Indzonka, Douglas: Historical Reenactors: A Glimpse into the Past through the Present.

**Proposal**

I am a member of a few small communities, however, there is one that many people find rather peculiar and interesting. This community is not heard about too much, this community is the reenactor community. There are a large amount of misconceptions surrounding the community. The film would seek to dispel these misconceptions, and enlighten the public about the community and the people who participate in it. I have participated in this community since 2012 and know it rather well inside and out, due to this it gives a unique lens to examine the community with the view of an insider and outsider.

Reenacting may seem odd to some people, however, the majority of people are visual learners. Because of this, reenactors and living historians can give people a glimpse of what life was like during a certain time. In addition to talking, there are demonstrations and sometimes original or exact reproductions of objects that were used at the time and sometimes the members of the public can see them and observe them closely, it adds a more personal feel to learning rather than going to a museum and just seeing a salt glaze stoneware pot with some text about where and when it was made.

This film project will be focused around the following:

1. History of Reenacting/Living History
2. What is it?
3. Who are reenactors and what do they do?
4. Why did you choose a certain era or period.
5. Why do it anyway if there are museums and books?

Is this (below) the Scholarly Background section? I asked you to label it. I'll assume it is.

Reenacting is an interesting concept for an ethnographic project, mainly because it is seen as odd, weird or different. Think about it, why do a bunch of people get in uniform or costume and drive to historic sites or the middle of nowhere, reenact, hang out and then leave and then supposedly rejoin society. But is this really separate from society? Is this a ritual of some sorts? It could technically be argued that reenacting is a ritual, for this i will use Van Gennep's concept of the rite of passage, the rite of passage has three main steps, the separation phase, liminality phase and re-aggregation phase. For example when preparing to go to the reenactment prior to the separation phase everything must be laid out and run through to make sure nothing is missing. Sometimes there is a meet up of the reenactors prior to the reenactment which could be argued as the beginning of the separation phase since it is the beginning of the transition out of so called mainstream society and into a different world. Some reenactors really get into character, some research a certain person and try to put on as faithful an impression as possible. the hardcore/authentic reenactors are interesting since it could be argued that the cease to be themselves and are someone else. they are still themselves but are in character. the farbs/inauthentic reenactors are interesting since they really do not have a true separation and liminality phase. The farbs are interesting since basically anyone can be labeled as a farb, but for this I will focus on the farbs that are completely inauthentic. Farbs from what I have observed tend to ignore some of the aspects of reenacting such as preparing for it, now this is important because it means that they are not getting ready both with what they are bringing and they aren't in the mindset. They might think about the things they forgot, and beat themselves with this rather than focusing on the reenactment and overall experience. The separation phase truly begins at the reenactment, but before it starts. The liminality phase also starts before the reenactment starts. The liminality phase is a midway stage and is when the participant in the reenactment is technically in a different state.

This reads like a blog post but doesn't do what the assignment requests. No references are even cited! Did you read the assignment (page 3 of syllabus)?

Agnew, Vanessa.

September 2007  History's Affective Turn: Historical Reenactment and its Work in the Present. Rethinking History. Vol.11 No.3 299-312

Amster, Matthew H.

2006  *Civil War Reenactors at Gettysburg*. San Jose State Univeristy Press, San Jose.

Cook, Alexander

Summer 2004  *The Use and Abuse of Historical Reenactment: Thoughts on Recent Trends in Public History*. *Criticism* 46.3 pg 487-496
This will include multiple interviews, from reenactors of various eras and fields, such as military and civilian reenactors. The overall goal will be an insightful view into the community. The topic is potentially interesting but you haven't engaged in any way with anthropology (theory, method) on this.

Proposal outlines the goals of the project: strong  good  adequate needs work
Proposal outlines the methods of the project: strong  good  adequate needs work
Reference to course readings: strong  good  adequate needs work
Reference to scholarly/peer-reviewed anthropological works: strong  good  adequate needs work