue and its relevance to their practice, exploring the contributions of internationally significant thinkers such as P. Freire, M. Buber, D. Bohm and H.G Gadamer, J. Derrida, G. Esteve and R. Sennett. What makes the book distinctive is that: first, it identifies a dialogical tradition of community development and considers how such a tradition shapes practice within contemporary contexts and concerns – economic, social, political, cultural and ecological. Second, the book contrasts such an approach with technical and instrumental approaches to development that fail to take complex systems seriously. Third, the approach links theory to practice through a combination of storytelling and theory-reflection – ensuring that readers are drawn into a practice-theory that they feel increasingly confident has been 'tried and tested' in the world over the past 25 years.

**Dance and the Quality of Life Karen Bond 2019-03-05** This is the first volume devoted to the topic of dance and quality of life. Thirty-one chapters illuminate dance in relation to singular and overlapping themes of nature, philosophy, spirituality, religion, life span, learning, love, family, teaching, creativity, ability, socio-

cultural identity, politics and change, sex and gender, wellbeing, and more. With contributions from a multi-generational group of artists, community workers, educators, philosophers, researchers, students and health professionals, this volume presents a thoughtful, expansive-yet-focused, and nuanced discussion of dance's contribution to human life. The volume will interest dance specialists, quality of life researchers, and anyone interested in exploring dance's contribution to quality of living and being.

**Breaking Intergenerational Cycles of Repetition** Pumlá Gbodo-Madikizela 2016-01-18 The authors in this volume explore the interconnected issues of intergenerational trauma and traumatic memory in societies with a history of collective violence across the globe. Each chapter's discussion offers a critical reflection on historical trauma and its repercussions, and how memory can be used as a basis for dialogue and transformation. The perspectives include, among others: the healing journey of three generations of a family of Holocaust survivors and their dialogue with third generation German students over time; traumatic memories of the British concentration camps in South Africa; reparations and reconciliation in the context of the historical trauma of Aboriginal Australians; and the use of the arts as a strategy of dialogue and transformation.

**The Alchemy of the Acting Process** Lesley Watson 2017 What makes it possible for actors to create impacting, transformative performance? This thesis refers to theories of acting, performance and devising in Western traditions, and theories of consciousness, embodiment and neuroscience. A methodological bricolage approach to a devised theatre project was instigated to collect data during a three-week rehearsal. The thesis presents the empirical basis for a new theory to understand actors' creativity, and its transformative impact. The actors' felt-experiences and the creative processes and strategies they used were determined from video diaries and recorded discussions. The analysis highlighted the complexity at the heart of the actors' creative process and signified six component elements - a quiet mind; activated senses; perceptively minded-body; imaginative exploration; investment of time; transformative, vulnerable instrument. The research revealed that the interaction of the combined elements transformed the actors through an alchemy of the actor's process to achieve an authentic, impacting performance. These findings have implications for the enhancement of creative potential in other areas of life.

**Creativity in the Theater** Philip Weissman 1965

**International Yearbook for Research in Cultural and Arts Education 2/2014** Larry O'Farrell 2014 Building on earlier discourse, the current yearbook volume continues to focus on questions of research in the field of cultural and arts education from a global perspective. This year's volume opens with a review of important contributions to the World Summit in Arts Education held in Wildbad Kreuth, Germany in 2013. It continues with the topics of evaluation, mapping and monitoring introduced in the first volume. Theoretical and practical applications of the key foundations of work in the International Network for Research in Arts Education (INRAE) are also explored at length. Most notably, new approaches aimed at linking arts education to peace education and the application of these approaches to education for sustainable development (ESD) are introduced and explored.

**Handbook of Research on Promoting Peace Through Practice, Academia, and the Arts** Lutfy, Mohamed Walid 2018-09-07 Academic disciplines perceive tranquility and a sense of contentment differently among themselves and therefore contribute to peace-building initiatives differently. Peace is not merely a function of education or a tool that produces amicable systems, but rather a concept that educational contributions can help societies progress to a more peaceful existence. The Handbook of Research on Promoting Peace Through Practice, Academia, and the Arts aims to provide readers with a concise overview of proactive positive peace models and practices to counter the overemphasis on merely ending wars as a solution. While approaching peace-building through multiple vantage points and academic fields such as the humanities, arts, social sciences, and theology, this valuable resource promotes peace-building as a cooperative effort. This publication is a vital reference work for humanitarian workers, leaders, educators, policymakers, academicians, undergraduate and graduate-level students, and researchers.

**Audience Revolution: Dispatches from the Field** Caridad Svich 2016-07-04 A collection of thoughtful and provocative reflections on how theatre practitioners think about and engage with audiences, as well as define and explore sites for performance. Through shared experience and ritual, live performance functions as a catalytic medium for progress and evolution. In the hands of artists and audience, the stage is set for the re-makings of commonwealth, or necessary revolution. Caridad Svich received a 2012 OBIE Award for Lifetime Achievement in the theater, a 2012 Edgerton Foundation New Play Award for GUAPA, and the 2011 American Theatre Critics Association Primus Prize for her play *The House of the Spirits*, based on the Isabel Allende novel.

**Pacifism, Politics, and Feminism 2019-04-09** This anthology explores the many and varied connections between pacifism, politics, and feminism. Each topic is often thought about in academic isolation; however, when we consider how they intersect and interact, it opens up new areas for discussion and analysis.

**Global Child** Myriam Denov 2023-01-13 Armed conflicts continue to wreak havoc on children and families around the world with profound effects. In 2017, 420 million children—nearly one in five—were living in conflict-affected areas, an increase in 30 million from the previous year. The recent surge in war-induced migration, referred to as a “global refugee crisis” has made migration a highly politicized issue, with refugee populations and host countries facing unique challenges. We know from research related to asylum seeking families that it is vital to think about children and families in relation to what it means to stay together, what it means for parents to be separated from their children, and the kinds of everyday tensions that emerge in living in dangerous, insecure, and precarious circumstances. In *Global Child*, the authors draw on what they have learned through their collaborative undertakings, and highlight the unique features of participatory, arts-based, and socio-ecological approaches to studying war-affected children and families, demonstrating the collective strength as well as the limitations and ethical implications of such research. Building on work across the Global South and the Global North, this book aims to deepen an understanding of their tri-pillared approach, and the potential of this methodology for contributing to improved practices in working with war-affected children and their families.

**Theatre for Change** Robert Landy 2012-04-03 Building on Robert J. Landy's seminal text, *Handbook of Educational Drama and Theatre*, Landy and Montgomery revisit this richly diverse and ever-changing field, identifying some of the best international practices in Applied Drama and Theatre. Through interviews with leading practitioners and educators such as Dorothy Heathcote, Jan Cohen Cruz, James Thompson, and Johnny Saldaña, the authors lucidly present the key concepts, theories and reflective praxis of Applied Drama and Theatre. As they discuss the changes brought about by practitioners in venues such as schools, community centres, village squares and prisons, Landy and Montgomery explore the field's ability to make meaning of a vast range of personal and social issues through the application of drama and theatre.

**Arts and Community Change** Max O. Stephenson Jr. 2015-05-15 *Arts and Community Change: Exploring Cultural Development Policies, Practices and Dilemmas* addresses the growing number of communities adopting arts and culture-based development methods to influence social change. Providing community workers and planners with strategies to develop arts policy that enriches communities and their residents, this collection critically examines the central tensions and complexities in arts policy, paying attention to issues of gentrification and stratification. Including a variety of case studies from across the United States and Canada, these success stories and best practice approaches across many media present strategies to design appropriate policy for unique populations. Edited by Max Stephenson, Jr. and A. Scott Tate of Virginia Tech, *Arts and Community Change* presents 10 chapters from artistic and community leaders; essential reading for students and practitioners in economic development and arts management.

**The Palgrave Handbook of Disciplinary and Regional Approaches to Peace** Oliver Richmond 2016-03-15 In this handbook, a diverse range of leading scholars consider the social, cultural, economic, political, and developmental underpinnings of peace. This handbook is a much-needed response to the failures of contemporary peacebuilding missions and narrow disciplinary debates, both of which have outlined the need for more interdisciplinary work in International Relations and Peace and Conflict studies. Scholars, students, and policymakers are often disillusioned with universalist and northern-dominated approaches, and a better understanding of the variations of peace and its building blocks, across different regions, is required. Collectively, these chapters promote a more differentiated notion of peace, employing comparative analysis to explain how peace is debated and contested.

**Transitional Justice and Education** Clara Ramírez-Barat 2018-07-16 This volume addresses the role and importance of education for processes of transitional justice. In the aftermath of conflict and mass violence, education has been one of the tools with which societies have sought to achieve positive transformation. While education has the potential to trigger, maintain, and exacerbate conflict, it has also been designed to promote a deeper, more nuanced understanding of the past and to advance reconciliation, peacebuilding, and prevention. The original contributions in the book reflect on lessons learned from education policies of the past in post-conflict societies and seek innovative, sustainable, and context-sensitive grassroots approaches, designed to advocate critical thinking, values of inclusion and tolerance, and ultimately a culture of peace.

**DAH Theatre** Dennis Barnett 2016-05-19 *DAH Theatre: A Sourcebook* is both a contemporary history of the role this performance group has played throughout the dissolution of Yugoslavia up to the present and an inside look into the nuts and bolts of Eugenio Barba's notion of “Anthropological Theatre,” told in surprisingly practical terms. It should be of interest to a wide range of academics, from cultural anthropologists to historians who specialize in eastern Europe, as well as to teachers in the field of performance studies.

**Monumenta Nipponica 1995** Includes section “Reviews”.

**Educating for Peace through Theatrical Arts** Candice C. Carter 2022-06-13 This volume illustrates how theatre arts can be used to enact peace education by showcasing the use of theatrical techniques including storytelling, testimonial and forum theatre, political humor, and arts-based pedagogy in diverse formal and non-formal educational contexts across age groups. The text presents and discusses how the use of applied theatre, especially in conflict-affected areas, can be used as an educational response to cultural and structural violence for transformation of relations, healing, and praxis as local and global peacebuilding. Crucially, it bridges performing arts and peace education, the latter of which is unfolding in schools and their communities worldwide. With contributors from countries including Northern Ireland, Denmark, Norway, the USA, Mexico, Japan, the Philippines, Pakistan, Burundi, Kenya, and South Africa, the authors identify theoretical and technical aspects of theatrical performance that support peace through transformation along with embodied and sensorial learning. This book will appeal to scholars and students with interests in teacher education, arts-based learning, peace studies, and applied theatre that consider practice with child, adolescent, and adult learners.

**Gestos 2012**

**Sounding Conflict** Fiona Magowan 2023-01-26 Sound, music and storytelling are important tools of resistance, resilience and reconciliation in creative practice from protracted conflict to post-conflict contexts. When they are used in a socially engaged participatory capacity, they can create counter-narratives to conflict. Based on original research in three continents, this book advances an interdisciplinary, comparative approach to exploring the role of sonic and creative practices in addressing the effects of conflict. Each case study illustrates how participatory arts genres are variously employed by musicians, arts facilitators, theatre practitioners, community activists and other stakeholders as a means of 'strategic creativity' to transform trauma and promote empowerment. This research further highlights the complex dynamics of delivering and managing creativity among those who have experienced violence, as they seek opportunities to generate alternative arenas for engagement, healing and transformation.

**Journal of Dramatic Theory and Criticism 2013**

**Settler Colonialism and (Re)conciliation** Penelope Edmonds 2016-04-08 This book examines the performative life reconciliation and its discontents in settler societies. It explores the re-foundings of the settler state and reimaginings of its alternatives, as well as the way the past is mobilized and reworked in the name of social transformation within a new global paradigm of reconciliation and the ‘age of apology’.

**Applied Theatre and Intercultural Dialogue** Elliot Leffter 2022-11-18 This book examines applied theatre projects that bring together diverse groups and foster intercultural dialogue. Based on five case studies and informed by play theory, it argues that the playful elements of theatre processes nurture a unique intimacy among diverse people. However, this playful quality can also dampen explicit conversations about participants' cultural differences, and defer an interrogation of people's own entrenchment in systemic power imbalances. As a result, addressing these differences and imbalances in applied theatre contexts may require particular strategies.

**Crossing Cultural Borders Through the Actor's Work** Cláudia Tatinge Nascimento 2008-07-21 A sophisticated analysis of how the intersection of technique, memory, and imagination inform performance, this book redirects the intercultural debate by focusing exclusively on the actor at work. Alongside the perspectives of other prominent intercultural actors, this study draws from original interviews with Ang Gey Pin (formerly with the Workcenter of Jerzy Grotowski and Thomas Richards) and Roberta Carrer (Odin Teatret). By illuminating the hidden creative processes usually unavailable to outsiders--the actor's apprenticeship, training, character development, and rehearsals--Nascimento both reveals how assumptions based on race or ethnicity are misleading, trouble definitions of intra- and intercultural practices, and details how performance analyses and claims of appropriation fail to consider the permanent transformation of the actor's identity that cultural transmission and embodiment represent.

**Contemporary Dance** Yvette Hutchison 2018 African dance is discussed here in its global as well as local contexts as a powerful vehicle of aesthetic and cultural

exchange and influence.

*Acting Together II: Performance and the Creative Transformation of Conflict* Cynthia Cohen 2011-12 *Acting Together, Volume II*, continues from where the first volume ends documenting exemplary peacebuilding performances in regions marked by social exclusion structural violence and dislocation. *Acting Together: Performance and the Creative Transformation of Conflict* is a two-volume work describing peacebuilding performances in regions beset by violence and internal conflicts. Volume I, *Resistance and Reconciliation in Regions of Violence*, emphasizes the role theatre and ritual play both in the midst and in the aftermath of direct violence, while Volume II: *Building Just and Inclusive Communities*, focuses on the transformative power of performance in regions fractured by "subtler" forms of structural violence and social exclusion. Volume I: *Resistance and Reconciliation in Regions of Violence* focuses on the role theatre and ritual play both in the midst and in the aftermath of violence. The performances highlighted in this volume nourish and restore capacities for expression, communication, and transformative action, and creatively support communities in grappling with conflicting moral imperatives surrounding questions of justice, memory, resistance, and identity. The individual chapters, written by scholars, conflict resolution practitioners, and artists who work directly with the communities involved, offer vivid firsthand accounts and analyses of traditional and nontraditional performances in Serbia, Uganda, Sri Lanka, Palestine, Israel, Argentina, Peru, India, Cambodia, Australia, and the United States. Complemented by a website of related materials, a documentary film, *Acting Together on the World Stage*, that features clips and interviews with the curators and artists, and a toolkit, or "Tools for Continuing the Conversation," that is included with the documentary as a second disc, this book will inform and inspire socially engaged artists, cultural workers, peacebuilding scholars and practitioners, human rights activists, students of peace and justice studies, and whoever wishes to better understand conflict and the power of art to bring about social change. The *Acting Together* project is born of a collaboration between Theatre Without Borders and the Program in Peacebuilding and the Arts at the International Center for Ethics, Justice, and Public Life at Brandeis University. The two volumes are edited by Cynthia E. Cohen, director of the aforementioned program and a leading figure in creative approaches to coexistence and reconciliation; Roberto Gutierrez Varea, an award-winning director and associate professor at the University of San Francisco; and Polly O. Walker, director of Partners in Peace, an NGO based in Brisbane, Australia.

*Ideological Battlegrounds* Dana L. Solomon 2018-12-04 With ideological divisions polarizing society, this book introduces *Ideologically Challenging Entertainment (ICE)*, which uses multiple perspectives to help audiences connect with those holding different world views. A case study of a production using the ICE model shows audiences responding with greater tolerance and acceptance of others.

*Critical Methods for the Study of World Politics* Shine Choi 2019-12-17 This book develops an approach to both method and the socio-political implications of knowledge production that embraces our embeddedness in the world that we study. It seeks to enact the transformative potentials inherent in this relationship in how it engages readers. It presents a creative survey of some of the newest developments in critical research methods and critical pedagogy that together go beyond the aims of knowledge transfer that often structure our practices. Each contribution takes on a different shape, tone and orientation, and discusses a critical method or approach, teasing out the ways in which it can also work as a transformative practice. While the presentation of different methods is both rigorously practice-based and specific, contributors also offer reflections on the stakes of critical engagement and how it may play an important role in expanding and subverting existing regimes of intelligibility. Contributions variously address the following key questions: What makes your research method important? How can others work with it? How has research through this method and/or the way you ended up deploying it transformed you and/or your practice? How did it matter for thinking about community, (academic) collaboration, and sharing 'knowledge'? This volume makes the case for re-politicizing the importance of research and the transformative potentials of research methods not only in 'accessing' the world as an object of study, but as ways of acting and being in the world. It will be of interest to students and scholars of international relations, critical theory, research methods and politics in general.

*Communication in Peacebuilding* Stefanie Pukallus 2021-12-19 This book is concerned with the role that communication - understood as including both the factual and fictional mass media as well as the performative and visual arts - can play in post-civil war peacebuilding. It engages with questions of how a society can move from the civil war conditions of discursive dehumanisation to peaceful cooperation in post-civil war settings and how peacebuilders can help communities utilise the transformative capacity of communication to encourage the reimagining of and engagement with former enemies as co-citizens. Ultimately, civil and peaceful cooperation depends on the observance of discursive civility and the building of safe discursive spaces in which civil engagement between different groups of society (including former combatants and survivors) can safely take place. This book argues that understanding communicative peacebuilding in this way is fundamental to the achievement of self-sustainable everyday peace.

*The Arts of Transitional Justice* Peter D. Rush 2013-09-25 *The Art of Transitional Justice* examines the relationship between transitional justice and the practices of art associated with it. Art, which includes theater, literature, photography, and film, has been integral to the understanding of the issues faced in situations of transitional justice as well as other issues arising out of conflict and mass atrocity. The chapters in this volume take up this understanding and its demands of transitional justice in situations in several countries: Afghanistan, Serbia, Srebrenica, Rwanda, Northern Ireland, Cambodia, as well as the experiences of resulting diasporic communities. In doing so, it brings to bear the insights from scholars, civil society groups, and art practitioners, as well as interdisciplinary collaborations.

*Culturally Relevant Arts Education for Social Justice* Mary Stone Hanley 2013-08-21 A groundswell of interest has led to significant advances in understanding and using *Culturally Responsive Arts Education* to promote social justice and education. This landmark volume provides a theoretical orientation to these endeavors. Examining a range of efforts across different forms of art, various educational settings, and diverse contexts, it foregrounds the assets of imagination, creativity, resilience, critique and cultural knowledge, working against prevailing understandings of marginalized groups as having deficits of knowledge, skills, or culture. Emphasizing the arts as a way to make something possible, it explores and illustrates the elements of social justice arts education as "a way out of no way" imposed by dominance and ideology. A set of powerful demonstrations shows how this work looks in action. Introductions to the book as a whole and to each section focus on how to use the chapters pedagogically. The conclusion pulls back the chapters into theoretical and pedagogical context and suggests what needs done to be done practically, empirically, and theoretically, for the field to continue to develop.

*acting-together-performance-and-the-creative-transformation-of-conflict-volume-ii-building-just-and-inclusive-communities*

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