

FIRES IN THE MIRROR 4/12/20

FORWARD / INTRO:

- Again premise is "portrait of humanness"
 - ↳ Exploring a specific community but also clarifying it's universals
- Crown Heights *On The Road*
 - ↳ PLACE BASED
- Not choosing sides
 - About understanding
- "Art can take us beyond ourselves as we examine ourselves in an ugly moment of xenophobic frenzy"
- HUMANIZE rather than romanticize
- Goal = find character in the way people speak
- Words are the emphasis here
- Rhythm of words could be used to learn about present
- Walk in the speech of another
 - ⇒ What things raise our inhibitions?
 - ⇒ DOES PRIVILEGE MEAN ONE SHOULDNT SEE?
 - ↳ "The mirrors of society do not mirror society."
- * Who can speak for who?
 - How do our inhibitions limit who we feel we can speak for?
 - How do these inhibitions "inhibit" the spirit of Theater
- Interview as structure to become the other
- What does it mean to create theater w/ the goal "no one acts like anyone else"
- "Discovery of human behavior"

CONTINUED

- Negotiation of identity in US.
- Crown Heights ≠ movies ≠ star version of America → same w/ Harlan
- Drawing of lines creates tension
 - ↳ what lines were drawn in Harlan and when did they snap
- Two groups - Blacks and Jews so much more multifaceted than made out to be.
- Concern of audiences = caricature
 - ↳ we are uneasy about "seeing difference displayed"
- Is tension productive?
 - ↳ Her "intervention to tension" is the exact same as the biggest take away from our trip (the amazing power of listening)

ACTUAL PLAY

- opening w/ theory on identity
- Second scene establishes Jews (and presumably a Black boy)
 - ↳ followed by a Black man's experience as a boy
 - ↳ Sets up contrast
- * Symbol of the mirror
 - ↳ Reflections of reality
 - ↳ or distortions
- * Symbol of hair
 - ↳ How does it evaluate the differences and similarities b/w the two cultures
- Wig vs. Scarf in orthodoxy
- Where is there community in this story? - Race, Religion, location
- This show looks @ systems 7st
 - ↳ First Blacks + Jews separate then slowly intertwined
- Why do traumas such as Holocaust + Slavery become a divide?

CONTINUED

- Not until pg 63 that we even reach Crow Heights
 - ↳ And not until pg 67 that we reach the accident
- Like Laramie all written in the past tense but moves up to event, "happens" and then tries to make sense of the after
- Symbols of colors
 - ↳ polict Israel flag
 - ↳ linking of two through symbols
- Implications of the private abductions
- Parallel stories of loss
- Lots of references to rhythm and music
- "common denominator" feels to high to reach
 - ↳ What do you do then?
 - * Feels a lot like our current problem
- How does the idea of special treatment come up?
- Laramie split by moments
 - ↳ Goose by scenes
 - ↳ Focus by characters
- * Media a big figure again!
- common scream for justice but intirely ununified
- ends w/ "you can replace ~~every~~ word I said"
 - ↳ comes back to not being about the event but the telling of it

PETER WEISS'S DOCUMENTARY THEATER ^{4/11/2020}

- note - about plays from 60s (German)
- His focus was more on oppressor vs oppressed
 - ↳ Rather than seeking to understand both
- Political → rather than the more humanist stuff I've read from the 90s/2000s
- A lot more heady and history focused (ie. 2000 years of Vietnamese history!)
- Also has the anti media/alternative to the media's shortcomings slant.

STORY CLASS

4/14/20

- * How to use stories to "activate" people
- Story vs. argument
 - ↳ combination of listening + feeling
- Story ≠ Lie
 - ↳ But does have perspectives
- Storytelling allows for non-combative and engaging communication
- HIGHLIGHT INTERSECTIONS OF HUMAN EXPERIENCE

CONVERSATION W/ LINDSAY

- Relating of event = storytelling
 - ↳ Has to have an element of truth
- "Human Condition"
- offers possibility of change
 - ↳ offers shared experience and chance to evoke motivation change
- "Inspiration"
- Kernel of truth → empathy
- Element of trust, shared experience of story
 - ↳ listening ↑ but also possibility of change ↑
- Some point + something in opposition to that
- stories both words + inside us
- "How stories reverberate w/ us"
- stories evolve in context of time
 - ↳ Not only time written but also time read/shared
- Truth vs. fact
- Story as intervention!
 - ↳ seeing someone else's beliefs

4/14/20 STORY CLASS

- Human roots \Rightarrow buy in from people listening
- Don't need too many facts to "relate" to a story
- Fear of other keeps people at distance

BELIEF SYSTEMS

- Storytelling = daily interaction
- "creating context"
- Stories communicate ~~stories~~ histories + beliefs
- Stories come to us through books, media
- Speaker — audience
- Do you need an antagonist + protagonist?
 - \hookrightarrow yes but could be two sides
 - \hookrightarrow we learn to empathize w/ one or the other
 - can you do both?! \searrow
- Stories can be used as justification

WATCH ME WORK 4/14

- Life + going forward is an active thingy
- How do I write for the world now
 - ↳ we have uncertainty now but it's not new
- Write for now!
 - ↳ wanting assurance of success is only limiting

* Be purposeful in your work time

- There aren't rules there are tools
- It's not the note it's how you take it
- Read transcript
 - ↳ when am I engaged?
 - ↳ when does it fall flat?