

1. Record Nr.	UNINA9910817722503321
Titolo	Enacting history // edited by Scott Magelssen and Rhona Justice-Malloy
Pubbl/distr/stampa	Tuscaloosa, : University of Alabama Press, c2011
ISBN	0-8173-8535-5
Edizione	[1st ed.]
Descrizione fisica	1 online resource (241 p.)
Altri autori (Persone)	MagelssenScott <1974-> Justice-MalloyRhona
Disciplina	900
Soggetti	Historical reenactments
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references.
Nota di contenuto	Introduction / Scott Magelssen -- Present enacting past : the functions of battle reenacting in historical representation / Leigh Clemons -- "This is the place" : performance and the production of space in Mormon cultural memory / Lindsay Adamson Livingston -- Men with their muskets and me in my bare feet : performing history and policing gender at historic Fort Snelling Living History Museum / Amy M. Tyson -- History, archive, memory, and performance : the Lewis and Clark bicentennial play as cultural commemoration / Richard L. Poole -- Defining museum theater at Conner Prairie / Aili McGill -- Performing history as memorialization : thinking with -- And Jesus moonwalks the Mississippi and Brown University's Slavery and Justice Committee / Patricia Ybarra -- Is that real? an exploration of what is real in a performance based on history / Catherine Hughes -- Dinner: impossible -- "medieval mayhem" at the Maryland Renaissance Festival / Kimberly Tony Korol-Evans -- Tourist performance in the twenty-first century / Scott Magelssen -- Ping Chong & Company's Undesirable elements/secret histories in Oxford, Mississippi / Rhona Justice-Malloy.
Sommario/riassunto	Enacting History is a collection of new essays exploring the world of historical performances. The volume focuses on performances outside the traditional sphere of theatre, among them living history museums, battle reenactments, pageants, renaissance festivals, and adventure-tourism destinations. This volume argues that the recent surge in such performances have raised significant questions about the need for,

interest in, and value of such nontraditional theater. Many of these performances claim a greater or lesser degree of historical "accuracy" or "authenticity," and the aut
