

Framing America A Social History Of American Art

Drawing on a variety of materials, including newspapers, legal briefs, political speeches, the art and literature of the time, and letters from thousands of ordinary Americans, Dauber shows that while this long history of government disaster relief has faded from our memory today, it was extremely well known to advocates for an expanded role for the national government in the 1930s, including the Social Security Act. Making this connection required framing the Great Depression as a disaster afflicting citizens though no fault of their own. Dauber argues that the disaster paradigm, though successful in defending the New Deal, would ultimately come back to haunt advocates for social welfare. By not making a more radical case for relief, proponents of the New Deal helped create the weak, uniquely American welfare state we have today - one torn between the desire to come to the aid of those suffering and the deeply rooted suspicion that those in need are responsible for their own deprivation.

Between 1902 and 1934, the United States confined hundreds of adults and children from dozens of Native nations at the Canton Asylum for Insane Indians, a federal psychiatric hospital in South Dakota. But detention at the Indian Asylum, as families experienced it, was not the beginning or end of the story. For them, Canton Asylum was one of many places of imposed removal and confinement, including reservations, boarding schools, orphanages, and prison-hospitals. Despite the long reach of institutionalization for those forcibly held at the Asylum, the tenacity of relationships extended within and beyond institutional walls. In this accessible and innovative work, Susan Burch tells the story of the Indigenous people—families, communities, and nations, across generations to the present day—who have experienced the impact of this history. Drawing on oral history interviews, correspondence, material objects, and archival sources, Burch reframes the histories of institutionalized people and the places that held them. Committed expands the boundaries of Native American history, disability studies, and U.S. social and cultural history generally.

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This volume, first published in 1996, examines various social movements from a comparative perspective.

DIV A collection of ten essays paired with substantial prefaces, this book chronicles and contextualizes Roger Cooter’s contributions to the history of medicine. Through an analysis of his own work, Cooter critically examines the politics of conceptual and methodological shifts in historiography. In particular, he examines the “double bind” of postmodernism and biological or neurological modeling that, together, threaten academic history. To counteract this trend, suggests Cooter, historians must begin actively locating themselves in the problems they consider. The essays and commentaries constitute a kind of contour map of history’s recent trends and trajectories—its points of passage to the present—and lead both to a critical account of the discipline’s historiography and to an examination of the role of intellectual frameworks and epistemic virtues in the writing of history. /div

Framing Class

Studyguide for Framing America

Framing American Divorce

Issues and Controversies of the 20th Century

Framing America: Art and architecture in the northern territories of New Spain (c. 900-1821)

Housing in America

An American History

Framing AmericaA Social History of American Art

What patterns emerge in media coverage and character depiction of Southern men and women, blacks and whites, in the years between 1954 and 1976? Allison Graham examines the ways in which the media, particularly television and film, presented Southerners during the civil rights revolution. 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.

American Studies: The Basics is an accessible and concise introduction that aims to unpack what American studies does and why it matters. From Moby-Dick to baseball, Hollywood westerns to #BlackLivesMatter, and Disneyland to the U.S. Supreme Court, American studies engages with a myriad of topics in its efforts to understand what the French sociologist Jean Baudrillard called ‘social and cultural America.’ The book begins by considering how America was studied before American studies’ emergence as a recognized discipline in the mid-twentieth century. Successive chapters then explore the rise of American studies, its varied subjects, its distinctive methods of research, its geographical framing, and its politics. Throughout the book, explanatory examples are drawn from across American history and culture. Photographs are examined alongside novels, and historical monuments discussed next to films. The text offers an ideal way into an exciting academic subject of continuing growth and relevance. This book is a must read for those studying and with an interest in American studies.

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

Remembering Native Kinship in and beyond Institutions

The social construction of feeble-mindedness in the American eugenic era

How the Word Is Passed

America Becoming: Framing Our Declaration of Interdependence: Framing Our

Writing History in the Age of Biomedicine

Bring the War Home

What Lesbians Have Done For America - A History

Collection of author's essays previously published individually

Adapted from the critically acclaimed chronicle of U.S. history, a study of American expansionism around the world is told from a grassroots perspective and provides an analysis of important events from Wounded Knee to Iraq, in a volume created in the format of a graphic novel. Simultaneous. 100,000 first printing.

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.

In looking back on his editorship of Crisis magazine, W. E. B. Du Bois said, “We condensed more news about Negroes and their problems in a month than most colored papers before this had published in a year.” Since its founding by Du Bois in 1910, Crisis has been the primary published voice of the NAACP. Born in an age of Jim Crow racism, often strapped for funds, the magazine struggled and endured, all the while providing a forum for people of color to document their inherent dignity and proclaim their definitive worth as human beings. As the magazine’s editor from 1910 until 1934, Du Bois guided the content and the aim of Crisis with a decisive hand. He ensured that each issue argued for civil rights, economic justice, and social equality, always framing America’s intractable color line in an international perspective. Du Bois benefited from a deep pool of black literary and artistic genius, whether by commissioning the visual creativity of Harlem Renaissance artists for Crisis covers or by publishing poems and short stories from New Negro writers. From North to South, from East to West, and even reaching across the globe, Crisis circulated its ideas and marshaled its impact far and wide. Building on the solid foundation Du Bois laid, subsequent editors and contributors covered issues vital to communities of color, such as access to resources during the New Deal era, educational opportunities related to the historic Brown decision, the realization of basic civil rights at midcentury, American aid to Africa and Caribbean nations, and the persistent economic inequalities of today’s global era. Despite its importance, little has been written about the historical and cultural significance of this seminal magazine. By exploring how Crisis responded to critical issues, the essays in Protest and Propaganda provide the first well-rounded, in-depth look at the magazine’s role and influence. The authors show how the essays, columns, and visuals published in Crisis changed conversations, perceptions, and even laws in the United States, thereby calling a fractured nation to more fully live up to its democratic creed. They explain how the magazine survived tremendous odds, document how the voices of justice rose above the clamor of injustice, and demonstrate how relevant such literary, journalistic, and artistic postures remain in a twenty-first-century world still in crisis.

The white power movement in America wants a revolution. It has declared all-out war against the federal government and its agents, and has carried out—with military precision—an escalating campaign of terror against the American public. Its soldiers are not lone wolves but are highly organized cadres motivated by a coherent and deeply troubling worldview of white supremacy, anticommunism, and apocalypse. In *Bring the War Home*, Kathleen Belew gives us the first full history of the movement that consolidated in the 1970s and 1980s around a potent sense of betrayal in the Vietnam War and made tragic headlines in the 1995 bombing of the Oklahoma City federal building. Returning to an America ripped apart by a war that, in their view, they were not allowed to win, a small but driven group of veterans, active-duty personnel, and civilian supporters concluded that waging war on their own country was justified. They unified people from a variety of militant groups, including Klansmen, neo-Nazis, skinheads, radical tax protestors, and white separatists. The white power movement operated with discipline and clarity, undertaking assassinations, mercenary soldiering, armed robbery, counterfeiting, and weapons trafficking. Its command structure gave women a prominent place in brokering intergroup alliances and giving birth to future recruits. Belew’s disturbing history reveals how war cannot be contained in time and space. In its wake, grievances intensify and violence becomes a logical course of action for some. *Bring the War Home* argues for awareness of the heightened potential for paramilitarism in a present defined by ongoing war.

A Documentary History

American Studies: The Basics

Disaster Relief and the Origins of the American Welfare State

A Social History of American Art

American Art and Architecture

Framing the Sixties

Modern Art in the USA

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.

Gordon provides an intellectual history of the concept of racial prejudice in postwar America. In particular, she asks, what accounts for the dominance of theories of racism that depicted oppression in terms of individual perpetrators and victims, more often than in terms of power relations and class conflict? Such theories came to define race relations research, civil rights activism, and social policy. Gordon’s book is a study in the politics of knowledge production, as it charts debates about the race problem in a variety of institutions, including the Rockefeller Foundation, the University of Chicago’s Committee on Education Training and Research in Race Relations, Fisk University’s Race Relations Institutes, Howard University’s “Journal of Negro Education,” and the National Conference of Christians and Jews.”

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.

Our history is littered with heads. Over the centuries, they have decorated our churches, festooned our city walls and filled our museums; they have been props for artists and specimens for laboratory scientists, trophies for soldiers and items of barter. Today, as videos of decapitations circulate online and cryonicists promise that our heads may one day live on without our bodies, the severed head is as contentious and compelling as ever. From shrunken heads to trophies of war; from memento mori to Damien Hirst’s With Dead Head; from grave-robbing phrenologists to enterprising scientists, Larson explores the bizarre, often gruesome and confounding history of the severed head. Its story is our story.

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 the South

W. E. B. Du Bois, the CRISIS, and American History

Media Representations of Wealth and Poverty in America

Narratives and the Politics of Historical Justice

The Unmaking of America: A Recent History

To Believe in Women

Rethinking American History in a Global Age

Many people are shocked upon discovering that tens of thousands of innocent persons in the United States were involuntarily sterilized, forced into institutions, and otherwise maltreated within the course of the eugenic movement (1900–30). Such social control efforts are easier to understand when we consider the variety of dehumanizing and fear-inducing rhetoric propagandists invoke to frame their potential victims. This book details the major rhetorical themes employed within the context of eugenic propaganda, drawing largely on original sources of the period. Early in the twentieth century the term “moron” was developed to describe the primary targets of eugenic control. This book demonstrates how the image of moronity in the United States was shaped by eugenicists. This book will be of interest not only to disability and eugenic scholars and historians, but to anyone who wants to explore the means by which pejorative metaphors are used to support social control efforts against vulnerable community groups.

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 Kuspit, and Kate Linker.A guide for those interested in both the standard interpretations of American art and in alternative readings.

“Anyone who imagines social lament over divorce to be a very recent phenomenon should read Norma Basch’s book, which tells a fascinating set of stories about law and about culture in the United States. From the forging of divorce provision in the Revolutionary era to the moral ambiguities and acknowledged hypocrisies it caused a century later. Tacking between the social facts of rising divorce and the alarmed or enthusiastic commentary on it, Framing American Divorce guides us through the social landscape of nineteenth-century America.”—Nancy Cott, author of The Grounding of Modern Feminism “A careful, fascinating study of divorce in nineteenth-century America, which penetrates its legal logic, its diverse passions, and its prurient appeal.”—Joyce Appleby, coauthor of Telling the Truth about History “In a pathbreaking study that situates legal history in the larger social and cultural context of nineteenth-century America, Framing American Divorce transforms our understanding of the sexual and social contract that has defined our most intimate relations. Executed with a singular power and persuasiveness, Basch’s narrative is a compelling rereading of the past that has resonance for the present.—Mary C. Kelley, Dartmouth College

A unique and “often quite moving” look at gay women’s role in US history (The Washington Post). In this “essential and impassioned addition to American history,” the three-time Lambda Literary Award winner and author of Odd Girls and Twilight Lovers focuses on a select group of late-nineteenth- and early-twentieth-century lesbians who were in the forefront of the battle to procure the rights and privileges that large numbers of Americans enjoy

today (Kirkus Reviews). Hoping to “set the record straight (or, in this case, unstraight)” for all Americans and provide a “usable past” for lesbians in particular, Lillian Faderman persuasively argues that the sexual orientation of her subjects may in fact have facilitated their accomplishments. With impeccably drawn portraits of such seminal figures as Susan B. Anthony, Carrie Chapman Catt, and Eleanor Roosevelt, To Believe in Women “will raise eyebrows and consciousness” (Dianne Wood Middlebrook). As Faderman writes in her introduction, “This is a book about how millions of American women became what they are now: full citizens, educated, and capable of earning a decent living for themselves.” A landmark work of impeccable research and compelling readability, To Believe in Women is an enlightening and surprising read. “For those who need a dose of pride and a slice of history, Faderman’s portraits should strike a popular note. ‘To Believe in Women’ is a decent starting point for learning about these pioneers and their contributions to American life.” —The New York Times

[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.

Protest and Propaganda

Craft

A People’s History of American Empire

A History of Heads Lost and Heads Found

Cartography and the Framing of America’s International Power

Centuries of Racial Framing and Counter-Framing

Framing American Politics

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

American Art to 1900 presents an astonishing variety of unknown, little-known, or undervalued documents to convey the story of American art through the many voices of its contemporary practitioners, consumers, and commentators. The volume highlights such critically important themes as women artists, African American representation and expression, regional and itinerant artists, Native Americans and the frontier, and more. With its hundreds of explanatory headnotes, this book reveals the documentary riches of American art and its many intersecting histories. -back cover.

Use this book as a personal or group workbook using the READ3 framework to refine your personal manifesto - your own Declarations of Interdependence for yourself, your family, and your community

"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.

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

The Rise of Racial Individualism in Midcentury America

American Art to 1900

A Visual and Cultural History

The African American Image in Film

The White Racial Frame

Framing the moron

Framing Disease

Framing Chief Leschi: Narratives and the Politics of Historical Justice

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. The New Peoples contains essays tracing the origins and expressions of identity among the metis people of mixed Indian and European ancestry.

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.

A historical survey of American art and architecture from 1600 to the present is chronologically organized to discuss the characteristics of different periods, in a volume that charts the ways in which American artists and designers adopted and diverged from earlier European models. Original.

The White Power Movement and Paramilitary America

Hollywood, Television, and Race During the Civil Rights Struggle

The Stupidity Epidemic

Explaining Epidemics

From the Revolutionary Generation to the Victorians

Reading American Art

The Sympathetic State

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.

A groundbreaking and endlessly surprising history of how artisans created America, from the nation’s origins to the present day.

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. □Essential, absorbing . . . a graceful, authoritative guide . . . a radicalized moderate’s moderate case for radical change.□The New York Times Book Review 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.

Instant #1 New York Times Bestseller Winner of the National Book Critics Circle Award for Nonfiction Winner of the Stowe Prize Winner of 2022 Hillman Prize for Book Journalism PEN America 2022 John Kenneth Galbraith Award for Nonfiction Finalist A New York Times 10 Best Books of 2021 A Time 10 Best Nonfiction Books of 2021 Named a Best Book of 2021 by The New York Times, The Washington Post, The Boston Globe, The Economist, Smithsonian, Esquire, Entropy, The Christian Science Monitor, WBEZ’s Nerdette Podcast, TeenVogue, GoodReads, SheReads, BookPage, Publishers Weekly, Kirkus, Fathom Magazine, the New York Public Library, and the Chicago Public Library One of GQ’s 50 Best Books of Literary Journalism of the 21st Century Longlisted for the National Book Award Los Angeles Times, Best Nonfiction Gift One of President Obama’s Favorite Books of 2021 This compelling #1 New York Times bestseller examines the legacy of slavery in America—and how both history and memory continue to shape our everyday lives. Beginning in his hometown of New Orleans, Clint Smith leads the reader on an unforgettable tour of monuments and landmarks—those that are honest about the past and those that are not—that offer an intergenerational story of how slavery has been central in shaping our nation’s collective history, and ourselves. It is the story of the Monticello Plantation in Virginia, the estate where Thomas Jefferson wrote letters espousing the urgent need for liberty while enslaving more than four hundred people. It is the story of the Whitney Plantation, one of the only former plantations devoted to preserving the experience of the enslaved people whose lives and work sustained it. It is the story of Angola, a former plantation-turned-maximum-security prison in Louisiana that is filled with Black men who work across the 18,000-acre land for virtually no pay. And it is the story of Blandford Cemetery, the final resting place of tens of thousands of Confederate soldiers. A deeply researched and transporting exploration of the legacy of slavery and its imprint on centuries of American history, How the Word Is Passed illustrates how some of our country’s most essential stories are hidden in plain view—whether in places we might drive by on our way to work, holidays such as Juneteenth, or entire neighborhoods like downtown Manhattan, where the brutal history of the trade in enslaved men, women, and children has been deeply imprinted. Informed by scholarship and brought to life by the story of people living today, Smith’s debut work of nonfiction is a landmark of reflection and insight that offers a new understanding of the hopeful role that memory and history can play in making sense of our country and how it has come to be.

"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"--

Being and Becoming Métis in North America

The Use and Abuse of a Decade from Ronald Reagan to George W. Bush

Severed

Political Opportunities, Mobilizing Structures, and Cultural Framings

Committed

Mapping the Cold War

Worrying About Students, Schools, and America’s Future

African-American Art offers a current and comprehensive history that contextualizes black artists within the framework of American art as a whole. This compelling chronological survey explores issues of racial identity and representation while emphasizing aesthetics and visual analysis,helping students develop an understanding and appreciation of African-American identity.

A Social History of American Art by Pohl, Frances K.

From Power to Prejudice

Framing Blackness

A Reckoning with the History of Slavery Across America

American Art: History and Culture, Revised First Edition

Evil Geniuses

Framing Chief Leschi