Recognizing the pretentious ways to get this ebook blue collar hollywood liberalism democracy and working people in american film is additionally useful. You have remained in right start to site getting this info. get the blue collar hollywood liberalism democracy and working people in american film associate that we have enough money here and check out the link.

You could purchase guide blue collar hollywood liberalism democracy and working people in american film or get it as soon as feasible. You could quickly download this blue collar hollywood liberalism democracy and working people in american film after getting deal. So, like you require the book swiftly, you can straight get it. Its as a result utterly simple and for that reason fats, isn it? You have to favor to in this look of organized labor during the Depression. She demonstrates its importance as a weapon in an ideological war between labor and business, where corporations used radio to sing the praises of individualism and consumerism, while unions emphasized equal rights, industrial democracy, and social justice. Organized chronologically, the work explores the advent of local labor radio stations such as WCFL and WEVD, labor’s anti-censorship campaigns, and unionist experiments with early FM broadcasting. Through extensive use of business and union archives, as well as broadcasting industry records, Fones-Wolf demonstrates how radio became a key component of organized labor’s efforts to contest businesses’ domination of political discourse throughout the thirties, forties, and fifties. Waves of Opposition concludes by claiming that labor’s virtual disappearance from American media today helps explain in part why unions have become so marginalized and offers important historical lessons to those seeking to revitalize organized labor.

Public Culture—Marguerite S. Shaffer 2012-04-17 In the United States today many people are as likely to identify themselves by their ethnicity or region as by their nationality. In this country with its diversity and inequalities, can there be a shared public culture? Is there an unbridgeable gap between cultural variety and civic unity, or can public forms of expression provide an opportunity for Americans to come together as a people? In Public Culture: Diversity, Democracy, and Community in the United States, an interdisciplinary group of scholars addresses these questions while considering the state of American public culture over the past one hundred years. From medicine shows to the Internet, from the Los Angeles Plaza to the Las Vegas Strip, from the commemoration of the Oklahoma City bombing to television programming after 9/11, public sights and scenes provide ways to negotiate new forms of belonging in a diverse, postmodern community. By analyzing these cultural phenomena, the essays in this volume reveal how mass media, consumerism, increased privatization of space, and growing political polarization have transformed public culture and the very notion of the American public. Focusing on four central themes—public action, public image, public space, and public identity—and approaching shared culture from a range of disciplines—including mass communication, history, sociology, urban studies, ethnic studies, and cultural studies—Public Culture offers refreshing perspectives on a subject of perennial significance.

Media and Society into the 21st Century—Lyn Gorman 2009-02-17 Media and Society into the 21st Century captures the breathtaking revolutionary sweep of mass media from the late 19th century to the present day. Updated and expanded new edition including coverage of recent media developments and the continued impact of technological change. Newly reworked chapters on media, war, international relations, and new media A new “Web 2.0” section explores the role of blogging, social networking, user-generated content, and search media in media landscape.

Hollywood’s America—Steven Mintz 2016-03-07 Fully revised, updated, and extended, the fifth edition of Hollywood’s America provides an important compilation of interpretive essays and primary documents that allows students to read films as cultural artifacts within the contexts of actual past events. A new edition of this classic textbook, which ties movies into the broader narrative of U.S. film history, this fifth edition contains nine new chapters, with a greater overall emphasis on recent film history, and new primary source documents which are unavailable online. Entries range from the first experiments with motion pictures all the way to the present day. Updated and expanded, new edition including coverage of recent media developments and the continued impact of technological change. Newly reworked chapters on media, war, international relations, and new media. A new “Web 2.0” section explores the role of blogging, social networking, user-generated content, and search media in media landscape.
Left of Hollywood offers the first book-length study of Depression-era Left film theory and criticism in the United States. Robé studies the development of this theory and critic over the course of the 1930s, as artful and intellectuals formed alliances in order to establish an engaged political film movement that aspired toward a popular cinema of social change. Combining extensive archival research with careful close analysis of films, Robé explores the origins of this radical social formation of U.S. Left film culture. Grounding his arguments in the surrounding contexts and aesthetics of a few specific films—especially Que Buena Mexico!, Fritz Lang’s Fury, William Dieterle’s Juarez, and Jean Renoir’s La Ramee—Robé focuses on how film theorists and critics sought to foster audiences who might push both film culture and larger social practices in more progressive directions. Turning at one point to anti-lynching films, Robé discusses how these movies united black and white film critics, forging an alliance of writers who championed not only critical spectatorship but also the public support of racial equality. Yet, despite a stated interest in forging more egalitarian social relations, gender bias was endemic in Left criticism of the era, and female-centered films were regularly discounted. Thus Robé provides an in-depth examination of this overlooked shortcoming of U.S. Left film criticism and theory.

J. Edgar Hoover Goes to the Movies—John Sbardellati 2012-05-01 Between 1942 and 1958, J. Edgar Hoover’s Federal Bureau of Investigation conducted a sweeping and sustained investigation of the motion picture industry to expose Hollywood’s alleged subservience to “the American Way” through its depiction of social problems, class differences, and alternative political ideologies. FBI informants (their names still redacted today) reported to Hoover’s G-men on screenplays and screenings of such films as Frank Capra’s It’s a Wonderful Life (1946), noting that “this picture deliberately maligns the upper class attempting to show that people who had money were not good people.” The FBI’s anxiety over this film was not unique; it extended to a wide range of popular and critical successes, including The Grapes of Wrath (1939), The Best Years of Our Lives (1946), Crossfire (1947) and On the Waterfront (1954). In J. Edgar Hoover Goes to the Movies, John Sbardellati provides a new consideration of Hollywood’s history and the post-World War II Red Scare. In addition to governmental intrusion into the creative process, he details the efforts of left-wing filmmakers to use the medium to bring social problems to light and the campaigns of their colleagues on the political right, through such organizations as the Motion Picture Alliance for the Preservation of American Ideals, to prevent dissemination of “un-American” ideas and beliefs. Sbardellati argues that the attack on Hollywood drew its motivation from a sincerely held fear that film content endangered national security by fostering a culture that would be at best apathetic to the Cold War struggle or, at its worst, conducive to communism at home. Those who took part in Hollywood’s Cold War struggle, whether on the left or right, shared one common trait: a belief that the movies could serve as engines for social change. This strongly held assumption explains why the stakes were so high and, ultimately, why Hollywood became one of the most important ideological battlegrounds of the Cold War.

New Class Society—Robert Perrucci 2008 From the Publisher: The New Class Society provides a fresh, lucid, and compelling exploration of U.S. class structure, social inequities, and the fading American Dream. This third edition extends the authors’ distributional model of class analysis and class-based power networks model developed in earlier editions. The narrative has been revised with new, recent examples from today’s news, social issues, and global developments. The book demonstrates how and why, over the last thirty years, class inequalities in the United States have been widened,hardened, and legitimized.

Learning the Left—Paul J. Ramsey 2015-05-01 Learning the Left examines the ways in which young people and adults learned (and continue to learn) the tenets of liberal politics in the United States through the popular media and the arts from the turn of the twentieth century to the present. This collection of essays foregrounds mass culture as an educational site; it is hoped that this focus on the history of the civic functions of the popular media and arts will begin a much-needed conversation among a variety of scholars, notably historians of education.

Objects, Audiences, and Literatures—David Ruizman 2009-03-26 In Objects, Audiences, and Literatures: Alternative Narratives in the History of Objects, Audiences, and Literatures introduces a new generation of historians of design and decorative arts with five superb case studies. Looking beyond the laconic historical data that has formed the backbone of scholarship in this field these authors plumb popular culture—films, advertisements, and especially novels—to understand contemporaneous meanings of objects. Using these polyglot sources with an eye particularly on narrative and gender they suss out heretofore unnoticed dissonances between the prescriptive pronouncements of avant-garde “insiders” and the reception that design innovation found in broader publics. These wide-ranging essays are marked by imagination, exuberance, and acuity; I look forward to using it in my teaching.” —Margaretta M. Lovell, University of California, Berkeley “This is a welcome addition to the literature that addresses the growing scholarly and popular interest in design and design history. Drawing on an impressive array of examples, the authors explore how class, gender, and cultural context shaped the reception of architecture, interior design, costume, and the decorative arts at various moments in the modern era. The collection demonstrates that social and political change—especially the transformation of the American family—cannot be understood apart from popular culture. The book is also provided.

Lost in the Fifties—Dixon, Wheeler W

A Short History of Film—Wheeler Winston Dixon 2008-03-01 The history of international cinema is now available in a concise, conveniently sized, and affordable volume. Succinct yet comprehensive, A Short History of Film provides an accessible overview of the major movements, directors, studios, and genres from the 1880s to the present. More than 250 rare stills and illustrations accompany the text, bringing readers face to face with many of the key players and films that have marked the industry. Beginning with precursors of what we call moving pictures, Wheeler Winston Dixon and George exponent Bonnie Furst open this fast-paced trip through the invention of the kinoscope, the introduction of sound and color between the two world wars, and ultimately the computer generated imagery of the present day. They detail significant periods in world cinema, including the early major industries in Europe, the dominance of the Hollywood studio system in the 1930s and 1940s, and the French New Wave of the 1960s.

Robert M. Young—Leon Lewis 2015-01-09 Robert Young began his prolific filmmaking career while a student at Harvard University, where he majored in English literature, founded the Harvard Film Society, and, with the help of several colleagues, put together his first film (about a Boston factory worker). His reputation as a documentary filmmaker earned him a prestigious position with NBC, and he has since worked within and without the Hollywood production system for five decades. At age 80, Robert M. Young continues to be actively involved in a variety of projects as a commercially successful filmmaker and an independent artist. In this compilation of 15 essays, scholars of both English literature and film analyze the aesthetic and thematic elements of Young’s many works. Among the films examined are Nothing But a Man, Triumph of the Spirit, CASCINO, ALAMBRISTA!, Short Eyes, Ballad of Gregorio Cortez, Extremities, Taxi!, and, most recently, his multi-award winning film Hoover Goes to the Movies. Robert M. Young’s career, achievements, and influence are marked by imagination, exuberance, and acuity; I look forward to using it in my teaching.” —Margaretta M. Lovell, University of California, Berkeley 

Lost in the Fifties—Dixon, Wheeler W

A Short History of Film—Wheeler Winston Dixon 2008-03-01 The history of international cinema is now available in a concise, conveniently sized, and affordable volume. Succinct yet comprehensive, A Short History of Film provides an accessible overview of the major movements, directors, studios, and genres from the 1880s to the present. More than 250 rare stills and illustrations accompany the text, bringing readers face to face with many of the key players and films that have marked the industry. Beginning with precursors of what we call moving pictures, Wheeler Winston Dixon and George exponent Bonnie Furst open this fast-paced trip through the invention of the kinoscope, the introduction of sound and color between the two world wars, and ultimately the computer generated imagery of the present day. They detail significant periods in world cinema, including the early major industries in Europe, the dominance of the Hollywood studio system in the 1930s and 1940s, and the French New Wave of the 1960s.

Robert M. Young—Leon Lewis 2015-01-09 Robert Young began his prolific filmmaking career while a student at Harvard University, where he majored in English literature, founded the Harvard Film Society, and, with the help of several colleagues, put together his first film (about a Boston factory worker). His reputation as a documentary filmmaker earned him a prestigious position with NBC, and he has since worked within and without the Hollywood production system for five decades. At age 80, Robert M. Young continues to be actively involved in a variety of projects as a commercially successful filmmaker and an independent artist. In this compilation of 15 essays, scholars of both English literature and film analyze the aesthetic and thematic elements of Young’s many works. Among the films examined are Nothing But a Man, Triumph of the Spirit, CASCINO, ALAMBRISTA!, Short Eyes, Ballad of Gregorio Cortez, Extremities, Taxi!, and, most recently, his multi-award winning film Hoover Goes to the Movies. Robert M. Young’s career, achievements, and influence are marked by imagination, exuberance, and acuity; I look forward to using it in my teaching.” —Margaretta M. Lovell, University of California, Berkeley 

Lost in the Fifties—Dixon, Wheeler W

A Short History of Film—Wheeler Winston Dixon 2008-03-01 The history of international cinema is now available in a concise, conveniently sized, and affordable volume. Succinct yet comprehensive, A Short History of Film provides an accessible overview of the major movements, directors, studios, and genres from the 1880s to the present. More than 250 rare stills and illustrations accompany the text, bringing readers face to face with many of the key players and films that have marked the industry. Beginning with precursors of what we call moving pictures, Wheeler Winston Dixon and George exponent Bonnie Furst open this fast-paced trip through the invention of the kinoscope, the introduction of sound and color between the two world wars, and ultimately the computer generated imagery of the present day. They detail significant periods in world cinema, including the early major industries in Europe, the dominance of the Hollywood studio system in the 1930s and 1940s, and the French New Wave of the 1960s.
Spalding, and prizefighter John L. Sullivan. At the same time, however, Wild West star “Buffalo Bill” Cody, professional baseball organizer Albert
celebrities of the day were circus tycoons P.T. Barnum and James A. Bailey,
For example, in the late nineteenth century, Americans embraced “self-
reflects and transforms American culture, revealing that the world of
emphasizes the complex ways in which popular culture simultaneously
television, sports, dance, and music. Paying careful attention to matters of
people than are most elected officials. With Amusement for All is the first
studies, film studies, sound studies, games studies, and more, each of the 65
aims to advance the field of critical media studies by tracing, defining, and
Keywords for Media Studies
A New Kind of Public
expedites the formation of the public sphere and the development of a
A New Kind of Public - Graham Cassano 2014-07-18 In A New Kind of Public, Community, Solidarity, and Political Economy in New Deal Cinema, 1935-1948, Graham Cassano examines the contending ways in which New Deal cinema attempted to explain the causes and consequences of the Great Depression to audiences shaped by economic struggle and new forms of collective solidarity.
Keywords for Media Studies - Laurie Ouellette 2017-03-14 The Essential vocabulary of Media Studies Keywords for Media Studies introduces and aims to advance the field of critical media studies by tracing, defining, and problematizing its established and emergent terminology. The book historicizes the vocabularies of media and sociology, outlining a long history of “new media,” or tracing how understandings of media “power” vary across time periods and knowledge formations. Bringing together an impressive group of established scholars from television studies, film studies, sound studies, games studies, and more, each of the 65 essays in the volume offers its own critical analysis of the media and culture.

Catholics in the Movies - Colleen McDannell 2008 The common admission that “everything I know about religion I learned from the movies” is true for believers as much as for unbelievers. And at the movies, Catholicism is the American circus tycoon intensely faithful with a well-founded ritual and authority structure, Catholicism lends itself to the drama and pageantry of film. Beginning with the silent era of film and ending with movies today, eleven prominent scholars explore how Catholic characters, spaces, and rituals are represented in cinema.

Precocious Charms - Gaylyn Studlar 2013-01-15 In Precocious Charms, Gaylyn Studlar examines how Hollywood presented female stars as young girls or girls on the verge of becoming women. Child stars are part of this study but so too are adult actresses who created motion picture masquerades of youthfulness. Studlar details how Mary Pickford, Shirley Temple, Deanna Durbin, Elizabeth Taylor, Jennifer Jones, and Audrey Hepburn performed girlhood in their films. She charts the multifaceted processes that linked theirjuvenated star personas to a wide variety of cultural influences, ranging from Victorian sentimental art to New Look fashion, from nineteenth-century children’s literature to post-World War II sexology, and from grand opera to 1930s radio comedy. By moving beyond the general category of "woman," Precocious Charms leads to a new understanding of the complex pleasures Hollywood created for its audience during the half century when film stars were a major influence on America’s cultural imagination.

Sayles Talk - Cynthia Baron 2006 The first collection of original essays on the work of director-John Sayles, this book addresses the full range of his films from a variety of critical viewpoints.

Movies in American History: An Encyclopedia [3 volumes] - Philip C. DiMare 2011-06-17 This provocative three-volume encyclopedia is a valuable resource for readers seeking an understanding of how movies have both reflected and helped engender America’s political, economic, and social history. • Provides 450 A-Z entries that comprehensively cover the historical significance of subjects, people, and films of the American cinema • Contains contributions from 130 distinguished interdisciplinary scholars offering their analysis on the role of movies in American history • Includes reference materials and suggestions for further reading with every entry

The Oxford Encyclopedia of American Business, Labor, and Economic History -

Chick Flicks - Associate Professor of Liberal Arts Suzanne Ferriss 2008-03-03 From An Affair to Remember to Legally Blonde, “chick f licks” have long been both championed and vilified by women and men, scholars and popular audiences. Like other forms of “chick culture,” which the editors define as a group of mostly American and British popular culture media forms focused primarily on twenty- to thirtyomething, middle-class—and frequently college-educated—women, chick f licks have been accused of reinscribing traditional attitudes and reactionary roles for women. On the other hand, they have been embraced as pleasurable and potentially liberating entertainments, assisting women in negotiating the challenges of contemporary life. A companion to the successful anthology Chick Lit: The New Woman’s Fiction, this edited volume consists of 11 original essays, prefaced by an introduction situating chick f licks within the larger context of chick culture as well as women’s cinema. The essays consider chick f licks from a variety of angles, touching on issues of film history, female sexuality (heterosexual and homosexual), femininity, female friendship, age, race, ethnicity, class, consumerism, spectatorship, pleasure and gender definition. An afterward by feminist film theorist Karen Hollinger considers the chick f lick’s transformation from the woman’s f lms of the ’40s to the friendship f lms of the ’80s and those of the “return to the classics” trend of the ’90s, while highlighting the value of the volume’s contributions to contemporary debates and sketching possibilities for further study.

With Amusement for All - LeRoy Ashby 2006-05-12 Popular culture is a central part of everyday life to many Americans. Personalities such as Elvis Presley, Oprah Winfrey, and Michael Jordan are more recognizable to many people than are most elected officials. With Amusement for All is the first comprehensive history of two centuries of mass entertainment in the United States, covering everything from the penny press to Playboy, the NBA to NASCAR, big band to hip hop, and other topics including film, comics, television, sports, dance, and music. Paying careful attention to matters of race, gender, class, technology, economics, and politics, LeRoy Ashby emphasizes the complex ways in which popular culture simultaneously reflects and transforms American culture, revealing that the world of entertainment constantly evolves as it tries to meet the demands of a diverse audience. Trends in popular entertainment often reveal the tensions between competing ideologies, appetites, and values in American society. For example, in the late nineteenth century, Americans embraced “self-made men” such as John D. Rockefeller and Andrew Carnegie: the celebrities of the volunteers. In the late 20th century, A. Bailey, Wild West star “Buffalo Bill” Cody, professional baseball organizer Albert Spalding, and prizefighter John L. Sullivan. At the same time, however, several female performers challenged traditional notions of weak, frail Victorian women. Adah Isaacs Menken astounded crowds by wearing tights that made her appear nude while performing dangerous stunts on horseback, and the shows of the voluptuous burlesque group British Blondes often centered on provocative images of female sexual power and dominance. Ashby depicts how history and politics shape mainstream entertainment. When Native Americans, blacks, and other non-whites appeared in the nineteenth-century circuses and Wild West shows, it was often to perpetuate demeaning racial stereotypes—crowds jeered Sitting Bull at Cody’s shows. By the early twentieth century, however, black minstrel acts revealed in racial tensions, reinforcing stereotypes while at the same time satirizing them, and mocking racist attitudes before a predominantly white audience. Decades later, Red Foxx and Richard Pryor’s profane comedy routines changed American entertainment. The raw ethnic material of Pryor’s short-lived television show led to a series of African-American sitcoms in the 1980s that presented common American experiences—and family life to college life—with black casts. Mainstream entertainment has often co-opted and sanitized fringe amusements in an ongoing process of redefining the cultural center and its boundaries. Social control and respectability vied with the bold, erotic, sensational, and surprising, as entrepreneurs sought to manipulate the vagaries of the market, control shifting public appetites, and capitalize on campaigns to protect public morals. Rock ’n Roll was one such fringe culture; in the 1950s, Elvis blurring gender norms with his androgynous style and challenged conventions of public decency with his sexually-charged performances. By the end of the 1960s, Bob Dylan introduced the social consciousness of folk music into the rock scene, and The Beatles embraced hippie counter-culture. Don McLean’s 1971 anthem “American Pie” served as an epitaph for rock’s political core, which had been replaced by the spectacle of hard rock acts such as Kiss and Alice Cooper. While Rock ’n Roll did not lose its ability to shock, in less than three decades it became part of the established order that it had originally sought to challenge. With Amusement for All provides the context to what Americans have done for fun since 1830, showing the reciprocal nature of the relationships between some social, political, economic, and cultural forces and the way in which the entertainment world has reflected, refracted, or reinforced the values those forces represent in America.

Downloaded from e-budgeting.dlh.pontianakkota.go.id on October 14, 2021 by guest
National Pastimes – Katharina Bonzel 2020 Sports have long fascinated filmmakers from Hollywood and beyond, from Ben It Like Beckham to Chariots of Fire to Rocky. Though sports films are diverse in their approach, style, and storytelling modes, National Pastimes discloses the common emotional and visual cues that belie each sports film’s underlying nationalistic impulses. Katharina Bonzel unravels the delicate matrix of national identity, sports, and emotion through the lens of popular sports films in comparative national contexts, demonstrating in the process how popular culture provides a powerful vehicle for the development and maintenance of identities of place across a range of national cinemas. As films reflect the ways in which myths of nation and national belonging change over time, they are implicated in important historical moments, from Cold War America to the class dynamics of 1980s Thatcherite Britain to the fragmented sense of nation in post-unification Germany. Bonzel shows how sports films provide a means for renegotiating the boundaries of national identity in an accessible, engaging form. National Pastimes opens up new ways of understanding how films appeal to the emotions, using myth-like constructions of the past to cultivate spectators’ engagement with historical events.

Media/Society – David Croteau 2011-05-24 In a society saturated by mass media, from newspapers and magazines, television and radio, to digital video projects and the Internet, iPods and TiVo, most students possess a great deal of media knowledge and experience before they ever enter the classroom. They often lack, however, a broader framework for understanding the relationship between media and society. Media/Society: Industries, Images, and Audiences provides that context and helps students develop skills for critically evaluating both conventional wisdom and one’s own arguments about the social role of the media. The present edition of Media/Society introduces students to an integrated study of mass media that looks at the media process - the industry, its products, audiences, technology - and the overarching relationships between the various components of the media process. The Fourth Edition builds on this success with new material on students as producers (e.g., YouTube), revised Internet resources, the latest data on the media industry, new examples from the independent media sector, and updated discussions of media policy, online media, and independent media. Media/Society is unique among media texts in that it offers: a sociological approach that examines overarching relationships between the various components of the media process - the industry, its products, audiences, technology - and the broader social world; an integrated study of mass media that looks at the media process - the industry, its products, audiences, technology - and the broader social world; an integrated study of mass media; an examination of how economic and political constraints affect the media and how audiences actively construct their own interpretations of media messages.

Eastwood’s Iwo Jima – Anne Gjelsvik 2013-07-09 Together, Flags of our Fathers and Letters from Iwo Jima tell the story behind one of history’s most famous photographs, Leo Rosenthal’s ‘Raising the Flag on Iwo Jima’.

Contesting the Postwar City – Eric Fure-Slocum 2013-06-28 Focusing on midcentury Milwaukee, Eric Fure-Slocum charts the remaking of political culture in the industrial city. Professor Fure-Slocum shows how the contesting visions of the 1940s city - working-class politics and growth politics - fit together uneasily and were transformed amid a series of social and policy clashes. Contests that pitted the principles of democratic access and distribution against efficiency and productivity included the hard-fought politics of housing and redevelopment, controversies over petty gambling, questions about the role of organized labor in urban life, and battles over municipal fiscal policy and autonomy. These episodes occurred during a time of rapid change in the city's working class, as African-American workers arrived to seek jobs, women temporarily advanced in workplaces, and independent media. Media/Society is unique among media texts in that it offers: a sociological approach that examines overarching relationships between the various components of the media process - the industry, its products, audiences, technology - and the broader social world; an integrated study of mass media that looks at the media process - the industry, its products, audiences, technology - and the broader social world; an examination of how economic and political constraints affect the media and how audiences actively construct their own interpretations of media messages.

The Ghosts of Guerrilla Memory – Matthew C. Hulbert 2016 The Civil War tends to be remembered as a vast sequence of battles, with a turning point at Gettysburg and a culmination at Appomattox. But in the guerrilla theater, the conflict was a vast sequence of home invasions, local tumults, and social degeneration that did not end in 1865. This book chronicles the history of “guerrilla memory,” the collision of the Civil War memory “industry” with the somber realities of irregular warfare in the borderlands of Missouri and Kansas. In the first accounting of its kind, Matthew Christopher Hulbert’s book analyzes the cultural politics behind how Americans have remembered, misrepresented, and re-remembered guerrilla warfare in political rhetoric, historical scholarship, literature, and film and at reunions and on the stage. By probing how memories of the guerrilla war were intentionally designed, created, silenced, updated, and even destroyed, Hulbert ultimately reveals a continent-wide story in which Confederate bushwhackers—pariahs of the eastern struggle over slavery—were transformed into the vanguard of American imperialism in the West.

Places of Public Memory – Greg Dickinson 2010-08-02 Though we live in a time when memory seems to be losing its hold on communities, memory remains central to personal, communal, and national identities. And although popular and public discourses from speeches to films invite a shared sense of the past, official sites of memory such as memorials, museums, and battlefields embody unique rhetorical principles. Places of Public Memory: The Rhetoric of Museums and Memorials is a sustained and rigorous consideration of the intersections of memory, place, and rhetoric. From the mnemonic systems inscribed upon ancient architecture to the roadside accident memorial, the American memory industry interconnects place and time. Though sites of memory may have always been deeply interconnected. This book investigates the intersections of memory and place through nine original essays written by leading memory studies scholars from the fields of rhetoric, media studies, organizational communication, history, performance studies, and English. The essays address, among other subjects, the rhetorical strategies of those vying for competing visions of a 9/11 memorial at New York City’s Ground Zero; rhetorics of resistance embedded in the plans for an expansion of the National Civil Rights Museum; representations of nuclear energy—both as a power source and weapon—in Cold War and post-Cold War museums; and tours and tourism as acts of performance. By focusing on “official” places of memorialization, Dickinson helps us to understand how institutions of memory work to both organize and contest ideas of place.
memory, the collection causes readers to reflect on how nations and local communities remember history and on how some voices and views are legitimated and others are minimized or erased.

The Organization of American Historians and the Writing and Teaching of American History—Richard S. Kirkendall 2011-04-01 The field of American history has undergone remarkable expansion in the past century, all of it reflecting a broadening of the historical enterprise and democratization of its coverage. Today, the shape of the field takes into account the interests, identities, and narratives of more Americans than at any time in its past. Much of this change can be seen through the history of the Organization of American Historians, which, as its mission states, "promotes excellence in the scholarship, teaching, and presentation of American history, and encourages wide discussion of historical questions and equitable treatment of all practitioners of history." This century-long history of the Organization of American Historians and its predecessor, the Mississippi Valley Historical Association—explores the thinking and writing by professional historians on the history of the United States. It looks at the organization itself, its founding and dynamic growth, the changing composition of its membership and leadership, the emphasis over the years on teaching and public history, and pedagogical approaches and critical interpretations as played out in association publications, annual conferences, and advocacy efforts. The majority of the book emphasizes the writing of the American story by offering a panorama of the fields of history and their development, moving from long-established ones such as political history and diplomatic history to more recent ones, including environmental history and the history of sexuality.

Popular Culture and Representations of Literacy—Bronwyn Williams 2007-11-13 Movies are filled with scenes of people of all ages, sexes, races, and social classes reading and writing in widely varied contexts and purposes. Yet these scenes go largely unnoticed, despite the fact that these images recreate and reinforce pervasive concepts and perceptions of literacy. This book addresses how everyday literacy practices are represented in popular culture, specifically in mainstream, widely-distributed contemporary movies. If we watch films carefully for who reads and writes, in what settings, and for what social goals, we can see a reflection of the dominant functions and perceptions that shape our conceptions of literacy in our culture. Such perceptions influence public and political debates about literacy instruction, teachers' expectations of what will happen in their classrooms, and student's ideas about what reading and writing should be.

Transnational America—Inderpal Grewal 2005-06-07 In Transnational America, Inderpal Grewal examines how the circulation of people, goods, social movements, and rights discourses during the 1990s created transnational subjects shaped by a global American culture. Rather than simply frame the United States as an imperialist nation-state that imposes unilateral political power in the world, Grewal analyzes how the concept of "America" functions as a nationalist discourse beyond the boundaries of the United States by disseminating an ideal of democratic citizenship through consumer practices. She develops her argument by focusing on South Asians in India and the United States. Grewal combines a postcolonial perspective with social and cultural theory to argue that contemporary notions of gender, race, class, and nationality are linked to earlier histories of colonization. Through an analysis of Mattel's sales of Barbie dolls in India, she discusses the consumption of American products by middle-class Indian women newly empowered with financial means created by India's market liberalization. Considering the fate of asylum-seekers, Grewal looks at how a global feminism in which female refugees are figured as human rights victims emerged from a distinctly Western perspective. She reveals in the work of three novelists who emigrated from India to the United States—Bharati Mukherjee, Chitra Banerjee Divakaruni, and Amitav Ghosh—a concept of Americanness linked to cosmopolitanism. In Transnational America Grewal makes a powerful, nuanced case that the United States must be understood—as and studied—as a dynamic entity produced and transformed both within and far beyond its territorial boundaries.