
Aubrey Gabel,
“FrancoForniens: Bringing Oral History into the French-language classroom,”
Berkeley Language Center Fellow,
Instructional Development Research Project, Fall 2016

Select quotes:

"Who is entitled to speak for whom, to represent whom through spoken and written language? Who has the authority to select what is representative of a given culture: the outsider who observes and studies that culture, or the insider who lives and experiences it? According to what and whose criteria can a cultural feature be called representative of that culture?" See Kramsch, *Language and Culture*, 9.

“Histoire avec sa grande hache”: a pun writer Georges Perec uses to play off of the double meaning of [a], which would designate both “history with a capital ‘H’” and “history with its big axe.” See Georges Perec, *W, ou le souvenir d’enfance*, 17.

“Being a narrator is not a passive role of merely responding to interviewer questions. Narrators are constantly working to frame or reframe not only what they tell, but the manner in which they tell it.” See Sloan, “On the Other Foot, Oral History Students as Narrators,” 310.

“Discourse accent”: “[n]ot only the grammatical, lexical, and phonological features of their language (for example, teenage talk, professional jargon, political rhetoric) [that] differentiate them from others, but also the topics they choose to talk about, the way they present information, the style with which they interact [...].” See Kramsch, *Language and Culture*, 7.

“Intersubjectivity” in the interview: “Memory stories are manufactured in an interview environment pulsating with influences—ranging from the words and inflections, moods and the agenda of the interviewer, to the interaction between interviewer and narrator. The narrator’s responses—the language used, the emotions expressed, the tone adopted—will be influenced by the immediate interview context.” See Abrams, *Oral History Theory*, 54-55.

“[...] oral history projects can help young people become not solely passive consumers but also active producers of historical knowledge, preserves of its legacy, and engaged members of their communities.” See Valk, et al., “Engaging Communities and Classrooms: Lessons from the Fox Point Oral History Project,” 154-156.

Website Models:

NPR’s StoryCorps website for podcast archives: <http://www.npr.org/podcasts/510200/storycorps>
Jalons Histoire, from L’Institut National de l’Audiovisuel (INA): <http://fresques.ina.fr/jalons/accueil>

Bibliography:

Abrams, L. (2010). *Oral History Theory*. London: Routledge.
Frisch, M. (1990). *A Shared Authority: Essays on the Craft and Meaning of Oral and Public History*. Albany: State University of New York Press.

- Hickey, M. (1999). *Bringing History Home: Local and Family History Projects for Grades K–6*. Boston: Allyn and Bacon.
- Jessee, E. (2011) "The Limits of Oral History: Ethics and Methodology Amid Highly Politicized Research Settings." *Oral History Review* 38(2), 287-307.
- Kramsch, C. (1998). *Language and Culture*. Oxford University Press: Oxford.
- Lee, Charles R., & Nasstrom, K., ed. (1998). "Practice and Pedagogy: Oral History in the Classroom," Special Issue of *The Oral History Review* 25, 1-2.
- Perec, Georges. (1975). *W, ou le souvenir d'enfance*.
- Perkiss, A. (2016) *Staring Out to Sea* and the Transformative Power of Oral History for Undergraduate Interviewers. *Oral History Review* 43(3), 392-407.
- Portelli, A. (2006). "What Makes Oral History Different?" *The Oral History Reader, Second Edition*. Ed. Robert Perks and Alistair Thomson. New York: Routledge, 32-42.
- Sloan, S. (2012). "On the Other Foot, Oral History Students as Narrators," *Oral History Review*, 39(2), 298-311.
- Valk, A., Atticks, A., Binning, R., Manekin, E., Schiff, A., Shibata, R., & Townes, M. (2001). "Engaging Communities and Classrooms: Lessons from the Fox Point Oral History Project." *Oral History Review* 38(1), 136-157.
- Zembrywycki, S., Jessee, E., Beattie, E., Bean, A., Landry, M., Baines, S. (2011). "Oral History and Adult Community Education: Notes from the field." *Oral History Review* 38.1, 120-135.

Additional Resources on Oral History:

- The Oral History Association: <http://www.oralhistory.org/>
- The Oral History Center, University of California, Berkeley:
<http://www.lib.berkeley.edu/libraries/bancroft-library/oral-history-center>
- The Oral History Center's Advanced Summer Institute:
<http://www.lib.berkeley.edu/libraries/bancroft-library/oral-history-center/summer-institute>
- "Oral History and Story-Sharing Resources: An Annotated List of Websites, Books and Programs."
California Stories: The California Council for the Humanities.
<http://www.calhum.org/files/uploads/other/Oralhistoryandstorysharingresources.pdf>
- Wood, L. "A Guide to Using Oral History." Pearson Education, Inc.
http://www.phschool.com/eteach/social_studies/2003_04/essay.html#Bibliography

Sample Oral History Projects:

- "Been Here So Long" Selections from the WPA American Slave Narratives
<http://newdeal.feri.org/asn/asn00.htm>
- Documenting the American South, University of North Carolina at Chapel Hill <http://docsouth.unc.edu/>
- Fox Point Oral Histories, Brown University <http://library.brown.edu/cds/foxpoint/>
- Histoires de vie, Montréal. Montreal Life Stories. <http://www.lifestoriesmontreal.ca/>
- Telling their Stories, Oral History Archives Project. The Urban School of San Francisco.
<http://www.tellingstories.org/index.html>
- Voices from the Dust Bowl: the Charles L. Todd and Robert Sonkin Migrant Worker Collection, 1940-1941 <https://www.loc.gov/collections/todd-and-sonkin-migrant-workers-from-1940-to-1941/about-this-collection/>
- The Whole World Was Watching: an oral history of 1968 <http://cds.library.brown.edu/projects/1968/>
- What did you do in the War, Grandma? South Kingston High School, Rhode Island, 1997
http://cds.library.brown.edu/projects/WWII_Women/

English transcripts for French-language interviews:

Clip 1: “Mariam parle du choc culturel (truncated 2)”

It was great. There was a lot of culture shock, sure, but I loved the experience. I found that everything was in large format. For example, the airport is big. The roads are big. Restaurant meals are big. Everything is big. Adapting to a new language was also difficult. In Madagascar, I didn't really speak English. I learned everything in French. I spoke Malagasy at home. And when I arrived, it was like being thrown into a deep sea... I didn't know anything. I had to sit down and take notes and everything. Sometimes, professors asked me something, and I didn't even know what they said, and I was just like "hi." But as I was exposed to the language, I started to make friends, who didn't have any trouble correcting me if I made mistakes or ... to practice with. It was just a problem of practice, of not having practiced enough. Even if in Madagascar, I had Anglophone friends, they went to great lengths to make sure I understood. But when I was here, everyone spoke normally... no one really made a lot of effort or spoke really slowly so that I could understand.

Clip 2: “Aurore parle du choc culturel (truncated)”

The biggest culture shock for me was the breaks. On a typical day in France, one arrives around 9 am, takes a coffee break at 10 or 11 am, and eats around 12 or 1 pm. We take an hour for lunch, at 4 pm we do another coffee break, and we finish at 7 pm. Here, I start at 9 am, and I finish at 4 or 4:30 pm. The only break I take is at noon, to eat in 30 minutes. In France, the day seems really short. In France, we have a 35-hour work week, that's seven hours a day of work. And when I calculate it, given all the breaks we take, it does really mean seven hours. Here, it's also seven hours, but you don't take any breaks, and that's hard.

Breaks take up a little more time in the day, but in the end, it's not bad. I know that with my colleagues, we cook our own meals, we share, we taste... and I miss that a bit... Here, I haven't seen that many North Africans. And I say that because we have a lot of North Africans, and they always say "come, some along!" Even if you don't know them, they say, "come, eat!" and I like that.

Models.com is one of the most influential fashion news sites and creative resources within the fashion industry, with an extensive database, feature interviews of the creative stars of the industry, and its influential top model rankings.Â Not a member yet? Register if you are a: Model, Photographer, Stylist, Makeup or Hair Stylist, Casting Director, Agent, Magazine, PR or Ad agency, Production Company, Brand or just a Fan! Register it's free Â». Â—. Modeling websites can offer models the most valuable information about pretty much everything related to modeling. The key is to know which modeling websites are the right sites for you and what corresponds best with the type of modeling you are looking to do. Upon starting out as a model, it's advisable to search online for several model websites to get a feeling of what's out there as well as to be as informed about modeling as possible.