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from the sixteenth century to the present. In addition to offering  
comprehensive coverage of the canon, Pohl's narrative goes beyond the  
traditional, and sometimes derogatory, treatment of certain  
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An authoritative social history of American art, thoroughly revised to meet classroom needs

"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"--

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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.

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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.

A groundbreaking and endlessly surprising history of how artisans created America, from the nation's origins to the present day. At the center of the United States' economic and social development, according to conventional wisdom, are industry and technology—while craftspeople and handmade objects are relegated to a bygone past. Renowned historian Glenn Adamson turns that narrative on its head in this innovative account, revealing makers' central role in shaping America's identity. Examine any phase of the nation's struggle to define itself, and artisans are there—from the silversmith Paul Revere and the revolutionary carpenters and blacksmiths who hurled tea into Boston Harbor, to today's “maker movement.” From Mother Jones to Rosie the Riveter. From Betsy Ross to Rosa Parks. From suffrage banners to the AIDS Quilt. Adamson shows that craft has long been implicated in

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debates around equality, education, and class. Artisanship has often been a site of resistance for oppressed people, such as enslaved African-Americans whose skilled labor might confer hard-won agency under bondage, or the Native American makers who adapted traditional arts into statements of modernity. Theirs are among the array of memorable portraits of Americans both celebrated and unfamiliar in this richly peopled book. As Adamson argues, these artisans' stories speak to our collective striving toward a more perfect union. From the beginning, America had to be—and still remains to be—crafted.

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.

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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.

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.

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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.

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