

Women's Magazines in Print and New Media

This book contributes to our collective understanding of the significance of representations of women and gender in magazines in both their print and online forms. The essays are authored by scholars, writers and cultural producers in fields such as art, film and visual studies, literature, critical race studies, communications, broadcast and print journalism, history, and women and gender studies. Taken as a whole, the volume offers historical breadth and perspectives that are transnational and cross-racial on women in magazines and digital media in a variety of ways. It examines how women are represented, how women have created and produced magazines and how women make meaning of themselves and their world using magazines as key sources of information.

The Routledge Handbook of Magazine Research

Scholarly engagement with the magazine form has, in the last two decades, produced a substantial amount of valuable research. Authored by leading academic authorities in the study of magazines, the chapters in *The Routledge Handbook of Magazine Research* not only create an architecture to organize and archive the developing field of magazine research, but also suggest new avenues of future investigation. Each of 33 chapters surveys the last 20 years of scholarship in its subject area, identifying the major research themes, theoretical developments and interpretive breakthroughs. Exploration of the digital challenges and opportunities which currently face the magazine world are woven throughout, offering readers a deeper understanding of the magazine form, as well as of the sociocultural realities it both mirrors and influences. The book includes six sections: -Methodologies and structures presents theories and models for magazine research in an evolving, global context. -Magazine publishing: the people and the work introduces the roles and practices of those involved in the editorial and business sides of magazine publishing. -Magazines as textual communication surveys the field of contemporary magazines across a range of theoretical perspectives, subjects, genre and format questions. -Magazines as visual communication explores cover design, photography, illustrations and interactivity. -Pedagogical and curricular perspectives offers insights on undergraduate and graduate teaching topics in magazine research. -The future of the magazine form speculates on the changing nature of magazine research via its environmental effects, audience, and transforming platforms.

June Cleaver Was a Feminist!

Long dismissed as ciphers, sycophants and "Stepford Wives," women characters of primetime television during the 1950s through the 1980s are overdue for this careful reassessment. From smart, savvy wives and resilient mothers (including the much-maligned June Cleaver and Donna Reed) to talented working women (long before the debut of "Mary Tyler Moore") to crimebusters and even criminals, American women on television emerge as a diverse, empowered, individualistic, and capable lot, highly worthy of emulation and appreciation.

Thanksgiving

The origins and ever-changing story of America's favorite holiday

Women in Magazines

Women have been important contributors to and readers of magazines since the development of the periodical press in the nineteenth century. By the mid-twentieth century, millions of women read the weeklies and monthlies that focused on supposedly "feminine concerns" of the home, family and appearance. In the decades that followed, feminist scholars criticized such publications as at best conservative and at worst regressive in their treatment of gender norms and ideals. However, this perspective

obscures the heterogeneity of the magazine industry itself and women's experiences of it, both as readers and as journalists. This collection explores such diversity, highlighting the differing and at times contradictory images and understandings of women in a range of magazines and women's contributions to magazines in a number of contexts from late nineteenth century publications to twenty-first century titles in Britain, North America, continental Europe and Australia.

Indian Writing in English and Issues of Visual Representation

This book examines the use of book covers as marketing devices, asking what exactly they communicate to their readers and buyers, and what images they associate with a genre and create about a culture. Focusing on Indian women's writing in English, it combines the study of text with the study of materiality of the book.

When Broadway Was the Runway

Selected by Choice magazine as an Outstanding Academic Title for 2009 *When Broadway Was the Runway* explores the central and largely unacknowledged role of commercial Broadway theater in the birth of modern American fashion and consumer culture. Long before Hollywood's red carpet spectacles, Broadway theater introduced American women to the latest styles. At the beginning of the twentieth century, theater impresarios captured the imagination of their largely female patrons by transforming the stage into a glorious site of consumer spectacle. Theater historian Marlis Schweitzer examines how these impresarios presented the dresses actresses wore onstage, as well as the jewelry and hairstyles they chose, as commodities that were available for purchase in nearby department stores and salons. The Merry Widow Hat, designed for the hit operetta of the same name, sparked an international craze, and the dancer Irene Castle became a fashion celebrity when she anticipated the flapper look of the 1920s by nearly a decade. Not only were the latest styles onstage, but advertisements appeared throughout theaters, in programs, and on the curtains, while magazines such as *Vogue* vied for the rights to publish theatrical costume sketches and *Harper's Bazar* enticed readers with photo spreads of actresses in couture. This combination of spectatorship and consumption was a crucial step in the formation of a mass market for consumer goods and the rise of the cult of celebrity. Through historical analysis and dozens of early photographs and illustrations, Schweitzer aims a spotlight at the cultural and economic convergence of the theater and fashion industries in the United States.

Imagining the Global

A focused multisited cultural analysis that reflects on the symbiotic relationship between the local, the national, and the global

Interrogating Postfeminism

DIVFeminist essays examining postfeminism in American and British popular culture./div

Playing Smart

\''With a sense of humor and style, and a smartness of her own, Keyser takes up the cause and the career of a `smart' set of women writers who made a distinct mark on modern American culture.\''---Maria DiBattista, author of *Fast-Talking Dames* --

The Incomparable Hildegarde

\uffeff The Incomparable Hildegarde (1906–2005) began her career as a pianist in Milwaukee's silent movie theaters, which led to the Vaudeville stage. By the 1930s, she was singing in the cabarets of Paris and London, rubbing elbows with royalty, White Russians and Josephine Baker. She then became a darling of the

New York supper club scene and her name became synonymous with high-class entertainment at venues like the Plaza Hotel's Persian Room. She started fashion trends, had her own signature Revlon nail and lip color, and was the first to have song hits in the World War II era. This first biography of Hildegard Sill covers her 70-year career, including her intimate relationship with her manager, Anna Sosenko, and emphasizes her importance in 20th-century American popular culture.

Imagining Gender, Nation and Consumerism in Magazines of the 1920s

Offering the first comparative study of 1920s' US and Canadian print cultures, 'Imagining Gender, Nation and Consumerism in Magazines of the 1920s' comparatively examines the highly influential 'Ladies' Home Journal' (1883–2014) and the often-overlooked 'Canadian Home Journal' (1905–1958). Firmly grounded in the latest advances in periodical studies, the book provides a timely contribution to the field in its presentation of a transferrable transnational approach to the study of magazines. While Canadian magazines have often been viewed, unflatteringly and inaccurately, as merely derivative of their American counterparts, Rachel Alexander asserts the value of an even-handed consideration of both. Such an approach acknowledges the complexity of these magazines as collaborative texts, cultural artefacts and commercial products, revealing that while these magazines shared certain commonalities, they functioned in differing – at times unexpected – ways. During the 1920s, both magazines were changing rapidly in response to technological modernity, altering gender economies and the burgeoning of consumer culture. 'Imagining Gender, Nation, and Consumerism in Magazines of the 1920s' explores the influences, tensions and interests that informed the magazines' construction of their audience of middle-class women as readers, consumers and citizens.

A Companion to the Gilded Age and Progressive Era

A Companion to the Gilded Age and Progressive Era presents a collection of new historiographic essays covering the years between 1877 and 1920, a period which saw the U.S. emerge from the ashes of Reconstruction to become a world power. The single, definitive resource for the latest state of knowledge relating to the history and historiography of the Gilded Age and Progressive Era Features contributions by leading scholars in a wide range of relevant specialties Coverage of the period includes geographic, social, cultural, economic, political, diplomatic, ethnic, racial, gendered, religious, global, and ecological themes and approaches In today's era, often referred to as a "second Gilded Age," this book offers relevant historical analysis of the factors that helped create contemporary society Fills an important chronological gap in period-based American history collections

Signs of Grace

Religious imagery was ubiquitous in late-nineteenth-century American life: department stores, schoolbooks, postcards, and popular magazines all featured elements of Christian visual culture. Such imagery was not limited to commercial and religious artifacts, however, for it also found its way into contemporary fine art. In *Signs of Grace*, Kristin Schwain looks anew at the explicitly religious work of four prominent artists in this period--Thomas Eakins, F. Holland Day, Abbott Handerson Thayer, and Henry Ossawa Tanner--and argues that art and religion performed analogous functions within American culture. Fully expressing the concerns and values of turn-of-the-century Americans, this artwork depicted religious figures and encouraged the beholders' communion with them. Describing how these artists drew on their religious beliefs and practices, as well as how beholders looked to art to provide a transcendent experience, Schwain explores how a modern conception of faith as an individual relationship with the divine facilitated this sanctified relationship between art and viewer. This stress on the interior and subjective experience of religion accentuated the artist's efforts to engage beholders personally with works of art; how better to fix the viewer's attention than to hold out the promise of salvation? Schwain shows that while these new visual practices emphasized individual encounters with art objects, they also carried profound social implications. By negotiating changes in religious belief--by aestheticizing faith in a new, particularly American manner--these practices contributed to evolving debates about art, ethnicity, sexuality, and gender.

Gender and Political Communication in America

Gender and Political Communication in America is a comprehensive anthology of work that investigates, from a rhetorical and critical standpoint, the intersection and mutual influences of gender and political communication. Building on existing theory and research, the contributors update and interrogate contemporary issues of gendered politics applicable to the 21st century, including the historic 2008 election.

Beyond Bylines

Beyond Bylines: Media Workers and Women's Rights in Canada explores the ways in which several of Canada's women journalists, broadcasters, and other media workers reached well beyond the glory of their personal bylines to advocate for the most controversial women's rights of their eras. To do so, some of them adopted conventional feminine identities, while others refused to conform altogether, openly and defiantly challenging the gender expectations of their day. The book consists of a series of case studies of the women in question as they grappled with the concerns close to their hearts: higher education for women, healthy dress reforms, the vote, equal opportunities at work, abortion, lesbianism, and Aboriginal women's rights. Their media reflected their respective eras: intellectual magazines, daily and weekly newspapers, radio, feminist public relations, alternative women's periodicals, and documentary film made for television. Barbara Freeman takes an interdisciplinary approach, combining biography, history, and communication studies to demonstrate how their use of different media both enabled and limited these women in their ability to be daring advocates for gender equality. She shows how a number of these women were linked through the generations by their memberships in activist women's organizations.

How the Arabian Nights Inspired the American Dream, 1790-1935

Americans have always shown a fascination with the people, customs, and legends of the "East--witness the popularity of the stories of the Arabian Nights, the performances of Arab belly dancers and acrobats, the feats of turban-wearing vaudeville magicians, and even the antics of fez-topped Shriners. In this captivating volume, Susan Nance provides a social and cultural history of this highly popular genre of Easternized performance in America up to the Great Depression. According to Nance, these traditions reveal how a broad spectrum of Americans, including recent immigrants and impersonators, behaved as producers and consumers in a rapidly developing capitalist economy. In admiration of the Arabian Nights, people creatively reenacted Eastern life, but these performances were also demonstrations of Americans' own identities, Nance argues. The story of Aladdin, made suddenly rich by rubbing an old lamp, stood as a particularly apt metaphor for how consumer capitalism might benefit each person. The leisure, abundance, and contentment that many imagined were typical of Eastern life were the same characteristics used to define "the American dream." The recent success of Disney's Aladdin movies suggests that many Americans still welcome an interpretation of the East as a site of incredible riches, romance, and happy endings. This abundantly illustrated account is the first by a historian to explain why and how so many Americans sought out such cultural engagement with the Eastern world long before geopolitical concerns became paramount.

The Captain's Widow of Sandwich

In 1852 Hannah Rebecca Crowell married sea captain William Burgess and set sail. Within three years, Rebecca Burgess had crossed the equator eleven times and learned to navigate a vessel. In 1856, 22-year-old Rebecca saved the ship *Challenger* as her husband lay dying from dysentery. The widow returned to her family's home in Sandwich, Massachusetts, where she refused all marriage proposals and died wealthy in 1917. This is the way Burgess recorded her story in her prodigious journals and registers, which she donated to the local historical society upon her death, but there is no other evidence that this dramatic event occurred exactly this way. In *The Captain's Widow of Sandwich*, Megan Taylor Shockley examines how Burgess constructed her own legend and how the town of Sandwich embraced that history as its own. Through careful

analysis of myriad primary sources, Shockley also addresses how Burgess dealt with the conflicting gender roles of her life, reconciling her traditionally masculine adventures at sea and her independent lifestyle with the accepted ideals of the period's "Victorian woman."

100 Years of Magazine Covers

Showcasing a vast range of titles, from fashion to reportage, and high-end design to counter-cultural fanzines, this collection offers an insight not only into the work of the most influential art directors, publishers and designers of the last century, but into the way that we perceive and represent ourselves and the culture in which we live; our interests, concerns, and aspirations.

The Modern Girl

Using a wide range of visual and textual evidence, Nicholas illuminates both the frequent public debates about female appearance and the realities of feminine self-presentation in 1920s Canada.

Queens of Academe

Higher education is an unlikely venue for showcasing ideals of femininity, yet campus beauty pageants have increased in popularity in a cultural marketplace conjoining personal empowerment with beauty and style. Karen Tice examines the desires and racial and political agendas that propel students onto collegiate catwalks.

Anne's World

The recent 100 year anniversary of the first publication of L.M. Montgomery's *Anne of Green Gables* has inspired renewed interest in one of Canada's most beloved fictional icons. The international appeal of the red-haired orphan has not diminished over the past century, and the cultural meanings of her story continue to grow and change. The original essays in *Anne's World* offer fresh and timely approaches to issues of culture, identity, health, and globalization as they apply to Montgomery's famous character and to today's readers. In conversation with each other and with the work of previous experts, the contributors to *Anne's World* discuss topics as diverse as Anne in fashion, the global industry surrounding Anne, how the novel can be used as a tool to counteract depression, and the possibility that Anne suffers from Fetal Alcohol Syndrome. Anne in translation and its adaptation for film and television are also considered. By establishing new ways to examine one of popular culture's most beloved characters, the essays of *Anne's World* demonstrate the timeless and ongoing appeal of L.M. Montgomery's writing.

American Culture in the 1910s

This book provides a fresh account of the major cultural and intellectual trends of the United State in the 1910s, a decade characterised by war, the flowering of modernism, the birth of Hollywood, and Progressive interpretations of culture and society. Chapters on fiction and poetry, art and photography, film and vaudeville, and music, theatre, and dance explore these developments, linking detailed commentary with focused case studies of influential texts and events. These range from Tarzan of the Apes to *The Birth of a Nation*, from the radical modernism of Gertrude Stein and the Provincetown Players to the earliest jazz recordings. A final chapter explores the huge impact of the First World War on cultural understandings of nationalism, citizenship, and propaganda. Key Features*three case studies per chapter featuring key texts, genres, writers and artists*Detailed chronology of 1910s American Culture*Bibliographies for each chapter*Fifteen black and white illustrations

American Holiday Postcards, 1905–1915

In the early 20th century, postcards were one of the most important and popular expressions of holiday sentiment in American culture. Millions of such postcards circulated among networks of community and kin as part of a larger American postcard craze. However, their uses and meanings were far from universal. This book argues that holiday postcards circulated primarily among rural and small town, Northern, white women with Anglo-Saxon and Germanic heritages. Through analysis of a broad range of sources, Daniel Gifford recreates the history of postcards to account for these specific audiences, and reconsiders the postcard phenomenon as an image-based conversation among exclusive groups of Americans. A variety of narratives are thus revealed: the debates generated by the Country Life Movement; the empowering manifestations of the New Woman; the civic privileges of whiteness; and the role of emerging technologies. From Santa Claus to Easter bunnies, flag-waving turkeys to gun-toting cupids, holiday postcards at first seem to be amusing expressions of a halcyon past. Yet with knowledge of audience and historical conflicts, this book demonstrates how the postcard images reveal deep divides at the height of the Progressive Era.

New Deal Cowboy

Best known to Americans as the “singing cowboy,” beloved entertainer Gene Autry (1907–1998) appeared in countless films, radio broadcasts, television shows, and other venues. While Autry’s name and a few of his hit songs are still widely known today, his commitment to political causes and public diplomacy deserves greater appreciation. In this innovative examination of Autry’s influence on public opinion, Michael Duchemin explores the various platforms this cowboy crooner used to support important causes, notably Franklin D. Roosevelt’s New Deal and foreign policy initiatives leading up to World War II. As a prolific performer of western folk songs and country-western music, Autry gained popularity in the 1930s by developing a persona that appealed to rural, small-town, and newly urban fans. It was during this same time, Duchemin explains, that Autry threw his support behind the thirty-second president of the United States. Drawing on a wealth of primary sources, Duchemin demonstrates how Autry popularized Roosevelt’s New Deal policies and made them more attractive to the American public. In turn, the president used the emerging motion picture industry as an instrument of public diplomacy to enhance his policy agendas, which Autry’s films, backed by Republic Pictures, unabashedly endorsed. As the United States inched toward entry into World War II, the president’s focus shifted toward foreign policy. Autry responded by promoting Americanism, war preparedness, and friendly relations with Latin America. As a result, Duchemin argues, “Sergeant Gene Autry” played a unique role in making FDR’s internationalist policies more palatable for American citizens reluctant to engage in another foreign war. *New Deal Cowboy* enhances our understanding of Gene Autry as a western folk hero who, during critical times of economic recovery and international crisis, readily assumed the role of public diplomat, skillfully using his talents to persuade a marginalized populace to embrace a nationalist agenda. By drawing connections between western popular culture and American political history, the book also offers valuable insight concerning the development of leisure and western tourism, the information industry, public diplomacy, and foreign policy in twentieth-century America.

Reading for Liberalism

Founded in 1868, the *Overland Monthly* was a San Francisco–based literary magazine whose mix of humor, pathos, and romantic nostalgia for a lost frontier was an immediate sensation on the East Coast. Due in part to a regional desire to attract settlers and financial investment, the essays and short fiction published in the *Overland Monthly* often portrayed the American West as a civilized evolution of, and not a savage regression from, eastern bourgeois modernity and democracy. Stories about the American West have for centuries been integral to the way we imagine freedom, the individual, and the possibility for alternate political realities. *Reading for Liberalism* examines the shifting literary and narrative construction of liberal selfhood in California in the late nineteenth century through case studies of a number of western American writers who wrote for the *Overland Monthly*, including Noah Brooks, Ina Coolbrith, Bret Harte, Jack London, John Muir, and Frank Norris, among others. *Reading for Liberalism* argues that Harte, the magazine’s founding editor, and the other members of the *Overland* group critiqued and reimagined the often invisible fabric of American

freedom. Reading for Liberalism uncovers and examines in the text of the *Overland Monthly* the relationship between wilderness, literature, race, and the production of individual freedom in late nineteenth-century California.

A Historical Guide to F. Scott Fitzgerald

The Historical Guides to American Authors is an interdisciplinary, historically sensitive series that combines close attention to the United States' most widely read and studied authors with a strong sense of time, place, and history. Placing each writer in the context of the vibrant relationship between literature and society, volumes in this series contain historical essays written on subjects of contemporary social, political, and cultural relevance. Each volume also includes a capsule biography and illustrated chronology detailing important cultural events as they coincided with the author's life and works, while photographs and illustrations dating from the period capture the flavor of the author's time and social milieu. Equally accessible to students of literature and of life, the volumes offer a complete and rounded picture of each author in his or her America. Book jacket.

Picturing the New Negro

Chronicles the vibrant partnership between literary and visual African American artists that resulted in the image of the New Negro. In the process, demonstrates that commercial illustration represents the largest and, in some cases, most progressive body of visual art associated with the Harlem Renaissance.

The American New Woman Revisited

In North America between 1894 and 1930, the rise of the “New Woman” sparked controversy on both sides of the Atlantic and around the world. As she demanded a public voice as well as private fulfillment through work, education, and politics, American journalists debated and defined her. Who was she and where did she come from? Was she to be celebrated as the agent of progress or reviled as a traitor to the traditional family? Over time, the dominant version of the American New Woman became typified as white, educated, and middle class: the suffragist, progressive reformer, and bloomer-wearing bicyclist. By the 1920s, the jazz-dancing flapper epitomized her. Yet she also had many other faces. Bringing together a diverse range of essays from the periodical press of the late nineteenth and early twentieth centuries, Martha H. Patterson shows how the New Woman differed according to region, class, politics, race, ethnicity, and historical circumstance. In addition to the New Woman’s prevailing incarnations, she appears here as a gun-wielding heroine, imperialist symbol, assimilationist icon, entrepreneur, socialist, anarchist, thief, vamp, and eugenicist. Together, these readings redefine our understanding of the New Woman and her cultural impact.

Word, Image, and the New Negro

This book focuses on the collaborative illustrated volumes published during the Harlem Renaissance, in which African Americans used written and visual texts to shape ideas about themselves and to redefine African American identity. Anne Elizabeth Carroll argues that these volumes show how participants in the movement engaged in the processes of representation and identity formation in sophisticated and largely successful ways. Though they have received little scholarly attention, these volumes constitute an important aspect of the cultural production of the Harlem Renaissance. *Word, Image, and the New Negro* marks the beginning of a long-overdue recovery of this legacy and points the way to a greater understanding of the potential of texts to influence social change. Anne Elizabeth Carroll is Assistant Professor of English at Wichita State University.

America, History and Life

Article abstracts and citations of reviews and dissertations covering the United States and Canada.

American Journalism

News consumers made cynical by sensationalist banners—“AMERICA STRIKES BACK,” “THE TERROR OF ANTHRAX”—and lurid leads might be surprised to learn that in 1690, the newspaper Publick Occurrences gossiped about the sexual indiscretions of French royalty or seasoned the story of missing children by adding that “barbarous Indians were lurking about” before the disappearance. Surprising, too, might be the media’s steady adherence to, if continual tugging at, its philosophical and ethical moorings. These 39 essays, written and edited by the nation’s leading professors of journalism, cover the theory and practice of print, radio, and TV news reporting. Politics and partisanship, press and the government, gender and the press corps, presidential coverage, war reportage, technology and news gathering, sensationalism: each subject is treated individually. Appropriate for interested lay persons, students, professors and reporters. Instructors considering this book for use in a course may request an examination copy here.

Gibson Girls and Suffragists

Examines the symbols that defined perceptions of women from the turn of the century through the end of World War I and how they changed women's role in society.

Smart Chicks on Screen

In Smart Chicks on Screen: Representing Women's Intellect in Film and Television, Laura Mattoon D’Amore brings together a collection of essays that examine the disparate portrayals of beauty and brains in film and television. This text will be of interest to scholars of film and television, communications, and women’s studies, to name a few.

New Books on Women and Feminism

Explores how Cold War men's magazines idealized warrior-heroes and sexual-conquerors and normalized conceptions of martial masculinity.

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