

Popular American Culture Paper

Some programs include also the programs of societies meeting concurrently with the association.

Offers a lucidly written analysis of the complex and provocative terrain of lesbian literary and cultural theory.

This collection brings together the work of critics who approach Dreiser from psychoanalytical, feminist, new historicist, culturalist, and comparatist perspectives. Based on the works of the Pennsylvania Edition, several of the essays examine old, neglected, or unpublished texts, and explore questions of intertextuality and interauthority that recent reading has brought to light. A central concern of this volume is the intertextual and literary relationships between Dreiser and key American writers in modern times, such as Stephen Crane, Frankl Norris, F. Scott Fitzgerald, James T. Farrell, and Richard Wright.

Scholars analyze the emergence of youth culture in music and powerful trends in gender and ethnic-racial representation, sexuality, substance use, and violence in the media in this text. It shows the evolution of teen portrayal, the potential consequences, and the ways policy-makers and parents can respond.

Collects different images and icons, from Bill Gates to nose rings, to create an overview of popular culture in the late twentieth century

The GreenbackPaper Money and American CultureMcFarland

It is the "heartland," the home of the average--middle--American. Yet the definition of the Middle West, that most amorphous of regions, is elusive and changing. In historical, cultural, political, literary, and artistic terms the region is variously

drawn. It is alternately praised as a pastoral oasis and damned as a cultural backwater, fostering wholesome pragmatism and crass materialism, home to people at once resilient and embittered, hardworking and complacent. From Willa Cather to Sherwood Anderson, from "The Wizard of Oz" to "The Music Man," images of the Middle West are powerful and contradictory. In this thoughtful book, cultural geographer James R. Shortridge offers a historical probe into the "idea" of the Middle West. By exploring what this term originally meant and how it has changed over the past 150 years, he presents a fascinating look at the question of regional identity and its place in the collective consciousness. A work of unconventional geography based on extensive research in popular literature, this volume examines meaning, essence, character--the important intangibles of place not captured by statistical studies--and explores the intimate connections between the notion of pastoralism and the definition of the Middle West.

The Public Prints is the first comprehensive study of the role of the earliest American newspapers in the society and culture of the eighteenth century. In the hands of Charles E. Clark, American newspaper publishing becomes a branch of the English world of print in a story that begins in the bustling streets of late seventeenth-century London and moves to the provincial towns of England and across the Atlantic.

While Clark's most detailed attention in America is to the three multi-newspaper towns of Boston, New York, and Philadelphia, evidence from Williamsburg, Charleston, and Barbados also contributes to generalizations about the craft and business of eighteenth-century publishing. Stressing continuing trans-Atlantic connections as well as English origins, Clark argues that the newspapers were a force both for "anglicization" in their attempts to replicate English culture in America and for "Americanization" in creating a fuller awareness of the British-American experience across colonial boundaries. He suggests, finally, that the newspapers' greatest cultural role in provincial America was the creation of a community bound by the celebration of common values and attachments through the shared ritual of reading. What can we learn about America by examining its paper bills? This illuminating text answers that question by exploring the social, cultural and historical contexts of paper money. Predicated on the assumption that paper bills speak to us through the deliberate use of symbols--letters, verbal and visual elements, as well as symbols of civic values--this book examines what has been conveyed to Americans via their currency from colonial times through the present day. Topics covered include origin, design, creative and subversive usages, and counterfeiting.

It is well known that large numbers of Europeans

migrated overseas during the century preceding the Great Depression of 1930, many of them to the United States. What is not well known is that more than 20 percent of these migrants emigrated to Latin America, significantly influencing the demographic, economic, and cultural evolution of many areas in the region. *Mass Migration to Modern Latin America* includes original contributions from more than a dozen leading scholars of the innovative new Latin American migration history that has emerged in the past 20 years. Though the authors focus primarily on the nature and impact of mass migration to Argentina and Brazil from 1870D1930, they place their analysis in broader historical and comparative contexts. Each section of the book begins with personal stories of individual immigrants and their families, providing students with a glimpse of how the complex process of migration played out in various situations. This book demonstrates the crucial impact of the mass migrations of the late nineteenth and early twentieth centuries on the formation of some Latin American societies.

Translating America focuses on one of the thorniest questions in American history: how do immigrants assimilate into American culture? And, how does American culture change with the their arrival? yet 50 years later social scientists were hard-pressed to find a trace of German culture. What happened? The conventional interpretation has been that, in the face

of persecution and repression during World War I, German immigrants quickly gave up their own culture and assimilated. In *Translating America* Connolly-Smith offers a significantly different analysis: that German immigrants became German-Americans not out of fear, but instead through their participation in the emerging forms of pop culture. culture did not disappear overnight; rather it merged with new forms of American popular culture. Connolly-Smith posits that the lure and appeal of dance halls, vaudeville, nickelodeons, the films of D.W. Griffith, the music of John Philip Sousa, Cole Porter, and Irving Berlin, and even baseball games all helped German Americans to assimilate and become German-Americans.

Religion and the Creation of Race and Ethnicity is the first collection devoted to demonstrating the role that religion and myth have played in the creation of the categories of “race” and “ethnicity.” When scholars approach religion and race, they tend to focus on such issues as how African Americans have expressed Christianity, or how Japanese or Mexicans have lived “religiously.” This volume, meant specifically for those new to the field, brings together an ensemble of prominent scholars and illuminates instead the role religious myths have played in shaping those very social boundaries that we call “races” and “ethnicities.” It asks, what part did Christianity play in creating “Blackness”? To

what extent was Japanese or Mexican identity itself the product of religious life? The text, comprised of all original material, introduces readers to the social construction of race and ethnicity and the ways in which these concepts are shaped by religious narratives. It offers examples from both the U.S. and around the world, exploring these themes in the context of places as diverse as Bosnia, India, Japan, Mexico, Zimbabwe, and the Middle East. The volume helps make the case that any account of the social construction of race and ethnicity will be incomplete if it fails to consider the influence of religious traditions and myths. Contributors include: Eddie S. Glaude, Jr., Joel Martin, Jacob Neusner, Roberto S. Goizueta, Laurie Patton, and Michael A. Sells.

A study of American thought and culture throughout history examines the individuals and documents that revealed significant ideas, issues, and movements.

Koritha Mitchell analyzes canonical texts by and about African American women to lay bare the hostility these women face as they invest in traditional domesticity. Instead of the respectability and safety granted white homemakers, black women endure pejorative labels, racist governmental policies, attacks on their citizenship, and aggression meant to keep them in "their place." Tracing how African Americans define and redefine success in a nation determined to deprive them of it, Mitchell plumbs the works of Frances Harper, Zora Neale Hurston, Lorraine Hansberry, Toni Morrison, Michelle Obama, and others. These artists honor black homes from slavery and post-emancipation through the Civil Rights era to

"post-racial" America. Mitchell follows black families asserting their citizenship in domestic settings while the larger society and culture marginalize and attack them, not because they are deviants or failures but because they meet American standards. Powerful and provocative, *From Slave Cabins to the White House* illuminates the links between African American women's homemaking and citizenship in history and across literature.

Rachel Adams explores the patterns of contact, exchange conflict and disavowal among the cultures that span the borders of Canada, Mexico and the United States.

A thematically organized reader/rhetoric that seeks to empower students to interact proactively and constructively with all types of essays, *Words on Paper* reflects the mosaic of American culture by including essayists from varied and diverse backgrounds writing about high-interest and highly engaging topics.

The Creolization of American Culture examines the artworks, letters, sketchbooks, music collection, and biography of the painter William Sidney Mount (1807–1868) as a lens through which to see the multiethnic antebellum world that gave birth to blackface minstrelsy. As a young man living in the multiethnic working-class community of New York's Lower East Side, Mount took part in the black-white musical interchange his paintings depict. An avid musician and tune collector as well as an artist, he was the among the first to depict vernacular fiddlers, banjo players, and dancers precisely and sympathetically. His close observations and meticulous renderings provide rich evidence of performance techniques and class-inflected paths of musical apprenticeship that connected white and black practitioners. Looking closely at the bodies and instruments Mount depicts in his paintings as well as other ephemera, Christopher J. Smith traces the performance practices of African American

and Anglo-European music-and-dance traditions while recovering the sounds of that world. Further, Smith uses Mount's depictions of black and white music-making to open up fresh perspectives on cross-ethnic cultural transference in Northern and urban contexts, showing how rivers, waterfronts, and other sites of interracial interaction shaped musical practices by transporting musical culture from the South to the North and back. The "Africanization" of Anglo-Celtic tunes created minstrelsy's musical "creole synthesis," a body of melodic and rhythmic vocabularies, repertoires, tunes, and musical techniques that became the foundation of American popular music. Reading Mount's renderings of black and white musicians against a background of historical sites and practices of cross-racial interaction, Smith offers a sophisticated interrogation and reinterpretation of minstrelsy, significantly broadening historical views of black-white musical exchange.

The Sheik—E. M. Hull's best-selling novel that became a wildly popular film starring Rudolph Valentino—kindled "sheik fever" across the Western world in the 1920s. A craze for all things romantically "Oriental" swept through fashion, film, and literature, spawning imitations and parodies without number. While that fervor has largely subsided, tales of passion between Western women and Arab men continue to enthrall readers of today's mass-market romance novels. In this groundbreaking cultural history, Hsu-Ming Teo traces the literary lineage of these desert romances and historical bodice rippers from the twelfth to the twenty-first century and explores the gendered cultural and political purposes that they have served at various historical moments. Drawing on "high" literature, erotica, and popular romance fiction and films, Teo examines the changing meanings of Orientalist tropes such as crusades and conversion, abduction by Barbary pirates, sexual slavery, the fear of renegades, the

Oriental despot and his harem, the figure of the powerful Western concubine, and fantasies of escape from the harem. She analyzes the impact of imperialism, decolonization, sexual liberation, feminism, and American involvement in the Middle East on women's Orientalist fiction. Teo suggests that the rise of female-authored romance novels dramatically transformed the nature of Orientalism because it feminized the discourse; made white women central as producers, consumers, and imagined actors; and revised, reversed, or collapsed the binaries inherent in traditional analyses of Orientalism.

Iconoclasm – the alteration, destruction, or displacement of icons – is usually considered taboo or profane. But, on occasion, the act of destroying the sacred unintentionally bestows iconic status on the desecrated object.

Iconoclasm examines the reciprocity between the building and the breaking of images, paying special attention to the constructive power of destructive acts. Although iconoclasm carries with it inherently religious connotations, this volume examines the shattering of images beyond the spiritual and the sacred. Presenting responses to renowned cultural anthropologist and theorist Michael Taussig, these essays centre on conceptual iconoclasm and explore the sacrality of objects and belief systems from historical, cultural, and disciplinary perspectives. From Milton and Nietzsche to Paul Newman and Banksy, through such diverse media and genres as photography, the popular romance novel, pornography, graffiti, cinema, advertising, and the dictionary, this book questions how icons and iconoclasms are represented, the language used to describe them, and the manner in which objects signify

once they are shattered. An interdisciplinary, disconnected, and non-linear consideration of the historical and contemporary relationship between the sacred and the profane, Iconoclasm disrupts entrenched views about the revered or reviled idols present in most aspects of daily life. Contributors include T. Nikki Cesare Schotzko (Toronto), Christopher van Ginhoven Rey (Pomona College), Helen Hester (West London), Emily Hoffman (Arkansas Tech), Natalie B. Pendergast (Yukon College), Beth Saunders (Maryland), Adam Swann (Glasgow), Michael Taussig (Columbia), Angela Toscano (Iowa), Brendon Wocke (Perpignan).

First Published in 1999. Routledge is an imprint of Taylor & Francis, an informa company.

This book brings together contemporary and exciting research within communication and Latina/o studies.

Written in a clear, accessible manner and based on original research drawn from a broad range of paradigms - from textual analysis to reception studies and political economy - *Latina/o Communication Studies Today* provides an invaluable resource and excellent case studies for those already conducting research and teaching in Latina/o communication studies. The media studied include radio, television, cinema, magazines, and newspapers.

In this pioneering work about the precursor to the comic book, Kelly Boyd traces the evolution of the boys' story paper and its impact on the imaginative world of working-class readers. From the penny dreadful and the *Boy's Own Paper* to the tales of Billy Bunter and Sexton Blake, this cultural form shaped ideas about gender, race, class

and empire in response to social change. This study is an important analysis of a neglected part of popular culture.

A fascinating portrayal of a crucial turning point for the Catholic Church in America--when it was finally accepted into the U.S. cultural mainstream.

This book presents a phenomenological framework for understanding the intricate relationship between culture, power and communication. Grounded in muted group and standpoint theory, this volume presents a theoretical framework which fosters a critically insightful vantage point into the complexities of culture, power and communication. Key coverage includes: a review and critique of the literature on co-cultural communication; a description of how the perspective of co-cultural group members were involved in each stage of theory development; and an explication of 25 co-cultural communication strategies and a model of six factors that influence strategy selection. The final chapter examines how co-cultural theory correlates with other work i
Previous editions published : 1996 (2nd) and 1988 (1st).

The second of two volumes on the relationship between popular religion and the self-help tradition in American culture, this book continues chronologically and spans from Romanticism and the Gilded Age through Norman Vincent Peale and Robert Schuller.

Approaches to American Cultural Studies provides an accessible yet comprehensive overview of the

diverse range of subjects encompassed within American Studies, familiarising students with the history and shape of American Studies as an academic subject as well as its key theories, methods, and concepts. Written and edited by an international team of authors based primarily in Europe, the book is divided into four thematically-organised sections. The first part delineates the evolution of American Studies over the course of the twentieth century, the second elaborates on how American Studies as a field is positioned within the wider humanities, and the third inspects and deconstructs popular tropes such as myths of the West, the self-made man, Manifest Destiny, and representations of the President of the United States. The fourth part introduces theories of society such as structuralism and deconstruction, queer and transgender theories, border and hemispheric studies, and critical race theory that are particularly influential within American Studies. This book is supplemented by a companion website offering further material for study (www.routledge.com/cw/dallmann). Specifically designed for use on courses across Europe, it is a clear and engaging introductory text for students of American culture.

In the American psyche, the "e;Wild West"e; is a mythic-historical place where our nation's values and ideologies were formed. In this violent and uncertain

