

Framing America A Social History Of American Art Third Edition

Framing American Politics Religion in America: The Basics The White Racial Frame The Social Transformation of American Medicine Please Don't Wish Me a Merry Christmas Framing Finance Framing ADHD Children Modern Art in the USA Framing Class The Stupidity Epidemic Framing Blackness Mapping the Cold War Reading American Art The Maid Narratives Social Movements Framing America Framing Chief Leschi Framing America The Environment and the People in American Cities, 1600s-1900s Explaining Epidemics Framing America Comparative Perspectives on Social Movements Exam Prep for: Framing America; A Social History of Lies My Teacher Told Me American Art: History and Culture, Revised First Edition Projections of Power The Oxford Handbook of American Public Opinion and the Media Framing the Sixties The Great Silent Army of Abolitionism American Encounters Housing in America Rethinking American History in a Global Age Louise Nevelson: Light and Shadow Evil Geniuses Studyguide for Framing America Framing Disease Framing America Stamped from the Beginning Framing the Audience Framing History

Framing American Politics

"Over the past quarter century, American liberals and conservatives alike have invoked memories of the 1960s to define their respective ideological positions and to influence voters. Liberals recall the positive associations of what might be called the "good Sixties" - the "Camelot" years of JFK, the early civil rights movement, and the dreams of the Great Society - while conservatives conjure images of the "bad Sixties" - a time of urban riots, antiwar protests, and countercultural revolt." "In Framing the Sixties, Bernard von Bothmer examines this battle over the collective memory of the decade primarily through the lens of presidential politics. He shows how four presidents - Ronald Reagan, George H. W. Bush, Bill Clinton, and George W. Bush - each sought to advance his political agenda by consciously shaping public understanding of the meaning of "the Sixties." He compares not only the way that each depicted the decade as a whole, but also their commentary on a set of specific topics: the presidency of John F. Kennedy, Lyndon Johnson's "Great Society" initiatives, the civil rights movement, and the Vietnam War." "In addition to analyzing the pronouncements of the presidents themselves, von Bothmer draws on interviews he conducted with more than one hundred and twenty cabinet members, speechwriters, advisers, strategists, historians, journalists, and activists from across the political spectrum - from Julian Bond, Daniel Ellsberg, Todd Gitlin, and Arthur Schlesinger to James Baker, Robert Bork, Phyllis Schlafly, and Paul Weyrich."--BOOK JACKET.

Religion in America: The Basics

Whether in the form of Christmas trees in town squares or prayer in school, fierce disputes over the separation of church and state have long bedeviled this country. Both decried and celebrated, this principle is considered by many, for right or wrong, a defining aspect of American national identity. Nearly all discussions regarding the role of religion in American life build on two dominant assumptions: first, the separation of church and state is a constitutional principle that promotes democracy and equally protects the religious freedom of all Americans, especially religious outgroups; and second, this principle emerges as a uniquely American contribution to political theory. In *Please Don't Wish Me a Merry Christmas*, Stephen M. Feldman challenges both these assumptions. He argues that the separation of church and state primarily manifests and reinforces Christian domination in American society. Furthermore, Feldman reveals that the separation of church and state did not first arise in the United States. Rather, it has slowly evolved as a political and religious development through western history, beginning with the initial appearance of Christianity as it contentiously separated from Judaism. In tracing the historical roots of the separation of church and state within the Western world, Feldman begins with the Roman Empire and names Augustine as the first political theorist to suggest the idea. Feldman next examines how the roles of church and state variously merged and divided throughout history, during the Crusades, the Italian Renaissance, the Protestant Reformation, the British Civil War and Restoration, the early North American colonies, nineteenth-century America, and up to the present day. In challenging the dominant story of the separation of church and state, Feldman interprets the development of Christian social power vis--vis the state and religious minorities, particularly the prototypical religious outgroup, Jews.

The White Racial Frame

Framing Class explores how the media, including television, film, and news, depict wealth and poverty in the United States. Fully updated and revised throughout, the second edition of this groundbreaking book now includes discussions of new media, updated media sources, and provocative new examples from movies and television, such as *The Real Housewives* series and media portrayals of the new poor and corporate executives in the recent recession. The book introduces the concepts of class and media framing to students and analyzes how the media portray various social classes, from the elite to the very poor. Its accessible writing and powerful examples make it an ideal text or supplement for courses in sociology, American studies, and communications.

The Social Transformation of American Medicine

Social Movements cleverly translates the art of collective action and mobilization by excluded groups to facilitate understanding social change from below. Students learn the core components of social movements, the theory and methods used to study them, and the conditions under which they can lead to political and social transformation. This fully

class-tested book is the first to be organized along the lines of the major subfields of social movement scholarship—framing, movement emergence, recruitment, and outcomes—to provide comprehensive coverage in a single core text. Features include: use of real data collected in the U.S. and around the world the emphasis on student learning outcomes case studies that bring social movements to life examples of cultural repertoires used by movements (flyers, pamphlets, event data on activist websites, illustrations by activist musicians) to mobilize a group topics such as immigrant rights, transnational movement for climate justice, Women's Marches, Fight for \$15, Occupy Wall Street, Gun Violence, Black Lives Matter, and the mobilization of popular movements in the global South on issues of authoritarian rule and neoliberalism With this book, students deepen their understanding of movement dynamics, methods of investigation, and dominant theoretical perspectives, all while being challenged to consider their own place in relation to social movements.

Please Don't Wish Me a Merry Christmas

In this fascinating history of Cold War cartography, Timothy Barney considers maps as central to the articulation of ideological tensions between American national interests and international aspirations. Barney argues that the borders, scales, projections, and other conventions of maps prescribed and constrained the means by which foreign policy elites, popular audiences, and social activists navigated conflicts between North and South, East and West. Maps also influenced how identities were formed in a world both shrunk by advancing technologies and marked by expanding and shifting geopolitical alliances and fissures. Pointing to the necessity of how politics and values were "spatialized" in recent U.S. history, Barney argues that Cold War-era maps themselves had rhetorical lives that began with their conception and production and played out in their circulation within foreign policy circles and popular media. Reflecting on the ramifications of spatial power during the period, Mapping the Cold War ultimately demonstrates that even in the twenty-first century, American visions of the world--and the maps that account for them--are inescapably rooted in the anxieties of that earlier era.

Framing Finance

With engaging new contributions from the major figures in the fields of the media and public opinion The Oxford Handbook of American Public Opinion and the Media is a key point of reference for anyone working in American politics today.

Framing ADHD Children

In this book Virginia Carmichael offers a provocative new interpretation of the Rosenberg story. Carmichael argues that this social drama produced many stories serving multiple interests and functions, many of which confront the politics of both

writing and reading. She also demonstrates that this story's resistance to closure-manifest in its repeated tellings in historiography, biography, literature, and the visual and performing arts-suggests its lasting cultural impact on a nation coming to terms with the end of the cold war era.

Modern Art in the USA

The most complete biography of the iconic sculptor Louise Nevelson, the groundbreaking artist and fixture of New York's art world based on hours of interviews the author conducted at the height of Nevelson's fame In 1929, Louise Nevelson was a disappointed housewife with a young son, surrounded by New York's vibrant artistic community but unable to fully engage with it. By 1950, she was an artist living on her own, financially dependent on her family, but she had received a glimmer of recognition from the establishment: inclusion in a group show at the Whitney Museum of American Art. In 1980, Nevelson celebrated her second Whitney retrospective. Her work was held in public collections around the world; her massive steel sculptures appeared in public spaces in seventeen states, including the Louise Nevelson Plaza in New York City's Financial District. The story of Nevelson's artistic, spiritual, even physical transformation (she developed a taste for outrageous outfits and false eyelashes made of mink) is dramatic, complex, and inseparable from major historical and cultural shifts of the twentieth century, particularly in the art world. Art historian and psychoanalyst Laurie Wilson brings a unique and sensitive perspective to Nevelson's story, drawing on hours of interviews she conducted with Nevelson and her circle. Over 100 images, many of them drawn from personal archives and never before published, make this the most visually and narratively comprehensive biography of this remarkable artist yet published.

Framing Class

Collection of author's essays previously published individually

The Stupidity Epidemic

[This book is] for American art survey courses. [It] provides a thorough chronology of American art, including painting, sculpture, architecture, decorative arts, photography, and folk art. [The author] presents art and artists within the context of their times, including insights into the intellectual, spiritual, and political environment. [He] charts the growth of a distinctly American art culture.-Back cover.

Framing Blackness

In rethinking and reframing the American national narrative in a wider context, the contributors to this volume ask questions about both nationalism and the discipline of history itself. The essays offer fresh ways of thinking about the traditional themes and periods of American history. By locating the study of American history in a transnational context, they examine the history of nation-making and the relation of the United States to other nations and to transnational developments. What is now called globalization is here placed in a historical context. A cast of distinguished historians from the United States and abroad examines the historiographical implications of such a reframing and offers alternative interpretations of large questions of American history ranging from the era of European contact to democracy and reform, from environmental and economic development and migration experiences to issues of nationalism and identity. But the largest issue explored is basic to all histories: How does one understand, teach, and write a national history even as one recognizes that the territorial boundaries do not fully contain that history and that within that bounded territory the society is highly differentiated, marked by multiple solidarities and identities? *Rethinking American History in a Global Age* advances an emerging but important conversation marked by divergent voices, many of which are represented here. The various essays explore big concepts and offer historical narratives that enrich the content and context of American history. The aim is to provide a history that more accurately reflects the dimensions of American experience and better connects the past with contemporary concerns for American identity, structures of power, and world presence.

Mapping the Cold War

Framing the Audience explores the cultural politics of the Great Depression and World War II through the prism of art appreciation. Isadora Helfgott interrogates the ideological and political motivations for breaking down barriers between fine art and popular culture. She charts the impact that changes in art appreciation had on the broader political, social, cultural, and artistic landscape. *Framing the Audience* argues that efforts to expand the social basis of art became intertwined with—and helped shape—broader debates about national identity and the future of American political economy. Helfgott chronicles artists' efforts to influence the conditions of artistic production and display. She highlights the influence of the Federal Art Project, the impact of the Museum of Modern Art as an institutional home for modernism in America and as an organizer of traveling exhibitions, and the efforts by *LIFE* and *Fortune* magazines to integrate art education into their visual record of modern life. In doing so, Helfgott makes critical observations about the changing relationship between art and the American public.

Reading American Art

To succeed in foreign policy, U.S. presidents have to sell their versions or framings of political events to the news media and to the public. But since the end of the Cold War, journalists have increasingly resisted presidential views, even offering their

own spin on events. What, then, determines whether the media will accept or reject the White House perspective? And what consequences does this new media environment have for policymaking and public opinion? To answer these questions, Robert M. Entman develops a powerful new model of how media framing works—a model that allows him to explain why the media cheered American victories over small-time dictators in Grenada and Panama but barely noticed the success of far more difficult missions in Haiti and Kosovo. Discussing the practical implications of his model, Entman also suggests ways to more effectively encourage the exchange of ideas between the government and the media and between the media and the public. His book will be an essential guide for political scientists, students of the media, and anyone interested in the increasingly influential role of the media in foreign policy.

The Maid Narratives

Framing Chief Leschi: Narratives and the Politics of Historical Justice

Social Movements

By focusing on male leaders of the abolitionist movement, historians have often overlooked the great grassroots army of women who also fought to eliminate slavery. Here, Julie Roy Jeffrey explores the involvement of ordinary women--black and white--in the most significant reform movement prior to the Civil War. She offers a complex and compelling portrait of antebellum women's activism, tracing its changing contours over time. For more than three decades, women raised money, carried petitions, created propaganda, sponsored lecture series, circulated newspapers, supported third-party movements, became public lecturers, and assisted fugitive slaves. Indeed, Jeffrey says, theirs was the day-to-day work that helped to keep abolitionism alive. Drawing from letters, diaries, and institutional records, she uses the words of ordinary women to illuminate the meaning of abolitionism in their lives, the rewards and challenges that their commitment provided, and the anguished personal and public steps that abolitionism sometimes demanded they take. Whatever their position on women's rights, argues Jeffrey, their abolitionist activism was a radical step--one that challenged the political and social status quo as well as conventional gender norms.

Framing America

In *The Environment and the People in American Cities*, Dorceta E. Taylor provides an in-depth examination of the development of urban environments, and urban environmentalism, in the United States. Taylor focuses on the evolution of the city, the emergence of elite reformers, the framing of environmental problems, and the perceptions of and responses to breakdowns in social order, from the seventeenth century through the twentieth. She demonstrates how social inequalities

repeatedly informed the adjudication of questions related to health, safety, and land access and use. While many accounts of environmental history begin and end with wildlife and wilderness, Taylor shows that the city offers important clues to understanding the evolution of American environmental activism. Taylor traces the progression of several major thrusts in urban environmental activism, including the alleviation of poverty; sanitary reform and public health; safe, affordable, and adequate housing; parks, playgrounds, and open space; occupational health and safety; consumer protection (food and product safety); and land use and urban planning. At the same time, she presents a historical analysis of the ways race, class, and gender shaped experiences and perceptions of the environment as well as environmental activism and the construction of environmental discourses. Throughout her analysis, Taylor illuminates connections between the social and environmental conflicts of the past and those of the present. She describes the displacement of people of color for the production of natural open space for the white and wealthy, the close proximity between garbage and communities of color in early America, the cozy relationship between middle-class environmentalists and the business community, and the continuous resistance against environmental inequalities on the part of ordinary residents from marginal communities.

Framing Chief Leschi

A challenge to Hollywood's one-dimensional images of African Americans.

Framing America

In this book Joe Feagin extends the systemic racism framework in previous Routledge books by developing an innovative concept, the white racial frame. Now four centuries-old, this white racial frame encompasses not only the stereotyping, bigotry, and racist ideology emphasized in other theories of "race," but also the visual images, array of emotions, sounds of accented language, interlinking interpretations and narratives, and inclinations to discriminate that are still central to the frame's everyday operations. Deeply imbedded in American minds and institutions, this white racial frame has for centuries functioned as a broad worldview, one essential to the routine legitimation, scripting, and maintenance of systemic racism in the United States. Here Feagin examines how and why this white racial frame emerged in North America, how and why it has evolved socially over time, which racial groups are framed within it, how it has operated in the past and in the present for both white Americans and Americans of color, and how the latter have long responded with strategies of resistance that include enduring counter-frames. In this new edition, Feagin has included much new interview material and other data from recent research studies on framing issues related to white, black, Latino, and Asian Americans, and on society generally. The book also includes a new discussion of the impact of the white frame on popular culture, including on movies, video games, and television programs as well as a discussion of the white racial frame's significant impacts on public policymaking, immigration, the environment, health care, and crime and imprisonment issues.

The Environment and the People in American Cities, 1600s-1900s

"Framing America takes an inclusive approach to American art. Along with comprehensive coverage of the canon, it expands and integrates treatment of frequently marginalized groups, while also addressing domestic arts and a range of political and social contexts. This fully revised fourth edition, reorganized in response to readers' suggestions, includes thirty-two chapters now arranged into nine parts, and available in two separate volumes; part openers featuring timelines and introductions that highlight how major events and artistic movements relate chronologically; increased coverage of the lives and work of women, African Americans, and Native Americans; new images--from a sixteenth-century print of the Spanish conquest of the Americas and a seventeenth-century embroidered altar frontal from New France, to nineteenth century American Impressionist landscape paintings and photographic portraits of San Francisco's Chinatown and Civil War battlefields; new review questions at the end of each chapter; instructor resources, including a fully revised test bank, the author's notes on using the book, links to further relevant material, and images for instructors"--

Explaining Epidemics

"Contextual in approach, this text draws on socio-economic and political studies as well as histories of religion, science, literature, and popular culture, and explores the diverse, conflicted history of American art and architecture. Thematically interrelating the visual arts to other material artifacts and cultural practices, the text examines how artists and architects produced artwork that visually expressed various social and political values."--Publisher's website.

Framing America

"Every teacher, every student of history, every citizen should read this book. It is both a refreshing antidote to what has passed for history in our educational system and a one-volume education in itself." —Howard Zinn A new edition of the national bestseller and American Book Award winner, with a new preface by the author Since its first publication in 1995, Lies My Teacher Told Me has become one of the most important—and successful—history books of our time. Having sold nearly two million copies, the book also won an American Book Award and the Oliver Cromwell Cox Award for Distinguished Anti-Racist Scholarship and was heralded on the front page of the New York Times. For this new edition, Loewen has added a new preface that shows how inadequate history courses in high school help produce adult Americans who think Donald Trump can solve their problems, and calls out academic historians for abandoning the concept of truth in a misguided effort to be "objective." What started out as a survey of the twelve leading American history textbooks has ended up being what the San Francisco Chronicle calls "an extremely convincing plea for truth in education." In Lies My Teacher Told Me, James W. Loewen brings history alive in all its complexity and ambiguity. Beginning with pre-Columbian history and ranging over

characters and events as diverse as Reconstruction, Helen Keller, the first Thanksgiving, the My Lai massacre, 9/11, and the Iraq War, Loewen offers an eye-opening critique of existing textbooks, and a wonderful retelling of American history as it should—and could—be taught to American students.

Comparative Perspectives on Social Movements

Social movements such as environmentalism, feminism, nationalism, and the anti-immigration movement figure prominently in the modern world. *Comparative Perspectives on Social Movements* examines social movements in a comparative perspective, focusing on the role of ideology and beliefs, mechanisms of mobilization, and how politics shapes the development and outcomes of movements. It includes case studies of the former Soviet Union and Eastern Europe, the United States, Italy, the Netherlands, and West Germany.

Exam Prep for: Framing America; A Social History of

This anthology brings together twenty outstanding works of recent scholarship on the history of the visual arts in the United States from the colonial period to 1945. The selected essays--all written within the past two decades--reflect the interdisciplinary character of current art historiography in America and the variety of approaches that contribute to the dynamism in the field. The authors take up diverse subjects--from colonial portraits to nineteenth-century sculptures of women to photographic images of New York--and invite those with a general knowledge of the history of American art to think more deeply about art and culture. Employing many interpretive methodologies, including iconology, social history, structuralism, psychobiography, and feminist theory, the contributors to this volume combine close analysis of specific art objects or groups of objects with discussion of how these works of art operated within their cultural contexts. The authors consider the works of such artists as John Singleton Copley, Charles Willson Peale, Winslow Homer, Thomas Eakins, Georgia O'Keeffe, and Jackson Pollock as they assess how paintings, sculpture, prints, drawings, and photographs have carried meaning within American society. And they investigate how the conceptualization, production, and presentation of works of art both inform and are informed by prevailing attitudes toward the role of the arts and the artist in American culture.

Lies My Teacher Told Me

Housing is a fundamental need and universal part of human living that shapes our lives in profound ways that go far beyond basic sheltering. Where we live can determine our self-image, social status, health and safety, quality of public services, access to jobs, and transportation options. But the reality for many in America is that housing choices are constrained: costs are unaffordable, discriminatory practices remain, and physical features do not align with needs. As a society, we recognize

the significant role housing plays in our overall quality of life and the stability of our communities. We have made a national commitment to decent housing for all yet this promise remains unrealized. Housing in America provides a broad overview of the field of housing, with the objective of fostering an informed and engaged citizenry. The evolution of housing norms and policy is explored in a historical context while underscoring the human and cultural dimensions of housing program choices. Specific topics covered include: why housing matters; housing and culture; housing frameworks and political ideologies; housing and opportunities; housing and the economy; housing discrimination; and housing affordability. Readers will gain an understanding of the basic debates within the field of housing, consider the motivations and performance of various interventions, and critically examine persistent patterns of racial and class inequality. With an exploration of theoretical frameworks, short case studies, reflective exercises, and strong visuals, this introductory text explores improving housing choices in America.

American Art: History and Culture, Revised First Edition

Never HIGHLIGHT a Book Again Virtually all testable terms, concepts, persons, places, and events are included. Cram101 Textbook Outlines gives all of the outlines, highlights, notes for your textbook with optional online practice tests. Only Cram101 Outlines are Textbook Specific. Cram101 is NOT the Textbook. Accompanys: 9780521673761

Projections of Power

An authoritative social history of American art, thoroughly revised to meet classroom needs

The Oxford Handbook of American Public Opinion and the Media

Religion in America: The Basics is a concise introduction to the historical development of religions in the United States. It is an invitation to explore the complex tapestry of religious beliefs and practices that shaped life in North America from the colonial encounters of the fifteenth century to the culture wars of the twenty-first century. Far from a people unified around a common understanding of Christianity, Religion in America: The Basics tracks the steady diversification of the American religious landscape and the many religious conflicts that changed American society. At the same time, it explores how Americans from a variety of religious backgrounds worked together to face the challenges of racism, poverty, war, and other social concerns. Because no single survey can ever satisfy the need to know more and think differently, Religion in America prepares readers to continue studying American religions with their own questions and perspectives in mind.

Framing the Sixties

Winner of the 1983 Pulitzer Prize and the Bancroft Prize in American History, this is a landmark history of how the entire American health care system of doctors, hospitals, health plans, and government programs has evolved over the last two centuries. "The definitive social history of the medical profession in America. A monumental achievement."—H. Jack Geiger, M.D., New York Times Book Review

The Great Silent Army of Abolitionism

American Encounters

Housing in America

NEW YORK TIMES BESTSELLER • When did America give up on fairness? The author of *Fantasyland* tells the epic history of how America decided that big business gets whatever it wants, only the rich get richer, and nothing should ever change—and charts a way back to the future. “The one book everyone must read as we figure out how to rebuild our country.”—Walter Isaacson, author of *Steve Jobs* and *Leonardo da Vinci* During the twentieth century, America managed to make its economic and social systems both more and more fair and more and more prosperous. A huge, secure, and contented middle class emerged. All boats rose together. But then the New Deal gave way to the Raw Deal. Beginning in the early 1970s, by means of a long war conceived of and executed by a confederacy of big business CEOs, the superrich, and right-wing zealots, the rules and norms that made the American middle class possible were undermined and dismantled. The clock was turned back on a century of economic progress, making greed good, workers powerless, and the market all-powerful while weaponizing nostalgia, lifting up an oligarchy that served only its own interests, and leaving the huge majority of Americans with dwindling economic prospects and hope. Why and how did America take such a wrong turn? In this deeply researched and brilliantly woven cultural, economic, and political chronicle, Kurt Andersen offers a fresh, provocative, and eye-opening history of America’s undoing, naming names, showing receipts, and unsparingly assigning blame—to the radical right in economics and the law, the high priests of high finance, a complacent and complicit Establishment, and liberal “useful idiots,” among whom he includes himself. Only a writer with Andersen’s crackling energy, deep insight, and ability to connect disparate dots and see complex systems with clarity could make such a book both intellectually formidable and vastly entertaining. And only a writer of Andersen’s vision could reckon with our current high-stakes inflection point, and show the way out of this man-made disaster.

Rethinking American History in a Global Age

As the banking crisis and its effects on the world economy have made plain, the stock market is of colossal importance to our livelihoods. In *Framing Finance*, Alex Preda looks at the history of the market to figure out how we arrived at a point where investing is not only commonplace, but critical, as market fluctuations threaten our plans to send our children to college or retire comfortably. As Preda discovers through extensive research, the public was once much more skeptical. For investing to become accepted, a deep-seated prejudice against speculation had to be overcome, and Preda reveals that over the course of the eighteenth and nineteenth centuries groups associated with stock exchanges in New York, London, and Paris managed to redefine finance as a scientific pursuit grounded in observational technology. But Preda also notes that as the financial data in which they trafficked became ever more difficult to understand, charismatic speculators emerged whose manipulations of the market undermined the benefits of widespread investment. And so, *Framing Finance* ends with an eye on the future, proposing a system of public financial education to counter the irrational elements that still animate the appeal of finance.

Louise Nevelson: Light and Shadow

The National Book Award winning history of how racist ideas were created, spread, and deeply rooted in American society. Some Americans insist that we're living in a post-racial society. But racist thought is not just alive and well in America -- it is more sophisticated and more insidious than ever. And as award-winning historian Ibram X. Kendi argues, racist ideas have a long and lingering history, one in which nearly every great American thinker is complicit. In this deeply researched and fast-moving narrative, Kendi chronicles the entire story of anti-black racist ideas and their staggering power over the course of American history. He uses the life stories of five major American intellectuals to drive this history: Puritan minister Cotton Mather, Thomas Jefferson, abolitionist William Lloyd Garrison, W.E.B. Du Bois, and legendary activist Angela Davis. As Kendi shows, racist ideas did not arise from ignorance or hatred. They were created to justify and rationalize deeply entrenched discriminatory policies and the nation's racial inequities. In shedding light on this history, *Stamped from the Beginning* offers us the tools we need to expose racist thinking. In the process, he gives us reason to hope.

Evil Geniuses

This chronologically organized and comprehensive anthology of readings tells the whole story of art in America from 1900 to the present. It focuses on the themes, issues, and controversies that occurred throughout the century—using selections that are contemporary with the art—by artists, critics, exhibition organizers, poets, politicians, and other writers on culture. Some recurring themes and issues include issues of identity; the changing nature of modernism and modernity;

nationalism; art as individual or community expression; the nature of public art; and the role of criticism, censorship, and government intervention. Texts by well-known writers include Meyer Schapiro, Clement Greenberg, Michael Fried, Donald Kuspit, and Kate Linker. A guide for those interested in both the standard interpretations of American art and in alternative readings.

Studyguide for Framing America

For more than a generation, critics and scholars have been revising and expanding the customary definition of American art. A tradition once assumed to be mainly European and oriented towards painting and sculpture has been enriched by the inclusion of other media such as ceramics, needlework, and illustration, and the work of previously marginalized groups such as Native Americans, African Americans, Latinos, and Asian Americans. Now, in a brilliant combination of original scholarship and synthesis, Frances Pohl's *Framing America* provides the first comprehensive survey of this new, enlarged vision of American art. Here are the many strands of North America's history and visual culture: the first contacts of the Spanish with the Aztecs and other Native Americans; the post-Revolutionary definition of nationhood; the visionary feeling for landscape and nature; the images of social and military conflict of the nineteenth century; and the tempering of the twentieth century's heady plunge into modernism by the Depression, World War II, the Cold War, and the culture wars. *Framing America's* consistent presentation of the resonance between art and history offers a coherent sense of the evolution of a new, generously defined conception of American art. Pohl's account is an adroitly inclusive fusion of many themes. Her discussion of the early definition of nationhood includes the traditional painters of the grand manner, West, Copley, Trumbell, and Stuart. But Stuart's portraits of George Washington, for instance, are also viewed in relation to portrayals of Washington in wood carvings, embroidery, and the vogue for "mourning pictures" after Washington's death, which create a domestic counterpoint to the more institutional portrayals. Pohl's description of the great landscape tradition of Cole, Durand, and Church shows how the optimistic assertion of a sublime sense of the American nation was accompanied by a sense of loss as the nation expanded westward. As our appreciation of the rich cultural diversity of American life has grown, our sense of American art's sources, its motives, its possibilities has become more varied too. Fresh and contemporary, *Framing America* embraces what our history can tell us about our art and what our art can tell us about our past and present. 665 illustrations, 337 in color.

Framing Disease

Critics often warn that American schools are failing, and that our students are ill-prepared for the challenges the future holds, and may even be "the dumbest generation." We can think of these claims as warning about a Stupidity Epidemic. This essay begins by tracing the history of the idea of that American students, teachers, and schools are somehow getting

worse; the record shows that critics have been issuing such warnings for more than 150 years. It then examines four sets of data that speak to whether educational deterioration is taking place. First, data on educational attainment show a clear trend: more students are getting more education. Second, standardized test scores suggest that American students are performing somewhat better; certainly most test scores do not indicate that students are getting worse. Third, measures of popular knowledge also show evidence of improvement. Fourth, there is clear evidence that IQ scores have been rising. In other words, the best available evidence fails to support claims about a Stupidity Epidemic. The essay then turns to exploring several reasons why belief in educational decline is so common, and concludes by suggesting some more useful ways to think about educational problems. The goal of this new, unique Series is to offer readable, teachable "thinking frames" on today's social problems and social issues by leading scholars, all in short 60 page or shorter formats, and available for view on <http://routledge.customgateway.com/routledge-social-issues.html> For instructors teaching a wide range of courses in the social sciences, the Routledge Social Issues Collection now offers the best of both worlds: originally written short texts that provide "overviews" to important social issues as well as teachable excerpts from larger works previously published by Routledge and other presses.

Framing America

The Maid Narratives shares the memories of black domestic workers and the white families they served, uncovering the often intimate relationships between maid and mistress. Based on interviews with over fifty people -- both white and black -- these stories deliver a personal and powerful message about resilience and resistance in the face of oppression in the Jim Crow South. The housekeepers, caretakers, sharecroppers, and cooks who share their experiences in The Maid Narratives ultimately moved away during the Great Migration. Their perspectives as servants who left for better opportunities outside of the South offer an original telling of physical and psychological survival in a racially oppressive caste system: Vinella Byrd, for instance, from Pine Bluff, Arkansas, recalls how a farmer she worked for would not allow her to clean her hands in the family's wash pan. These narratives are complemented by the voices of white women, such as Flora Templeton Stuart, from New Orleans, who remembers her maid fondly but realizes that she knew little about her life. Like Stuart, many of the white narrators remain troubled by the racial norms of the time. Viewed as a whole, the book presents varied, rich, and detailed accounts, often tragic, and sometimes humorous. The Maid Narratives reveals, across racial lines, shared hardships, strong emotional ties, and inspiring strength.

Stamped from the Beginning

A historical survey of American art includes works from different art forms, profiles of the notable and less-well-known artists behind them, and discussions about the social themes and meanings used in them.

Framing the Audience

Most issues in American political life are complex and multifaceted, subject to multiple interpretations and points of view. How issues are framed matters enormously for the way they are understood and debated. For example, is affirmative action a just means toward a diverse society, or is it reverse discrimination? Is the war on terror a defense of freedom and liberty, or is it an attack on privacy and other cherished constitutional rights? Bringing together some of the leading researchers in American politics, *Framing American Politics* explores the roles that interest groups, political elites, and the media play in framing political issues for the mass public. The contributors address some of the most hotly debated foreign and domestic policies in contemporary American life, focusing on both the origins and process of framing and its effects on citizens. In so doing, these scholars clearly demonstrate how frames can both enhance and hinder political participation and understanding.

Framing History

An in depth study of how adults and children negotiate the meaning of ADHD within the contexts of the home, school, and clinic. Adam Rafalovich's book provides historical perspectives of ADHD alongside the everyday accounts of ADHD from parents, teachers, clinicians, and ADHD children.

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