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Masculine domination and infantile phantasy: A Kleinian analysis of the Hepburn-Tracy film cycle

Articulations of desire and the politics of contradiction: Magazine advertising, television fandom, and female gender identity dissonance

Celebrating the chaos: A local re-examining of early U.S. radio regulation

"Serving sinners, comforting saints and increasing faith": The Reverend
Edythe Stirling's imagined radio church community

"Masters of the president's music": Cold War composers and the United States government

Cootie Williams, Rex Stewart, and Ray Nance: Duke Ellington's trumpet soloists 1940--1942

Aspects of American musical life as reflected in "The New Music Review and Church Music Review", 1901--1935

The discourse on race within the bluegrass music community

Invisible virtuosi: The deskilling and reskilling of Hollywood film and television studio musicians
Butch Morris and the art of ConductionRTM

Louis Moreau Gottschalk (1829--1869): The role of early exposure to African-derived musics in shaping an American musical pioneer from New Orleans

Southern black women: Their lived realities

The rhetorical origins of the African colonization movement in the United States

Authoring the afterlife: Cinema and the remaking of American drama in the 1920s and 1930s

Setting a new stage: Actors and acting in early sound cinema

Blossom time: Three lyricist-librettists and the early twentieth-century American musical theatre

Blackness, femaleness, and ethics: Moral dilemmas in selected plays of Pearl Cleage

Teacher recertification: A historical analysis of the Illinois process

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Binford, Paul E.. Proquest Dissertations And Theses 2010. Section
National Aeronautics and Space Administration (NASA) education 1993--2009

The WPA packhorse library program and the social utility of literacy, 1883-1962

Politics and parochial schools in Archbishop John Purcell's Ohio

Critical cosmopolitanism and the intellectual work of Alain Locke

Frances Kellor, Americanization, and the quest for participatory democracy

Problems in the recruitment of English teachers from the United States by the Department of Education of Puerto Rico: 1900--1910

Hollywood and history: A qualitative study of the impact of film on high school students' historical understanding

A genre of defense: Hybridity in nineteenth-century women's defenses of women's preaching

Specters of the woman author: The haunted fictions of Anglo-American, Mexican-American, and Mexican women

The clash of languages: Translation, literature, and the nation-state

Local performances, global stages: Postcolonial and indigenous drama and performance in glocal circuits
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Roots to routes: Contemporary Indigenous fiction by women writers in the United States, Canada, Australia, and New Zealand

Imagining wilderness, constructing landscapes: The value of vision in the American West and tropics, 1821--1914

"Something sweetly personal and sweetly social": Modernism, metadrama, and the avant garde in the plays of the Provincetown Players

Loving blackness: The neo-slave narrative and contemporary revisions of blackness

Immanent nature: Environment, women, and sacrifice in the nature writing of Nathaniel Hawthorne, Catharine Maria Sedgwick, and Sarah Orne Jewett
Creative constriction: The use of the American short story at the turn of the twentieth century

Document 1 of 50
The problem of media in contemporary art theory 1960--1990

***** Abstract (Summary) *****
This dissertation engages two conflicting concepts of medium that have developed in contemporary art theory and media studies in the postwar period (1960-1990): the aesthetic versus the technological medium. The critical question that underlies this dissertation is why the term "medium" has been privileged in the field of contemporary art theory at the expense of its plural, "media." Applying the interdisciplinary method of conceptual history (Begriffsgeschichte) to the field of art theory, this dissertation argues that a polemical antagonism between modern art theory and the emerging field of media studies developed in the postwar period starting with two of the most influential intellectuals of American Cold War culture in the 1960s: Art critic Clement Greenberg and media theorist Marshall McLuhan. This comparative analysis of their concepts of medium demonstrates, by way of rivalry theories of Harold Bloom and René Girard, that Greenberg and McLuhan initiated this diametrically opposed discourse on medium in their major writings, "Modernist Painting" (1960) and Understanding Media (1964). The historical claim of this dissertation is that these two intellectual traditions of medium conceptualization continued in the 1990s, when its bipolar positions passed on to--in Bloom's vocabulary--two of Greenberg's and McLuhan's strongest heirs: the Literaturwissenschaftler and media archaeologist Friedrich Kittler and the art historian, theorist, and critic Rosalind Krauss, in books such as Gramophone, Film, Typewriter (1986) and "A Voyage on the North Sea": Art in the Age of the Post-Medium Condition (1999).
Dissatisfied with the existing concepts of the aesthetic and the technological medium and the seemingly never-ending Laocoonic struggle between the arts and the media, this dissertation advocates the development of an alternative concept of medium that reconciles these antithetical positions on the intersection of aesthetics and technology. For, whether aesthetic or technological in conception, the underlying discourses of medium challenge and make use of each other throughout the postwar period. A three-dimensional version of Girard's mimetic triangle is used as the explanatory model to illuminate the intrinsic intersections among the four theorists' notions of medium—a precondition for resolving the categorical conflicts between them and preparing the ground for a third concept of medium.

***** References *****
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***** Indexing (document details) *****
Advisor: Frampton, Kenneth
School: Columbia University
School Location: United States -- New York
Keyword(s): Media, Art, Aesthetics, Technology
Source: DAI-A 71/02, Aug 2010
Source type: Dissertation
Subjects: Art Criticism, Art history, Architecture
Publication Number: AAT 3395147
ISBN: 9781109635591
Document URL: http://proquest.umi.com/
In museum galleries, objects are placed together according to conceptual and spatial orders rooted in two distinct design strategies: curatorial and architectural. The two deploy their own particular design language and mechanism of seeing, classifying, grouping, distributing and displaying objects thereby structuring viewers' visual experience. Understanding the way in which viewers' seeing, grouping and comparing objects are influenced by not only the nature of the objects but also their spatial arrangement is fundamental to the pedagogical role of exhibitions. Galleries, as non-discursive pedagogical apparatuses, shape the boundaries between different contents of knowledge, and the sequence, pace and the processes of its transmission. The thesis focuses on the recent history of the High Museum of Art (HMA), designed by Richard Meier, and opened in 1983; to better understand how exhibition design interacts with changing curatorial intentions within the context of a particular building shell. The study inquires whether paradigmatic shifts in curatorial intent generate shifts in the organization of space and whether the history of HMA is a sequence of variations based on an original spatial theme or it constitutes a non-linear history of discontinuities based on fundamental changes. The examination utilizes a rigorous morphological analysis of gallery layouts including patterns of co-visibility, cross-visibility, and formal composition against the background of the spatial grouping of objects according to the curators' pedagogical doctrine. Alongside published books, journals, newspapers, and interviews, the study has relied on original data from the HMA.
archive including architectural sketches, photographs, slides, memoranda, and correspondence by curators and educators. Paradigmatic changes are identified in both curatorial and architectural design strategies, reflected in the layout of the second floor galleries and the manner in which objects are grouped in space. The analysis leads to a clarification of the tension and the interplay between curatorial intent and specific architectural qualities that arise in galleries. At the generic level, display layout is driven by considerations of visibility and co-visibility which can either be permissive or restricted. In its original spatial organization in 1983, the HMA galleries were characterized by a deliberate compositional strategy providing multiple views across spatial boundaries but also across classificatory categories. At the architectural level, the design of exhibition scenery suggested alternative decompositions of space into interlocking, layered and overlapping volumes and shapes. This provided visitors with cues that objects could be not only perceived but also understood from multiple points of view and alternative patterns of grouping, within or across curatorial classifications. In the current layout of 2003, the galleries re-introduced some of the spatial and visual qualities of the original within a much simpler scope. In the intermediate stage of 1997, the spatial properties of overlapping and interlocking were mostly excluded from the design. The fundamental transformation of the curatorial intention led to a more elaborate exhibition narrative by themes. The space was organized to frame views and to amplify curatorial compositions. On this basis, the study bonds the curatorial layout of objects with the architectural layout of space and traces their shifts. At all phases of the HMA transformations, nevertheless, exhibition designers were challenged to work within the constraints and confines of a given building shell, a given permanent collection of objects (rearranged and displayed on a regular basis) and within the framework of Meier's architectural language, or at least their interpretation of it. That they could do so while exploring fundamentally divergent design and curatorial strategies is quite surprising. Thus, the trajectory of changes in HMA constitutes an intriguing case study on the multifaceted interplay between architectural vocabulary, spatial language, the curatorial narrative and pedagogical intents within a vibrant museum institution.

***** Indexing (document details) *****
Advisor: Peponis, John
Armenian-Americans: Art and diasporic identity in Los Angeles

***** Abstract (Summary) *****
Diaspora is a condition of our contemporary world. To express the tensions inherent in the construction of a diasporic identity, artists of Armenian
descent living in the United States (referred to as Armenian-Americans in this dissertation) have produced rich visual material. In seeking to understand how Armenian-Americans stage their identities in Los Angeles at the turn of the 20th century and the start of the 21st, this dissertation examines some of the contemporary visual strategies employed by seven artists. I argue that the art they create attempts to not only project their experiences, but enables them to work through their diasporic identities. In my dissertation, I interrogate key works of the following seven Armenian-American artists working in Los Angeles: Sophia Gasparian (b. 1972), Ani Kupelian (b. 1948), Zareh Meguerditchian (popularly known as "Zareh") (b. 1956), Alina Mnatsakanian (b. 1958), Ara Oshagan (b. 1964), Levon Parian (b. 1955), and Vachig Ter-Sarkissian (known as "Vachag") (b. 1956).

The complexity of a diasporic identity begs certain questions that are posed in this dissertation: Where does the diasporic Armenian-American artist consider his/her homeland? How then, if at all, does the diasporan, outside of a "homeland," construct an identity tied to it? And finally, how does the work of these artists relate to the mainstream culture of the host country of the United States?

Even though the artists' styles and mediums vary greatly, key themes are evident in their artistic production. By examining their visual practices from a diasporic perspective, I expose several fundamental themes in their construction of identity. These themes are explored in separate chapters in this dissertation and include the following: a visual reconstruction of testimony in the aftermath of the Armenian Genocide of 1915; intense experiences of loss and nostalgia as they search for "home(s)" and "homeland(s);" and finally, an empowered reclamation of personal and historical fragments to restore their hybrid identities and embrace their transnational selves.

***** References *****
* References (176)

***** Indexing (document details) *****
Advisor: Black, Charlene Villasenor
Locating the politics of contemporary public art: Towards a new historiography

***** Abstract (Summary) *****
At time when the term and idea of "public" has lost its currency in art historical discourse, this dissertation sets out to significantly re-historicize U.S. contemporary public art by proposing a radical approach to our readings of "art." This new historiography of public art does not intend to
offer an alternate history, nor is it a nostalgic return to salvage the rubric "public art" as an aesthetic or a set of art practices. But rather, a counter-aesthetic paradigm is developed that reconceptualizes the term "art," and in the process, examines public art as thesis. Attending to this idea of art-as-thesis, art historians are challenged to re-think the art object and artistic process in a specific, multi-faceted way—to ask of an artwork what is its argument(s), its proposal(s), its thesis in regards to the discourses it engages. Taken in relation to each other, these artistic theses write a different kind of history of public art. When addressing public art as thesis, not only what constitutes "public" is opened for question, but also public realms are allowed to be reconsidered as always in the process of becoming. Herein lies the politics of public art.

To think through these ideas, the dissertation turns to a contemporary mural, The Great Wall of Los Angeles. When approached as thesis, both its painting of an alternative, cross-cultural history of marginalized peoples in the U.S. and the collaborative mural making process propose that The Great Wall is the semeion (or site) where traditional and radical models of democracy meet. Pointing to the potential and limitations of both these models, rather than sustain conflict—the task of radical democracy as deliberated by political theorists Chantal Mouffe and Ernesto Laclau—The Great Wall generates an alternative public sphere that negotiates conflict in a sustainable way. In a society still governed by the principles advocated by neoliberalism and global capital, this dissertation leaves it up to public art projects, to the theses that they argue, to keep questions regarding responsible individualism in relation to a collective at the forefront, as well as, in tandem and in tension with each other.

***** References *****
* References (157)

***** Indexing (document details) *****
Advisor: Black, Chalene Villasenor, Preziosi, Donald A.
School: University of California, Los Angeles
School Location: United States -- California
Epic encounters: First Contact imagery in nineteenth and early-twentieth century American art


***** Abstract (Summary) *****
Since the early nineteenth-century when Americans began recording their short history in earnest, European explorers have held a central role in the nation's historical narrative, standing alongside the Founding Fathers as symbols of American ingenuity, determination, and fortitude. The nineteenth century also saw an explosion in the number of representations of first contacts between
native populations and European and Euro-American explorers. These works range from fine art examples to illustrations in the popular media and were produced by artists across the artistic spectrum. Despite the popularity of the First Contact subject and its longevity within American art history, the importance of these images has, as of yet, been unexplored.

This dissertation examines First Contact images created in America during the nineteenth and early twentieth-century by artists Robert Walter Weir, George Catlin, Thomas Moran, Albert Bierstadt, and Charles M. Russell. I argue that the subject's popularity can be attributed not just to their importance as depictions of epic moments of transition in national and cultural history, but to the openness, or the mutability, of the subject itself. The first meeting of two people is an event of great possibility and potential, but, as this extended examination of the subject demonstrates, it can also be transformed to communicate vastly different messages at different moments in history.

As Americans simultaneously struggled to create a past, understand the present, and visualize the future, the First Contact subject, with its focus on the ambiguous meeting of two cultures, allowed a site in which to grapple with central questions and anxieties of the period, even as it depicted the past. They are thus complicated paintings that speak not to the facts of contact, but to the purposes served by these constructions and corrupted histories. Reading these First Contact paintings can help to illuminate a nineteenth-century understanding of history and also begin to elucidate the troubled legacy of Native/white relations since Columbus first encountered the New World.

***** References *****

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***** Indexing (document details) *****
Advisor: Kinsey, Joni L.

Committee members: Adcock, Craig, Mooney, Barbara, Raeburn, John, Rand, Jacki, Roy, Christopher

School: The University of Iowa
Infinite transformation: The modern craze over the Rubaiyat of Omar Khayyam in England and America, c. 1900-1930


***** Abstract (Summary) *****
Edward FitzGerald's Rubáiyát of Omar Khayyám (1859), an English translation of the medieval Persian poems of astronomer and mathematician Omar Khayyám, went
largely unnoticed until the turn of the twentieth century when it suddenly exploded in popularity. For three decades, the poem became the center of a predominantly middle-class craze that reached into all corners of British and American life and generated staggering material output as people continuously appropriated and transformed the text. Despite the poem's ubiquity in the West during this period, the Rubáiyát phenomenon has received little scholarly interest, and the poem itself has been largely forgotten.

In the first critical study of the Rubáiyát craze as a whole and as a creative and historical phenomenon, I examine visual and literary responses to the poem in the form of illustrations, parodies, advertisements, and religio-philosophical debates to determine the Rubáiyát's overwhelming and enduring resonance in the culture. I argue that people's engagement with and their myriad responses to the poem performed a kind of cultural work during a period of great social, economic, technological, scientific, and religious upheaval. I demonstrate how the Rubáiyát became a vehicle through which people processed the rapid changes of modern life and how poem and craze alike provided a tool to define and order an increasingly uncertain and fragmented world.

The Rubáiyát's rise to fame was due in large part to the poem's content, which addressed the deeper questions of human existence; its themes of fate, the brevity of life, and the desire to live in the moment resonated with a culture unhinged by modernization. The audience's perception of the poem as a text that embodied oppositions—foreign and familiar, old and new—and whose meaning was never clear-cut but duplicitous and malleable contributed to their passionate and often conflicted responses to it. The West's interaction with the Rubáiyát both reflected in microcosm and facilitated the culture's modern metamorphosis. The pervasiveness of the Rubáiyát phenomenon provides a rare glimpse into the processes of cultural adaptation.

***** Indexing (document details) *****
Advisor: Facos, Michelle
Committee members: Burns, Sarah, Kennedy, Janet, Losensky, Paul
School: Indiana University
Networked collectivities: North American artists' groups, 1968--1978

***** Abstract (Summary) *****
In the late 1960s and '70s, hundreds of artists across North America banded together into small groupings, sometimes two, sometimes ten, seeking alternatives to the single-artist model prized since the Renaissance. Many of
these "collectives" drew support and methodologies from countercultural political movements invested in feminist and queer politics, Chicano and African-American identity, ecological advancements, and new media, to name a few. This study demonstrates that, despite differences in location, media, and political views, they shared goals and strategies. Most importantly, they sought to change the networks in which their art was produced and distributed, and thereby fashion new artistic identities for themselves and interpellate different publics for their work.

Taking three such groups—Asco, Ant Farm, and General Idea—as case studies, this dissertation considers several central issues relating to artistic practice in the 1970s: collaboration and artistic identity, conceptual art outside the frame of the art world, intersections of art and consumer society, and political art in the wake of an exhausted politicized subculture. By examining archival material—photographs, manuscripts, video- and audiotapes, grant applications, notebooks, reviews, props, clothing, financial records, and installations—I reconstitute these groups' often ephemeral practices, discovering the ways in which they seized, interrupted, and re-configured the discursive networks in which contemporary art was embedded. Rather than being merely supplemental or secondary materials, as they are often construed, these forms constitute the core of their intermedial practices, an approach that significantly expanded the conception of artistic medium. Establishing new infrastructures, such as artist-run centers, independently published periodicals, and correspondence networks, they generated alternative arenas of practice and interpretation and experimented with systemic solutions to the problem of institutionalized minoritization.

In arguing that collectives' approaches changed, from the utopian premises of 1960s communal movements to an interest in developing communications networks for an increasingly global and technological society, this study offers a different lens through which to understand the supposedly "in between" decade of the 1970s. I contend that ambivalent, networked, intermedial artistic forms developed during the period, have a distinctive character, and are neither simply extensions of 1960s counterculture nor anticipations of 1980s postmodernism.

***** References *****
* References (450)
****** Indexing (document details) *****
Advisor: Potts, Alexander D.
School: University of Michigan
School Location: United States -- Michigan
Keyword(s): Nineteen 70s, Artists' collectives, Intermediality, Performance and video art, General Idea, Ant Farm, Asco
Source: DAI-A 71/02, Aug 2010
Source type: Dissertation
Subjects: Art history
Publication Number: AAT 3392908
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ID: [images/common/spacer.gif]

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Document 8 of 50
Becoming black women: Eldzier Cortor's visualization of the black female body
Eldzier Cortor has not received the appropriate recognition in art historical discourse that his work warrants. Due to the dichotomous nature of his paintings, he has reconstructed the definition of black womanhood to a state of becoming, a topic that deserves further investigation. This process of becoming is represented in various settings and scenarios. He draws upon African as well as African American traditions to speak to the black condition while redefining black womanhood. As a result, the women in the paintings are constructed in a non-stereotypical manner that functions to destabilize the damaging ideologies that have come to define black femininity. The women are further analyzed from a position of subjugation. Even though the redefinition of black femininity occurs, the female body is still objectified because the artist is male. The placement of the bodies will be discussed in relation to the power of the gaze and how the possession of the bodies takes place as a result. However, due to the manner in which the women in the paintings engage the viewer, they will also possess the oppositional gaze. This counter argument will be analyzed from the position of the women in the paintings through body language as well as the gaze in addition to the viewer's analysis of the women from a position of resistance. Additionally, Cortor's magic realist style and allegorical content will emphasize this bilateral construct. The unreal space in which the women reside will further destabilize stereotypical ideologies associated with black femininity and allow for a process of redefining black womanhood in a space of uncertainty. The compilation of all these elements function to deny the preconceived ideologies of the viewer, resulting in a redefinition of female blackness. These women are not categorized but are presented in a state of becoming.

***** References *****
* References (78)
Commodity and abjection: A psycho-social investigation of pop culture imagery in the artwork of Paul McCarthy


***** Abstract (Summary) *****
American artist Paul McCarthy (born 1945) is most well known for his live and video-taped performances in which he plays with mass-produced food products such as ketchup or chocolate syrup. In these scatological works McCarthy parodies characters from popular culture, such as Disney's Pinocchio, while simultaneously referencing family figures from his childhood. Attacks on popular culture and on personal family figures are two themes that appear
separately in the work of a number of contemporary artists, but McCarthy's work is unique because of the connection he draws between the two. In his work he offers his own childhood experiences as proof of his implicit assertion that consumer culture is a totalizing and homogenizing force which pervades the intimacies of family life and identity. In this dissertation I present a selection of McCarthy's performances and kinetic sculptures as case studies to argue that the rituals of his work are an attempt to expel those consumerist elements that on the one hand form his identity, and yet on the other feel completely alien to him.

I use both contemporary psychoanalytic and Marxist theories in this dissertation in order to analyze McCarthy's psychical response to consumer culture. McCarthy's work draws these two discourses together in a process that I call commodity abjection. I argue that his relationship to popular culture is analogous to the process of abjection as elaborated by psychoanalyst Julia Kristeva. Kristeva claimed that abjection is an interminable process whereby the subject attempts to establish a hermetic border against those materials which confuse its identity. In establishing one's subjectivity against abject materials, the subject must expel things that have become part of himself. Television and entertainment culture are the locus of McCarthy's childhood memories and cultural values, and to his consternation they form the core of his identity. I show that McCarthy's irreverent and puerile use of food products and imagery from popular culture is an attempt to abject those elements.

***** References *****
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***** Indexing (document details) *****
Advisor: Kuspit, Donald
School: State University of New York at Stony Brook
School Location: United States -- New York
Keyword(s): McCarthy, Paul, Performance art, Contemporary art, Video art, Abjection, American art, Commodity, Pop culture
The Rephotographic Survey Project (1977--1979) and the landscape of photography


***** Abstract (Summary) *****
In 1976 two young photographers, Mark Klett and JoAnn Verburg, and a photo-historian named Ellen Manchester came together with an idea to rephotograph sites in the American West that had originally been documented by survey photographers such as William Henry Jackson and Timothy O'Sullivan. By the spring of 1977 and with the support of various organizations they began a project that spanned the next three years and would eventually become known as the Rephotographic Survey Project (RSP). In many ways, the RSP represents an important moment in the history of photography and the representation of the American West. Through analysis of their work, archival documents, contemporary
sources, and interviews with the original members of the RSP and several others, this dissertation examines the activities of the project and its various members, which also included Gordon Bushaw and Rick Dingus. More than the RSP, this dissertation also focuses on the growing culture of photography that boomed in the 1970s. Photography was no longer seen as an outsider to the world of art but was benefiting from newfound opportunities and growth. Without such a culture, this work argues, it would not have been possible for the RSP to take place. By the end of their project, however, photography was undergoing another important transition as modernism was giving way to the more critical climate of postmodernism. When the RSP finally published their work. In 1984, their project and the community of photography that fostered their ideas was undergoing profound changes. This study also closely examines the RSP's fieldwork in the American West and the various discourses that the project encountered in this meaningful space. Like photography, the West was undergoing significant changes that the RSP was able to observe and document. Through their process that matched images from the past with photographs of their present, the RSP was able to record diverse landscapes that had or had not changed over the subsequent century. Furthermore, it also provided insight into the ways in which the West had been represented and perceived over time and in a new history of the West.

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* References (562)

***** Indexing (document details) *****
Advisor: McElroy, Keith
Committee members: Nickel, Douglas, Moore, Sarah J., Jenkins, William, Morrissey, Katherine
School: The University of Arizona
Department: History & Theory of Art
School Location: United States -- Arizona
Keyword(s): 1970s photography, American West, History of photography,
Digital decay: The urban interface in new visual culture, 1968-2008

***** Abstract (Summary) *****
Digital Decay: The Urban Interface in New Visual Culture, 1968-2008 considers the sites of convergence between new media subjectivities and new urban subjectivities in interactive digital media produced between 1968 and 2008. This dissertation analyzes why the post-industrial urban landscape functions as an interface—an abstraction, a point of entry, and a proxy—for digital visual culture in the United States at the end of the twentieth and beginning of the twenty-first centuries. It explores a range of interactive media alongside a range of discourses, from film and media theory to urban planning policy and
architectural criticism, and thinks through real and virtual urban spaces. Specifically, it addresses how the urban interface is a site within which we create, perform, and negotiate some of the central techno-subjectivities associated with digital culture: the user, the player, and the creative consumer.

This topic's historical and theoretical background is the confluence of new cinematic visuality with the changes wrought by urbanization and industrialization at the end of the nineteenth century and the emergence of personal computing in the context of urban crisis and neoliberal restructuring in the 1970s and 80s. Digital Decay presents a new perspective on work done across several fields on representations of urban space and theories of new media. Central to its argument is the idea that representations of urban space in digital media may be read not simply as expressions of cultural anxieties about changing economic, racial, and gender geographies, but also as one of the primary ways producers and consumers of visual culture articulate what digital media are, how they are similar to or different from other media, and how subjectivity and agency are framed by them. With this new information about the urban interface and digital interactivity we might rethink the ways that urban space functions as an interface for other once-new media like cinema and television.

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* References (166)

***** Indexing (document details) *****
Advisor: Willis, Sharon
School: University of Rochester
School Location: United States -- New York
Keyword(s): New media, Visual culture, Urban space
Source: DAI-A 71/02, Aug 2010
Source type: Dissertation
Expose, impel, and sustain change: The committed documentary in political life


***** Abstract (Summary) *****
In Expose, Impel, and Sustain Change: The Committed Documentary In Political Life the author explores the history and practice of politically 'committed' documentary filmmaking. The author provides a comprehensive history of the committed documentary from the early days of cinema to the present day, including a discussion of some of the major filmmakers, filmmaking groups, and filmmaking practices linked to committed documentary making. The author also provides a detailed exploration of the committed documentary project as it operates today; including an examination of participatory documentary making activities on the part of the Chinese Staff and Workers Association, a New York City based workers' organization; an examination of the role committed documentary makers play as political entrepreneurs within transnational advocacy networks; and an examination of the political positioning of the work of the influential U.S. documentary filmmaker Robert Greenwald. The author argues that the committed documentary should be viewed not as a representation
of reality, but should instead be viewed as a means by which political realities are constructed and contested. To explore this theme, he focuses in particular on the making and distribution of 'small' documentary films and videos; including political organizing and activist films/videos linked to the activities of social movements and distributed through parallel non-traditional distribution networks.

***** References *****
* References (560)

***** Indexing (document details) *****
Advisor:          Willis, Sharon
School:           University of Rochester
School Location:  United States -- New York
Keyword(s):       Documentary film, Committed documentary, Activist video, Social change, Social movements, Film history
Source:           DAI-A 71/02, Aug 2010
Source type:      Dissertation
Subjects:         Cultural anthropology, Mass communications, Film studies
Publication Number: AAT 3395340
ISBN:             9781109634730
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ProQuest document 1971434781
ID:
The truth is out there: Cultural paranoia, new media technologies, and the contemporary Hollywood misdirection film

***** Abstract (Summary) *****
This dissertation examines the reasons why there have been a number of Hollywood films since the early 1990s, such as The Usual Suspects (1995), The Sixth Sense (1999), and Fight Club (1999), that contain similar unconventional narrative structures. Although nothing officially links these films together, I label them "misdirection" films because they each inspire viewers to reinterpret narrative causality retrospectively. Paradoxically, then, they have become popular of late despite requiring a high degree of interpretive labor. I argue that this long standing narrative mode has recently become appealing because it is well suited for changing socio-cultural and industrial contexts. More specifically, misdirection films tap into the cultural fantasy that it is possible to know what "actually" happened and who "really" was responsible for an unusual event at a moment when it is also increasingly recognized that the "truth" is unknowable. Importantly, to satisfy these desires and anxious concerns in relation to the status of the "truth," viewers must watch misdirection films repeatedly and search for answers to their puzzles, which is attractive to an industry that is now dependent on post-theatrical markets. Misdirection films thus epitomize the strategies that Hollywood has employed in response to the ways that spectators engage with narrative in the digital age.

***** References *****
* References (176)

***** Indexing (document details) *****
Advisor: Klinger, Barbara
Committee members: Guterl, Matthew, Hawkins, Joan, Waller, Gregory
Masculine domination and infantile phantasy: A Kleinian analysis of the Hepburn-Tracy film cycle

***** Abstract (Summary) *****
This dissertation examines the gender politics of the Hepburn-Tracy film cycle. I take as my theoretical framework the object relations theory of Melanie Klein, which suggests that all interpersonal relationships stem from the infant's love/hate relation to the maternal breast. I propose that the Hepburn-Tracy films are not merely concerned with punishing Hepburn, which is the dominant cultural and critical perspective; rather, these films alternately reinforce, interrogate, and reject an infantile phantasy object relation in which women must perpetually nurture men and men must imagine themselves the source of women's power. Each chapter analyzes different sets of films from the couple's collaborations: the first examines the reinforcement of infantile phantasy in Woman of the Year (1942), Adam's Rib (1949), and Pat and Mike (1952); the second explores the interrogation of this phantasy in Keeper of the Flame (1942), The Sea of Grass (1947), and State of the Union (1948); the third marks the rejection of this phantasy in Without Love (1945) and Desk Set (1957). I ultimately argue that, through their articulation of Kleinian infantile phantasy, the Hepburn-Tracy films offer a richer and more varied depiction of heterosexual relationship than the cultural narrative surrounding them will allow.

***** References *****
* References (48)

***** Indexing (document details) *****
Advisor: Keetley, Dawn, Doty, Alexander
Committee members: Gordon, Scott, Simon, Roger
School: Lehigh University
Department: English
School Location: United States -- Pennsylvania
Keyword(s): Film, Hepburn, Katharine, Klein, Melanie, Tracy, Spencer
Source: DAI-A 71/02, Aug 2010
Articulations of desire and the politics of contradiction recognizes that there is an intrinsic link between mediated representations of feminine contradiction and the manner in which women develop, organize, and manage personal identity. In order to explore media's role in producing, reproducing, and policing identities - their boundaries, intersections, and ruptures - the theory of gender identity dissonance is proposed. Utilizing cognitive and social psychological literature pertaining to motivation, identity, and the self-concept, this theory expands upon Leon Festinger's (1957) cognitive dissonance theory, by suggesting that anxiety occurs when individuals become consciously or unconsciously compelled to embrace contradictory gender identities. Turning to critical and cultural theory in order to examine the manner in which gender identity dissonance permeates media, an historical archive of advertisements
drawn from Glamour, Cosmopolitan and Seventeen magazines beginning in 1970 was constructed. Three major dichotomies emerged: Madonna-Whore, Masculine-Feminine, and Singlehood-Couplehood. It is argued that the presence of identity-based tensions were associated with the sexual revolution and the emergence of feminism in the 1970s, and the rise of niche marketing and advent of poststructuralist/postmodern conceptions of self and society within popular discourse by the late 1990s. Industrial analysis of the advertising industry, in particular Hennessy Cognac's "Appropriately Complex/Mix Accordingly," Bacardi Rum's "Bacardi by Night," and De Beers' "Right-Hand Ring" campaigns, found that corporations featuring gender identity dissonance-themed print magazine advertisements benefited economically. Results from focus groups conducted with female fans of the HBO series Sex and the City illuminate how identity dissonance associated with relationship status functions to support female fans' belief in the text's realism, enhancing their pleasure in the show. Gender identity dissonance theory rests on two assumptions. Firstly, that social discourses reinforce hegemonic power relations through implementation, reinforcement, and perpetuation of binary relationships (specifically, between identities). And, secondly, that there are corresponding psychological processes such as gender identity dissonance which create, reflect, emulate, and reinforce binary processing of information. While not all social relations and psychological experiences are rooted in binaries, certain binary-based processing and discourses exist, and how they work to both emphasize and elide the complexity that characterize women's lives is important to explore.

***** References *****

* References (225)

***** Indexing (document details) *****

Advisor: Douglas, Susan J.

School: University of Michigan

School Location: United States -- Michigan

Keyword(s): Contradiction, Gender identity, Magazines, Advertising, Sex and the City, Television, Fandom
Celebrating the chaos: A local re-examining of early U.S. radio regulation


***** Abstract (Summary) *****
This dissertation re-examines a particular period of American broadcasting regulation in the 1920s, namely the "chaos" period traditionally labeled as the brief time in between the breakdown of federal radio regulation in early 1926 and the passage of the Radio Act of 1927. Using the ideas of heteroglossia and vernacular discourse drawn respectively from Mikhail Bakhtin and Gerard Hauser, I argue that the media scholarship understanding of chaos needs to be expanded beyond the conventional interpretation of a fatalistic moment which inevitably resulted in the support for broadcast commercialization on a national scale. This theoretical expansion reflects three trends that can be studied in this period: several years of uncertainty in regulatory decision-making, the
attempted emergence of a greater variety of stations, and a substantive public debate about the direction of regulation towards commercialization. Chaos can ultimately be looked at as a positive term with ties to the traditional ideal of public interest in broadcasting.

I explore three levels and local examples of public discourse to make this argument about chaos, in the process concentrating on Chicago area stations, in particular WCFL and WJAZ, and their experiences during this period. First of all, congressional records of debate over radio regulation as well as the early actions of the Federal Radio Commission establish a level of governmental discourse that struggled to rationalize the elimination of stations towards network commercialization. Second, trade journals such as Radio Broadcast reflect a level of public discourse in close collaboration with regulators, but also reflective of listener voices resistant to the predominance of big commercial stations. Thirdly, WCFL programming, as characterized differently by both Chicago newspaper accounts and station literature, is regarded as contemporary evidence of the heteroglossic and vernacular quality of local broadcasting in urban environments, to be affected negatively by the regulatory turn towards the networks. Re-exploring this period with a more positive evaluation of "chaos," however, can aid scholars in drawing on historical support for media reform movements in an ever-changing communication environment.

***** References *****
* References (76)

***** Indexing (document details) *****
Advisor: Hayes, Joy E.
Committee members: McLeod, Kembrew, Havens, Timothy, Zajacz, Rita, Berry, Venise
School: The University of Iowa
Department: Communication Studies
School Location: United States -- Iowa
"Serving sinners, comforting saints and increasing faith": The Reverend Edythe Stirlen's imagined radio church community


**** Abstract (Summary) ****
In the early 1920s, commercial radio presented many possibilities, including the nationalization of the listening audience, professional opportunities for women, the ability for ministers to spread the gospel, and access to the world for geographically isolated listeners. The media ministry of the Rev. Edythe Elem Swartz Stirlen operated outside the confines of a brick-and-mortar church and created an imagined religious community of congregants. Through the
Shenandoah, Iowa, based Radio Church of the Air program, the Send Out Sunshine magazine, and the Send Out Sunshine Clubs, Stirlen and her virtual parishioners created images of communion they interpreted and used to maintain their community. This project examines the cultural work and the community-building function of early American radio.

***** References *****
* References (63)

***** Indexing (document details) *****
Advisor: Berkowitz, Daniel
Committee members: Berry, Venise T., Berry, Stephen J., Durham, Frank, Hayes, Joy E.
School: The University of Iowa
Department: Mass Communications
School Location: United States -- Iowa
Keyword(s): Cultural history, Religious broadcasting, Radio, Church community, Stirlen, Edythe
Source: DAI-A 71/02, Aug 2010
Source type: Dissertation
Subjects: Religion, American history, Mass communications
Publication Number: AAT 3390234
ISBN: 9781109583977
Document URL: http://proquest.umi.com/pqdweb?did=1960524051&Fmt=6&clientId=17454&RQT=309&VName=PQD
"Masters of the president's music": Cold War composers and the United States government

***** Abstract (Summary) *****
As tensions between the U.S. and the USSR mounted following World War II, the American government increasingly turned to the arts to help promote democratic capitalism as a viable alternative to communism. Using evidence from interviews, personal papers, and government archives, this dissertation examines the participation of American classical composers in federally funded Cold War activities; particularly their contributions as advisors to international cultural programs, as artistic ambassadors overseas, and as creators of music to aid foreign policy agendas. While the roles of jazz, the visual arts, and dance in Cold War diplomacy have all been systematically examined, the involvement of classical musicians remains almost entirely neglected. This study addresses this omission, revealing the significance of the story of Cold War classical music diplomacy for cultural history, diplomatic history, and musicology.

The American government's new interest in the arts presented many opportunities for composers, but their involvement also has ideological and practical implications. While government departments and agencies employed composers to help realize foreign policy goals, the musicians had agendas of their own. As I demonstrate, many found creative ways to use government programs to rise above political and social difficulties at home, to build international reputations for themselves, or to shape a new image for American concert music.

I begin by providing an overview of government programs involving classical
music from the 1940s through 1970s. I then examine the contribution of composers to the Music Advisory Panel that between 1954 and 1979 advised the State Department regarding "representative" music and musicians to promote overseas. The remaining chapters function as case studies, reassessing the careers of four composers whose participation in government-led Cold War initiatives is revealing in multiple capacities: Aaron Copland, William Schuman, Virgil Thomson, and Ulysses Kay. These cases demonstrate the significant contribution made by American composers to the structuring and realization of American cultural diplomacy and propaganda campaigns, while also creating opportunities for new understandings of their biographies and oeuvres. As a result, a reassessment of the impact of government programs on America's music scene becomes necessary.

***** References *****
* References (203)

***** Indexing (document details) *****
Advisor: Oja, Carol J., Schreffler, Anne C.
School: Harvard University
School Location: United States -- Massachusetts
Keyword(s): Cultural diplomacy, Media, Politics, Copland, Aaron, Schuman, William, Thomson, Virgil, Kay, Ulysses, Cold War, Composers
Source: DAI-A 71/02, Aug 2010
Source type: Dissertation
Subjects: American history, Music, Political science
Publication Number: AAT 3395406
ISBN: 9781109636123
Cootie Williams, Rex Stewart, and Ray Nance: Duke Ellington's trumpet soloists 1940--1942


***** Abstract (Summary) *****
A collection of transcribed trumpet solos from the Duke Ellington Band between 1940 and 1942.

***** References *****
* References (35)

***** Indexing (document details) *****
Advisor: Greenhoe, David
Committee members: Gier, David, Agrell, Jeffrey, Rapson, John, Lenth, Russell
School: The University of Iowa
Department: Music
School Location: United States -- Iowa
Keyword(s): Ellington, Duke, Jazz, Trumpet, Soloists, Williams, Cootie,
Aspects of American musical life as reflected in "The New Music Review and Church Music Review", 1901--1935


***** Abstract (Summary) *****
The early twentieth century was a time of growth and important change in American musical life. However, many aspects of our national musical culture during this period remain largely unexplored. Among these is The New Music Review and Church Music Review (NMR) which from 1901 to 1935 offered a detailed chronicle of American musical life in some 404 issues and in over 16,000 pages. During its thirty-year publication run, the NMR was one of the most important music journals published in the United States and one that enjoyed "a high reputation for its able editorials and the excellence of its contributed
articles."

This dissertation examines the central and, in the main, previously unexplored topics treated in the journal's feature articles including attempts to define an American musical identity, the promotion of American music and composers, and the history and development of the organ and its music in the United States -- i.e., efforts to standardize the organ console, the controversy over unification of organ pipes, transcriptions, service playing, programs, and accompaniment for motion pictures and choirs. The journal also treats the history and accomplishments of the American Guild of Organists, problems relating to early twentieth-century American sacred music, the purposes of church music, musical reforms in the Episcopal and Roman Catholic Churches, the education of the clergy, congregation, choirmaster and organists in their responsibilities for the implementation of sacred music, and the selection of church repertory, especially hymns and anthems.

There are four appendices: the first summarizes the NMR's articles on choral music, the second summarizes the NMR's articles on music education, the third lists the NMR's biographical sketches, and the fourth provides a descriptive list of the journal's contributors.

***** References *****
* References (245)

***** Indexing (document details) *****
Advisor: Cohen, H. Robert
Committee members: Kelly, R. Gordon, Haggh-Huglo, Barbara, King, Richard, Kitson, Richard
School: University of Maryland, College Park
Department: Music
School Location: United States -- Maryland
Keyword(s): American Guild of Organists, American music, Choral music,
The discourse on race within the bluegrass music community

***** Abstract (Summary) *****
The American popular media often portray bluegrass music as the music of choice for the most racist elements of society, and many Americans assume that bluegrass music discourse is characterized by white supremacy and nationalistic jingoism. The dominance of this simplistic view has influenced the views of scholars, leading to a lack of serious scholarship on this important genre of popular music. This dissertation focuses on the complex dimensions of discourse on race within, and of the construction of, the bluegrass music community. It examines the ways in which the discourse shapes and is shaped by the self and
projected identities, internal and external power structures of music production and community practices, and of the broader discourse on American music in which it operates. While the representation of bluegrass music as a White genre is rooted in over a century of patterns in the representations of bluegrass and related forms by the music industry, cultural historians, musicians, and others, it is the communal discourse itself that maintains this widespread and deeply held belief. Based on historical and ethnographic research, this dissertation examines this discourse and the conditions surrounding it since the founding of bluegrass music as a distinct genre in the 1940s and 1950s. It analyzes the ways in which this history influences the current community and the ways in which historical discourse within this community often serves to generate and maintain community boundaries and practices.

***** References *****
* References (215)

***** Indexing (document details) *****
Advisor: Tuohy, Sue, Bauman, Richard
Committee members: Tuohy, Sue, Bauman, Richard, Stone, Ruth M., Gray, Mary L.
School: Indiana University
Department: Folklore and Ethnomusicology
School Location: United States -- Indiana
Keyword(s): Appalachia, Bluegrass, Ethnomusicology, Music, Race, Whiteness
Source: DAI-A 71/02, Aug 2010
Source type: Dissertation
Subjects: Cultural anthropology, Folklore, Music
Invisible virtuosi: The deskilling and reskilling of Hollywood film and television studio musicians

***** Abstract (Summary) *****
Historically, music has been shaped by technological, economic, and aesthetic trends which affected the careers of professional musicians. The dissertation examines the subculture and changing work environment of musicians in film and television recording studios in Hollywood. Sources include interviews with present and former studio musicians, heads of music departments of major film studios, composers, music editors, music contractors, and musicians union officers.

Concepts of deskilling (the process that renders traditional skills unnecessary for a job) and reskilling (learning new skills) arise from Marxist theory but here are applied to technological and aesthetic changes in the recording studio. Proliferation of sampled, computerized, and electronically generated and manipulated sounds has altered and diminished some musicians' employment possibilities, forcing them to re-examine their careers, choice of musical instrument, or performing style. Affected musicians develop coping strategies
to contend with the changing nature of their business.

A model of interconnected trends in technology (e.g., computer-generated music, synthesizers, digital technology, sample libraries, music libraries, remote recording), economics (e.g., labor union contracts, recording wages, licensing fees), and aesthetics (e.g., sound design, original or compilation score, orchestral or synthesized) forms the theoretical basis of this work. The elements of this tri-partite model of periodically contemporaneous trends align with one another at certain points to influence changes in film music. For example, as technology affects budgets, the availability of new timbres affect aesthetic choices.

Technological changes in music production began to accelerate and broaden in the 1970s, offering directors and producers aesthetic and economic choices not previously available. Some composers became self-contained, writing, recording, and producing their scores electronically in home studios (a "composer package"). Musicians who once made their living in Hollywood now chase jobs that have moved to other American cities, Canada, and Europe. Large Hollywood recording studios are closing due to this runaway production.

The history and role of musicians' unions, historical changes in musical instruments (acoustic, mechanical, electronic), and current innovations in film music production are discussed.

***** References *****
* References (142)

***** Indexing (document details) *****
Advisor:            Seeger, Anthony
School:            University of California, Los Angeles
School Location:   United States -- California
Keyword(s):        Music technology, Deskilling, Studio musicians, Reskilling, Film music, Hollywood, Television
Lawrence D. "Butch" Morris is a 62-year-old composer and bandleader who was part of a cadre of North American jazz innovators whose work began coming to public attention in the mid-1970s. Since 1985 he has developed, refined, and implemented a method for creating unique ensemble music using a patented vocabulary of conducting gestures. This novel strategy and the music it produces present an array of theoretical questions. Some of these have been simplified as questions of classificatory nomenclature: Is Conduction improvisation, interpretation, composition, or none of the above? How does Conduction as a system compare to other methods of structuring musical performance in real time? Other critical and social questions are addressed whose answers hinge upon the values and functions that sustain Conduction in
the real world of monetized and competitive musicianship. Through interviews with Morris and members of his ensembles as well as observations conducted at numerous Conduction rehearsals and performances, my study documents Morris' art form as a new instrumentality that offers new ways of making and thinking about music. In the course of this study, a variety of materials and sources are used to describe how Conduction® was developed, what its historical precedents are, and how it operates in real performance situations. The explanatory implications of framing Conduction practice as a novel musical instrument are also examined. This new instrument has garnered a community of users with differential investments in and expectations for Morris' vehicle and how these investments and expectations have defined Conduction's place in the domain of musical performance and education. Supported by self-reporting and analysis, Morris' method is shown to arise from a pro-ensemble orientation that seeks to breathe new life into both the jazz big band and the classical orchestra by awakening and redistributing those core capacities most essential to the production of musical sound.

***** References *****
* References (71)

***** Indexing (document details) *****
Advisor: Witzleben, J. Lawrence
Committee members: Bates, Eliot, King, Richard G., Morreau, Michael P., Sandstrom, Boden, Szwed, John
School: University of Maryland, College Park
Department: Music
School Location: United States -- Maryland
Keyword(s): Morris, Lawrence Butch, Collective consciousness, Conducting, Band leaders, Jazz
Source: DAI-A 71/02, Aug 2010
Louis Moreau Gottschalk (1829--1869): The role of early exposure to African-derived musics in shaping an American musical pioneer from New Orleans

***** Abstract (Summary) *****
Abstract not available.

***** References *****
* References (223)

***** Indexing (document details) *****
Advisor: Miller, Terry E., Lee, John M.
School: Kent State University
School Location: United States -- Ohio
Southern black women: Their lived realities

***** Abstract (Summary) *****
Focusing on the lived experiences of ten rural black women in a familial community in central North Carolina, this project documents the mundane and extraordinary events of their lives and how they create meaningful lives through storytelling. Theoretically grounded in black feminist thought, intersectionality theory and muted group theory the investigation calls for the use of storytelling and poetry to understand how rural black women experience,
live, and communicate their lives. Merging the experiences of participants with
the researcher, the study also considers the ethical implications of being an
insider-outsider and offers suggestions for engaging in creative scholarship.
The author uses a combination of various qualitative methods, including
ethnography, participant observation, interactive interviewing and
autoethnography, to better understand her experiences as a rural black woman.
The author combines archival research about the community, personal
reflections, field notes and interview transcripts, translating the data into
stories about rural black women’s lives. The study shows how the stories rural
black women share, the secrets they hold, and the activities of their daily
lives offer a window for understanding concrete lived experiences as
communication experiences.

***** References *****
* References (161)

***** Indexing (document details) *****
Advisor: Ellis, Carolyn
School: University of South Florida
School Location: United States -- Florida
Keyword(s): Rural women, Storytelling, Autoethnography, Southern, Black
women
Source: DAI-A 71/02, Aug 2010
Source type: Dissertation
Subjects: African American Studies, Black studies, Womens
studies, Communication
Publication Number: AAT 3394133
ISBN: 9781109620955
The rhetorical origins of the African colonization movement in the United States


***** Abstract (Summary) *****
From the introduction of slavery to British North America, the concurrent presence of freedom and slavery fostered much tension. Still, in the early 1800s, slavery was not yet the intransigent issue that would lead to civil war. Amidst mounting tensions and declining, yet still viable, possibility for resolution, a nationwide effort to colonize free blacks to Africa began. Positioned as neither immediate emancipation, nor the continuation of the status quo, colonizationists framed their scheme as a solution to the problem of slavery. With the discourse generated at a germinal meeting on December 21, 1816, the American Society for Colonizing the Free People of Colour of the United States (later called the American Colonization Society) was created and motivations for African colonization were set forth.

This project explores the rhetorical development of the national African colonization movement in The United States. To begin, this project traces the discursive tensions between discourses of security and morality to which colonizationists would need to attend to advance their scheme. Driving this tension was an emerging antagonism between instrumental and pathetic dimensions of rhetoric. The project then illuminates the potential to overcome such tensions that had been cultivated in political economic (i.e., legislative) discourse about slavery. This potential resolution was defined by the
development of moderate rhetorical strategies to address the problem of slavery. Turning to the initial meeting of the Colonization Society, this project attends to how colonizationists negotiated the discursive tensions and used the rhetorical resources of the moment to motivate colonization.

Ultimately, this project argues that the motivations offered by colonizationists in support of African colonization failed in their attempt to use moderate rhetorical strategies and thus, failed to overcome the discursive tensions of slavery.

***** References *****
* References (260)

***** Indexing (document details) *****
Advisor: Klumpp, James F.

Committee members: Logan, Shirley W., Wolvin, Andrew D., Gaines, Robert N., Kendall, Kathleen E.

School: University of Maryland, College Park

Department: Communication

School Location: United States -- Maryland

Keyword(s): American Colonization Society, Colonization, Moderate, Rhetoric, African colonization movement

Source: DAI-A 71/02, Aug 2010

Source type: Dissertation

Subjects: African American Studies, Black studies, American history, Communication

Publication Number: AAT 3391332
Authoring the afterlife: Cinema and the remaking of American drama in the 1920s and 1930s

***** Abstract (Summary) *****
The period between the World Wars in the United States is considered to be among the most dynamic and formative in the history of the American theatre, and numerous studies have sought to understand the social and artistic influences at work in this era of rapid theatrical transformation. Few have considered at length, however, the role that the development of the modern film industry played in the American theatre's artistic maturation. Yet a consideration of these issues is vital to an understanding of the drama during these years, as many of the features that would define both contemporary stagecraft and discourse on the theatre grew directly from the cultural and artistic anxieties attendant to the emergence of film as a competing medium and parallel industry. Turning to these trends, Authoring the Afterlife: Cinema and the Remaking of American Drama in the 1920s and 1930s undertakes an examination of the American theatre's attempt to assert and legitimate a new cultural place and artistic purpose for itself in its formative decades of development alongside the rapidly expanding film industry and looks at the specific means by which some of the leading playwrights of the era sought to achieve these ends: in particular, through the crafting of plays dealing in issues of the afterlife that were designed to demonstrate and to advocate for a revised
intellectual and philosophical ambition for the American stage. Pairing a re-
approach to the history of film with an examination of the major works and
extra-dramatic writings of the leading playwrights of the day, this study shows
how dramatic presentations and evocations of a world beyond lived experience
were designed to evidence the theatre's philosophical and spiritual
capabilities and to distinguish it from the perceived limitations of the
cinema. Taken together, these plays form an often overlooked narrative of the
American theatre's struggle to remake itself along new lines in the face of
increasing cultural confusion and potential dislocation from the evolving
medium of film, an effort which would ultimately help to direct the course of
the American drama for the remainder of the century.

***** References *****
* References (138)

***** Indexing (document details) *****
Advisor: Puchner, Martin
School: Columbia University
School Location: United States -- New York
Keyword(s): American drama, O'Neill, Eugene, Kaufman, George, Rice,
Elmer, Wilder, Thornton, Drama, Nineteen 20s, Nineteen 30s
Source: DAI-A 71/02, Aug 2010
Source type: Dissertation
Subjects: Theater, American literature, Film studies
Publication Number: AAT 3393463
ISBN: 9781109605808
Document URL: http://proquest.umi.com/
For over a century, audiences, critics, theorists, and scholars have taken various approaches in assessing how the craft of acting is integrated into the process of film production, and how actors and the characters they create influence our experience of watching and analyzing movies. Particularly in the American studio system - the "Classical Hollywood Cinema" that was the most dominant cultural force in the first half of the Twentieth Century - the work of the actor, and the actor's historical presence both on and off the screen, has been central to the success of a film and its place in our collective memory.

However, previous generations of scholars have been limited in their analytical perspective by the surprising ephemerality of the cinematic experience. Although scholars as early as Walter Benjamin saw cinema as a way to make the act of performance permanent, in fact many films and performances from the earliest periods of film history have been unavailable for viewing. Until the 1970s, seeing an old movie meant securing a celluloid print and renting a theatre, or perhaps witnessing a broadcast on late-night television. Scholars and historians who may have had privileged access often neglected extended study of less popular films, and less popular performances, in favor of those that would be known to a wider audience.

This dissertation takes advantage of digital technology and repeated, close
viewings of performance in an attempt to reexamine the work of actors who began their film careers at the outset of the era of sound film, roughly from the years 1928 through 1936. Recruited from various traditions of the American stage, these performers created roles that not only reflected their stage training, but also represent the earliest attempts to establish an effective dramatic acting technique for film. Many of these performers are all but forgotten today, eclipsed by a more familiar cadre of celebrity stars who became legends of the screen. This work hopes to reintroduce this first generation of sound era stars to the mainstream of film history, as well as serve as an example of the way in which contemporary film scholarship and the historical study of modern acting might be brought together to offer a fuller appreciation of the film actor's work.

***** References *****
* References (121)

***** Indexing (document details) *****
Advisor: King, William Davies
Committee members: Cole, Catherine, Wolfe, Charles
School: University of California, Santa Barbara
Department: Dramatic Art
School Location: United States -- California
Keyword(s): Acting, Cinema, Film, Performance, Theatre, Sound film
Source: DAI-A 71/02, Aug 2010
Source type: Dissertation
Subjects: Theater, Film studies
Publication Number: AAT 3390775
Anne Caldwell, Dorothy Donnelly, and Rida Johnson Young were three of the most prolific lyricist-librettists on Broadway from approximately 1900 to 1930. Despite their many successes, which included some of the best-loved American operettas and musical comedies of the era, they have yet to achieve the recognition of many of their more famous counterparts. This study examines several of their works in an effort to re-evaluate Caldwell, Donnelly, and Young as writers for the musical theatre and uses their works to better understand the nature and conventions of the American musical at the beginning of the twentieth century. I have collected all known extant scripts by Caldwell, Donnelly, and Young and analyzed them as musical plays: their structure, dialogue, song placement, interaction of music and plot, and overall dramatic effectiveness. I also consult vocal scores, production reviews, and contemporary interviews with the artists involved to paint the most complete picture of each show possible. Some of these shows are still produced by opera and light opera companies today; others have languished in archives since their original productions. This study aims to bring these nearly forgotten writers back into the spotlight while challenging prevailing conventional narratives.
about the early American musical theatre.

***** References *****
* References (164)

***** Indexing (document details) *****
Advisor:       Lee, Esther Kim
School:       University of Illinois at Urbana-Champaign
School Location:  United States -- Illinois
Keyword(s):   Musical theatre, Caldwell, Anne, Young, Rida Johnson, Donnelly, Dorothy, Lyricist, Operetta
Source:       DAI-A 71/02, Aug 2010
Source type:  Dissertation
Subjects:     Music, American literature, Theater History
Publication Number: AAT 3399026
ISBN:         9781109643329
Document URL: http://proquest.umi.com/pqdweb?did=1974883851&Fmt=6&clientId=17454&RQT=309&VName=PQD

ProQuest document 1974883851
ID:

[/images/common/spacer.gif]

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Document 30 of 50
Blackness, femaleness, and ethics: Moral dilemmas in selected plays of Pearl
This dissertation evaluates selected plays by womanist playwright Pearl Cleage using the multiple perspectives of femaleness, blackness, and moral dilemma. The characters determine how to negotiate various life challenges, which include race and gender oppression. They are caught between the rules of the external community and the basic rules of survival for themselves and their families. The characters also tackle race and gender issues within their circle of family and friends which is the internal community.

The plays examined in this dissertation are set during significant time periods in history. The characters in all three plays are forced to negotiate the effects of racism and sexism, but the plays also focus on specific issues that relate to black women. Flyin' West takes place after Reconstruction where tens of thousands of blacks move from a racist South to the West in hope of a better life. A family of women combat external forces that could strip them of their property and internal forces that could strip them of dignity via domestic violence. Blues for an Alabama Sky takes place near the end of the Harlem Renaissance and the characters deal with issues concerning the reproductive rights of women, which include contraception and abortion. Hospice illustrates the effects of a mother's desertion of her young daughter so that the mother can fulfill her dreams as an artist. The issues within the Cleage plays reveal moral dilemmas faced by the characters. These women do not hide from the moral dilemmas but are audacious enough to make tough choices knowing that their decisions will at once be beneficial in one instance and detrimental in another. The outcome of their choices determines whether or not they survive race and gender oppression.

***** References *****
* References (148)
Committee members: Magidson, David, Harris, William A., Mainster, Phoebe

School: Wayne State University

Department: Theatre

School Location: United States -- Michigan

Keyword(s): Black, Feminist, Gender, Cleage, Pearl, Race, Womanist

Source: DAI-A 71/02, Aug 2010

Source type: Dissertation

Subjects: African American Studies, Black studies, Womens studies, Theater Studies

Publication Number: AAT 3390962

ISBN: 9781109619218

Document URL: http://proquest.umi.com/pqdweb?did=1968528181&Fmt=6&clientId=17454&RQT=309&VName=PQD

ProQuest document ID: 1968528181

Teacher recertification: A historical analysis of the Illinois process
 ***** Abstract (Summary) *****
License renewal and recertification have long been standard practice in service professions. Ten years ago, a new law called for policy revision and mandated that Illinois teachers acquire continuing professional development to maintain certification. This study provides a historical perspective of the Illinois teacher recertification process, exploring its genesis and its metamorphosis. The nine stakeholders interviewed in this study represent different levels of responsibility in state education agencies, ranging from state- to local-level involvements. An online search of each of the fifty states' department of education websites yielded certification information or contact information to state certification divisions. Each state's certificate renewal requirements were secured and printed, and when not available online, were solicited through telephone contact and received by mail.

A review of literature led to the comparison of certificate renewal to that of other professional relicensure practices. The American Medical Association and the American Bar Association were researched to determine what types of continuing education are required to maintain licensure in the fields of medicine and law.

Telephone interviews were conducted with nine people, six of whom helped design and write the Illinois Certificate Renewal Manual (Illinois State Board of Education & Illinois State Teachers Certification Board, 2000). The other three interviews were conducted with representatives of those responsible for implementing and overseeing the teacher recertification process at the regional and local levels. Study participants were selected from urban, suburban, and rural areas from northern, southern, and central Illinois.

Two dominant themes emerged from the interviews. First, the initial recertification plan was time consuming. Teachers were spending considerable time with paperwork, which took time away from instructional preparation. Second, the process was labor intensive, involving layers of increased bureaucracy, reporting, and record keeping.

The research completed in this study confirms the need for change to the initial recertification process that occurred in 2004. Although these changes were viewed positively by teachers and the state agencies responsible for
monitoring the process, they lessened the connection between classroom instruction and relevant professional development activities. Implications for administrative roles in teacher recertification are noted, and recommendations for a best practice model of teacher recertification are suggested.

***** References *****
* References (48)

***** Indexing (document details) *****
Advisor: Colwell, William B., Dilley, Patrick
Committee members: Caceres, Alajandro, Green, Judith, Lewin, Elizabeth
School: Southern Illinois University at Carbondale
Department: Educational Administration
School Location: United States -- Illinois
Keyword(s): Recertification, Illinois, Professional development
Source: DAI-A 71/02, Aug 2010
Source type: Dissertation
Subjects: School administration, Education history, Teacher education
Publication Number: AAT 3390842
ISBN: 9781109613384
Document URL: http://proquest.umi.com/pqdweb?did=1967913311&Fmt=6&clientId=17454&RQT=309&VName=PQD
ProQuest document ID: 1967913311
Challenges and possibilities of emigrante epistemology: Mexican immigrants caught in the crossfire of neo-liberalism within post 9/11 United States


***** Abstract (Summary) *****

The current political, economic, and social conditions facing Mexican immigrant families within post 9/11 United States have a direct effect on their daily lives. The current climate of anti-immigrant, xenophobic, and racist discourse is perpetuated through mainstream media, political agendas, and even ordinary U.S. citizens and has a direct influence on state and federal policies. This qualitative case-study used a Critical Race Theory (CRT) framework and methodology to examine how Mexican immigrants make sense of the neo-liberal social, economic, and political policies through their lived and educational experiences. This study took place in a metropolitan urban center in the southwestern region of the United States.

The use of qualitative methods through in-depth interviews were conducted with each participant in order to gain their testimonios on how they made sense of the economic, social, and political policies through their daily lived experiences. In addition, this study attempted to look at how such lived and educational experiences were connected to transnational labor and migration within the context of neo-liberal ideology.

Finally, the formation of an emigrante epistemology was devised from Mexican immigrants testimonios and counter-stories in order to validate and privilege their experiences. Emigrante epistemology derives from Mexican immigrants transnational, bilingual, and bi-cultural identities having lived in a "third world" country near the U.S./Mexico border but is also influenced by the political, social, and economic conditions of the U.S. southwest. In this sense, emigrante epistemology is a form of counter-knowledge that is based on the acknowledgement that Mexican immigrants as a raced people employ multiple
ways of seeing, reading, interpreting, and deconstructing the political, social, and economic policies through their daily lived experiences within post 9/11 United States.

***** References *****
* References (148)

***** Indexing (document details) *****
Advisor: Martinez, Glenabah
Committee members: Blum Martinez, Rebecca, Celedon-Pattichis, Sylvia, Ortiz, Leroy, Urrieta, Luis, Jr.
School: The University of New Mexico
Department: Language, Literacy and Sociocultural Studies
School Location: United States -- New Mexico
Keyword(s): Critical race theory, Emigrante epistemology, Mexican immigrants, Neo-liberalism, Post-9/11, Mexican, Immigrants,

Source: DAI-A 71/02, Aug 2010
Source type: Dissertation
Subjects: Bilingual education, Ethnic studies, Hispanic American studies
Publication Number: AAT 3390839
ISBN: 9781109612400
Document URL: http://proquest.umi.com/pqdweb?did=1967911751&Fmt=6&clientId=17454&RQT=309&VName=PQD

70
This is a historical research study of the National Council for the Social Studies (NCSS or Council) from 1968 to 1978. The Council, established in 1921, is the premiere professional association for the social studies. Traditionally, the NCSS has served as an umbrella organization for a loosely connected set of occupational groups from various social science disciplines with an assortment of philosophical orientations toward social studies education. In order to maintain cohesiveness, the Council has tended to emphasize consensus and compromise over leadership of the social studies field.

However, there is a common conversation among longtime NCSS members that the Council led the social studies field while instituting democratic reforms in the late 1960's and early 1970's. Unfortunately, there is no comprehensive historical treatment of the NCSS during this period. In order to address this vacuum, this study made use of a historical research model. Specifically, this study utilized an array of primary sources from the Council's archival records along with interviews of NCSS leaders from this period.

This study asserts that the NCSS experienced two waves of reform during this era. There were establishment reforms instituted in the late Sixties, and, later, radical reforms prompted, in part, by the "NCSS Task Force Report." Both waves of reform included changes in leadership, publications, council governance, council development, and social issue activism. As a result of this surge of reform, the Council was modernized, democratized, and, at least
temporarily, it led the social studies field.

***** Indexing (document details) *****
Advisor: Boyle-Baise, Marilynne

Committee members: Bennett, Christine, Goodman, Jesse H., Hanson, Russell

School: Indiana University

Department: School of Education

School Location: United States -- Indiana

Keyword(s): Democratization, National Council for the Social Studies, NCSS, Professional associations, Reform, Social studies

Source: DAI-A 71/02, Aug 2010

Source type: Dissertation

Subjects: Education history, Social studies education, Curriculum development

Publication Number: AAT 3390258

ISBN: 9781109586329

Document URL: http://proquest.umi.com/pqdweb?did=1961043201&Fmt=2&clientId=17454&RQT=309&VName=PQD

ProQuest document ID: 1961043201

[/images/common/spacer.gif]
The National Aeronautics and Space Administration was established in 1958 and began operating a formal education program in 1993. The purpose of this study was to analyze the education program from 1993 - 2009 by examining strategic plan documents produced by the NASA education office and interviewing NASA education officials who served during that time period. Constant changes in education leadership at NASA resulted in changes in direction in the education program and the documents produced by each administration reflected both small and some significant changes in program direction. The result of the analysis of documents and interview data was the identification of several trends in the NASA education program. This study identified three significant trends in NASA education. First, the approach that NASA took in both its EPO efforts and in the efforts directed by the Office of Education is disjointed and seems to reflect individual preferences in education approaches designed to reach populations that are of interest to the individuals in decision-making positions rather than reflect a systematic approach designed to meet identified goals and outcomes. Second, this disjointed and person-driven approach led to a lack of consistent evaluation data available for review and planning purposes. Third, there was an ongoing assumption made by the education community that NASA education efforts were tied to larger education reports, concerns, needs, initiatives and evidence collected and presented in Science Technology Engineering and Math (STEM) education-related studies over the past twenty years. In fact, there is no evidence that the programs and projects initiated were a response to these identified needs or initiatives. That does not mean that NASA's efforts did not contribute to STEM education initiatives in the United States. This study, however, indicates that contributions to those initiatives occurred as a byproduct of the effort and not because of specific goals aligned to those initiatives.

***** References *****
* References (21)
The WPA packhorse library program and the social utility of literacy, 1883-1962
Boyd, Donald Cameron, Jr.. Proquest Dissertations And Theses 2009. Section
***** Abstract (Summary) *****
This dissertation investigates the role of the Works Progress Administration (WPA) Packhorse Library Program in the emergence of the written word in rural Eastern Kentucky during the years of the Great Depression. Specifically, this examination places packhorse libraries into the broader context of delivering and improving outreach library services as an attempt to improve literacy in rural communities. Significant economic shifts during the first decades of the twentieth-century resulted in social changes that altered the ways in which rural mountain families went about their daily lives. These changes were most obvious as subsistence farming was quickly replaced by a consumer economy and cash as a means of exchange. The need to participate in this new industrialized culture of wages and consumerism placed demands on mountain folk that eventually drove many workers into the coal mines, railroads, and textile factories. The demand for literacy increased among mountain folk as a means to escape a work system that was unprofitable and dangerous.

The Great Depression and the onset of industrialization altered the ways in which mountain folk perceived and valued literacy. By accounting for these changing perceptions and by examining the history of outreach services conducted prior to the Great Depression, a better understanding of why the packhorse librarians were readily accepted by a relatively closed and isolated culture emerges. Additionally, this dissertation sheds historical light on the role of the federal government in literacy and schooling using resources provided by state and local governments and local school boards. Moreover, this investigation argues that the success of the Packhorse Library Program serves as a historical barometer measuring the significant economic and social changes occurring in Eastern Kentucky during the early decades of the twentieth century. Thus, the Packhorse Library Program can be seen as an important example of federal involvement in education and literacy, and served as a model for the future development of library extension services on a national level.

***** References *****
* References (281)
***** Abstract (Summary) *****
This study chronicles the contentious relationship between advocates of public
schools and those promoting Catholic education in Ohio during the career of Archbishop John Purcell of Cincinnati. Using information culled from qualitative research into primary resources such as personal correspondence, published proceedings and newspaper articles of the time, this monograph reconstructs a history of philosophical and political conflict accompanying the parallel development of two burgeoning school systems. The years from 1833 to 1883 saw the development of an equilibrium between the two systems that helped to define Thomas Jefferson's concept of the "wall of separation" between church and state. Public schools did not have to share tax-generated funding with parochial schools which, in turn, were irrefutably protected from taxation themselves. Furthermore, the history of competing school systems exhibits the paradox of religious liberty in America and uncovers an evolution in the nature of opposition to Catholicism in the United States.

***** References *****
* References (142)

***** Indexing (document details) *****
Advisor: Carl, James C.
School: Cleveland State University
School Location: United States -- Ohio
Keyword(s): Parochial schools, Ohio, Catholic education, Purcell, John, Church taxation, Nativism, School funding, Cincinnati, Cleveland
Source: DAI-A 71/02, Aug 2010
Source type: Dissertation
Subjects: Religious history, Education history, Religious education, Political science
Publication Number: AAT 3382606
The purpose of this study is to explore how Alain Locke's educational experiences and sexuality influence his deployment of critical cosmopolitanism in his work as a Negro educator and cultural activist. As an interdisciplinary study, the method of investigation is a historical and intellectual biography constructed through a content analysis of Locke's writings, correspondence, and secondary sources regarding his education and cultural work. In contrast to arguments by Nathan Huggins and Henry Louis Gates Jr. that Locke was an elite integrationist, my research characterizes Locke as an educator and cultural activist whose lifework was to dismantle racial inequality.

This research is important because it addresses two key gaps in work on Alain Locke. First, the study examines cosmopolitanism as a philosophical foundation for Locke's work. As praxis, it allows us to understand much of Locke's work as critique and instruction, demonstrating the full measure of how to use lived experiences, history and education as self-problematizing and transformational tools. Second, it re-presents Alain Locke as a black queer educator and cultural activist. This study follows the trajectory of studies of African American intellectuals that examine intersections of race, gender, sexuality...
and education.

***** References *****
* References (142)

***** Indexing (document details) *****
Advisor: Johnson, Lauri
Committee members: Winte, Kari, De Veaux, Alexis
School: State University of New York at Buffalo
Department: Education, Leadership & Policy
School Location: United States -- New York
Keyword(s): Locke, Alain, Cosmopolitanism, Intellectual work, Queer
Source: DAI-A 71/02, Aug 2010
Source type: Dissertation
Subjects: African American Studies, Biographies, Black studies, GLBT Studies, Education history, Gender studies
Publication Number: AAT 3391070
ISBN: 9781109625882
Document URL: http://proquest.umi.com/pqdweb?did=1974971811&Fmt=6&clientId=17454&RQT=309&VName=PQD
ProQuest document ID: 1974971811

[/images/common/spacer.gif]
Frances Alice Kellor (1873 - 1952) is most famous for leading the Americanization movement that greeted immigrants from 1906 to 1921. The movement has been damned as coercive in the name of conformity in the historical literature. This dissertation argues that Kellor's Americanization movement promoted immigrants and immigration, Americanized long-term Americans and their institutions as much as immigrants, and joined all residents in America via participation in progressive democratic activism. Kellor's Americanization programs were as aimed at social justice as the rest of her progressive work.

Kellor was not against immigrants. Her earliest work with immigrants involved many protective measures that had already been established by immigrant community organizations. She protected immigrants from swindlers from the time they arrived to the time they left. She then started industrial protection advocacy with Lillian Wald. One of her organizations stopped legislation that would have shut down the foreign language press in America. And she constantly, and fiercely, fought against restricting immigration.

The literature fails to acknowledge how much of the Americanization movement aimed at reforming American. Her theory held that exploiting and harassing immigrants made them discontent. Thus Americanization required banks, libraries, courts, and government agencies to welcome immigrants and accommodate their needs. State laws that abused immigrants and attempts to silence them were Anti-American. Kellor nearly never complained about immigrants. As seen in her harshest work Straight America, the vast majority of her wrath targeted the prejudice of long-term Americans and their ideas of Anglo-superiority.

Kellor's Americanization efforts ultimately sought to Americanize via engaging
immigrants and long-term Americans in progressive action. Her organizational style always coordinated and encouraged pre-existing activist groups rather than replacing them. Americanization Day got many sectors of society, immigrants and long-term Americans out in the streets together. Her curriculum advocated community activism as creating an investment and feeling of ownership in America. To better understand this tactic, her curriculum recommended reading John Dewey's work. Her idea for universal civilian training also sought to instill habits of civic participation. And, her curriculum and agenda stayed inclusive throughout World War I.

Raised in poverty by a single mother, Kellor rose to the top of the progressive movement by recommending and engaging in progressive activism. Her seminal work on athletics advocated sports because they would make women active in the public sphere. Her book on domestic workers advocated a collective social network would mitigate their exploitation. Kellor's founding of the National Urban League also represented a blend of activist organizations. After leading Roosevelt's 1912 presidential campaign, Kellor - with the help of Jane Addams - established the activist wing of the Progressive Party in an attempt to run the nation on a cooperative participatory sociological basis. Her involvement in running the women's branch of Charles Evans Hughes' 1916 presidential campaign modeled these behaviors. And, Kellor ended her career by creating international cooperation via her American Arbitration Association.

Because there were some who used the term 'Americanization' to harass immigrants, Kellor distanced herself from that label after World War I. But while many harassed immigrants under that banner, this was not - as the literature suggests - the only sort of Americanization program. Most historians acknowledge Kellor as the top claimant to the title of leader of the Americanization movement. As such she coordinated a vast amount of its activities. This dissertation shows that only portraying the Americanization movement as coercive and bent on conformity misses its progressive character and Kellor's importance as a theorist and leader.

***** References *****

* References (79)

***** Indexing (document details) *****
Advisor: Zimmerman, Jonathan
Committee members: Wechsler, Harold, Fraser, James
School: New York University
Department: Humanities and Social Sciences in the Professions
School Location: United States -- New York
Keyword(s): Americanization, Culturism, Culturist, Immigration, Kellor, Frances, Democracy
Source: DAI-A 71/02, Aug 2010
Source type: Dissertation
Subjects: Biographies, Education history, Social studies education
Publication Number: AAT 3390447
ISBN: 9781109595468
Document URL: http://proquest.umi.com/pqdweb?did=1963553841&Fmt=6&clientId=17454&RQT=309&ampName=PQD
ProQuest document ID: 1963553841

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Document 39 of 50
Problems in the recruitment of English teachers from the United States by the Department of Education of Puerto Rico: 1900--1910
Rodriguez Sanfiorenzo, David. Proquest Dissertations And Theses 2010. Section 0281, Part 0520 180 pages; [Ph.D. dissertation].United States -
The Department of Education of Puerto Rico throughout the first decade of its existence lacked the financial resources to be able to give a competitive salary to its American English teachers. This created a situation where an applicant for that position would find that they would be underpaid, overworked, and have to go to a strange new place that they did not know if they chose to accept it. Under such a situation the position of English teacher in Puerto Rico would be very unattractive to applicants especially since many of the teachers who the Department was recruiting came from the States that paid their teachers the best. This difficulty caused them to be unable to recruit teachers of the quality that they wanted which caused problems in the teaching of the new language.

The Department undertook a variety of strategies to attempt to overcome these deficiencies. Primary among these was creating a Circular of Information which would provide information about the island and the position to potential candidates. This information would be manipulated by the Department to its benefit. Once they convinced the teacher to come, however, the real problems would begin as they would be unable to keep him or her for more than two years on average due to better paying positions back home.

The ultimate fault for this problem falls on the lap of the United States Congress. Year after year the Department stated this problem to Congress and there were never any actions. Congress knew full well what was happening and the importance that the teaching of English held for purposes of Americanization but they never acted. In the end, saving the money they would have had to spend to bring more and better English teachers from the United States was a bigger priority for Congress than teaching the Puerto Ricans that language.

References

References (63)
Hollywood and history: A qualitative study of the impact of film on high school students' historical understanding

***** Abstract (Summary) *****
This case study focuses on the impact of historical film on 20 high school
students using document surveys, group, and personal interviews. The study examined the impact that two films had on students' historical understanding, the students' awareness of this impact, and their use of the tools of historical inquiry.

The results indicated film does impact students' historical understanding. The participants demonstrated this historical understanding through their comprehension of cause and effect relationships, chronology, historical significance, multiple viewpoints, displaying historical empathy, and the ability to evaluate the accuracy and credibility of sources. However, the students' responses illustrated they did not use the tools of historical inquiry when viewing these films.

The students also demonstrated a considerable lack of cognition of their own learning and the educational purpose they saw for those films. Their responses presented a gap between what they learned from these films, their perception of what they learned, and how historical films could be used in the classroom. This study illustrated the most important part of this discussion is that teachers need to teach their students the tools of historical inquiry.

This research study is a compilation of my previous classroom experience, my interest in how students learn history and how they make meaning of the past, and my interest in the power of historical film. What these students say can affect not only the way educators look at the use of historical film in the classroom but also how students learn from film.

***** References *****
* References (85)

***** Indexing (document details) *****
Advisor: Adler, Susan A.
School: University of Missouri – Kansas City
School Location: United States -- Missouri
Keyword(s): History, Film, High school, Historical understanding,
A genre of defense: Hybridity in nineteenth-century women's defenses of women's preaching


**** Abstract (Summary) ****
This dissertation explores how nineteenth-century Protestant women negotiated genre in order to manage more effectively the controversial rhetorical project of defending women's right to preach. After providing a comprehensive overview of the debate of women's preaching in America, this project presents a genre study of a subset of these defenses: those women who do not adhere strictly to their "home" genres, but rather demonstrate a range of generic blending and manipulation in their defenses of women's preaching. This study further reads religion as an integral identity category that was the seat for other activist
rhetorics; by extension, then, women's defenses of women's preaching is an important site of activism and rhetorical discourse. Foote, Willard, and Woosley are rhetoricians and theologians; the hybrid form of their books provides them with a textual space for the intersections of their rhetoric and theology. This study examines three books within the tradition of defenses of women's preaching--Julia Foote's A Brand Plucked from the Fire (1879), Frances Willard's Woman in the Pulpit (1888), and Louisa Woosley's Shall Woman Preach? (1891)--as representative of the journey a genre takes from early adaptation to solidification, what Carolyn Miller calls "typified rhetorical action" (151) and as the containers for an egalitarian theology. Foote adapts the genre of spiritual autobiography to include the oral and textual discourses of letters, sermons, and hymn in order to present her holiness theology. Willard experiments with the epistolary genre in order to present her Social Gospel theology. Woosley includes all of the genres of defenses of women's preaching: sermon, spiritual autobiography, editorial letter, and speech; she also appropriates Masonic rhetoric in order to merge the defense of women's preaching with another kind of defense prevalent at the time: the scriptural defense of women. Significantly, each woman resolves "separate spheres" ideology by suggesting a new religious sphere where men and women participate equally: Foote's sphere is the sphere of holiness; Willard's is her reconceptualized Kingdom of God; and Woosley's is a world of action, where men and women, after ritualized initiation, are responsible for building the temple of God.

***** Indexing (document details) *****
Advisor: Donawerth, Jane
Committee members: Fahnestock, Jeanne, Logan, Shirley, Ryan, Leigh, Moses, Claire
School: University of Maryland, College Park
Department: English Language and Literature
School Location: United States -- Maryland
Specters of the woman author: The haunted fictions of Anglo-American, Mexican-American, and Mexican women


***** Abstract (Summary) *****
This comparative analysis of the haunted short stories written by the New Yorker Edith Wharton in the first few decades of the twentieth century, the Tejana Jovita González in the 1920s and 1930s, and the Mexican Amparo Dávila in the late 1950s and early 1960s traces the spectral subversions of nationalist and classed gender identity being published by the first women to be taken
seriously in dominant literary circles in the Northeastern U.S., the Borderlands, and Mexico. Edith Wharton's ghost stories in the tradition of the Anglo-American Gothic, Jovita González' haunted Borderlands folklore, and Amparo Dávila's stories in the style of the Latin American Fantastic all simultaneously reify and question dominant cultural narratives through fear. The specters haunting the protagonists of their stories created new spaces for these women authors to protest the gendered imagination within the dominant literary circles that arbitrated the circulation of fictional narratives in their cultures. Wharton, González, and Dávila were each able to find recognition in these circles due to their adoption of established literary traditions, yet she manipulated the inherent ambiguity of these haunted genres to also impart her own artistic innovations and subversive gender messages. After discussing the importance of mentorship by an established male author and the adoption of a tone of anthropological distancing to the professional emergence of each of these female intellectuals, the study turns to an analysis of the similar themes addressed in the stories themselves. The feminist subtexts of these haunted short stories include sympathetic portrayals of women's expressions of desires for autonomy, allusions to domestic violence, and veiled depictions of female sexuality. The protagonists who dare to protest gender regulations in these ways are inevitably punished by social ostracism, madness, and death.

***** References *****
* References (97)

***** Indexing (document details) *****
Advisor: Poot-Herrera, Sara

Committee members: Waid, Candace, Hernandez, Ellie, LeMenager, Stephanie

School: University of California, Santa Barbara

Department: Comparative Literature

School Location: United States -- California

Keyword(s): Davila, Amparo, Wharton, Edith, Fantastic, Ghosts, Gonzalez,
The clash of languages: Translation, literature, and the nation-state

***** Abstract (Summary) *****
Foregrounding the presence of linguistic difference in our age of globalization and mass migration, The Clash of Languages explores the intersection of three territorial entities: nation-states, jurisdictions, and language zones. At the edges of these spaces, translation emerges as a technology of government regulating not only the transfer of meaning, but also the movement of people across borders. Less a means of bridging difference, state-sponsored translation is shown to produce difference in order to identify and
subsequently either discipline or deport it. The case studies focus on traditions of linguistic nationalism in the U.S.-American and the German-language contexts; conventionally conceptualized as opposing models, they are in many ways converging. Each of the three chapters reads a specific, nationally significant literary genre in conjunction with relevant legal texts codifying the status of ethnic and language minorities within the respective nation-state. The first chapter explores a U.S. Supreme Court opinion that rules bilingualism logically impossible for U.S. citizens, and compares it to contemporary immigrant narratives that question that genre's time-honored goal of assimilation into the English language. In the second chapter, the recent restructuring of German immigration law is analyzed, and its emphasis on (acquired) linguistic identity is related to the Bildungsroman tradition, which is transforming in order to accommodate the wave of immigration that has now also reached Central Europe. The third chapter turns to Austria, and establishes a close connection between the multilingual Habsburg legacy, the State Treaty of 1955, and the popular Heimatroman genre. The Heimatroman emerges somewhat surprisingly as a form ideally suited to undermine the nation-state's monolingual injunction, which is becoming untenable in the face of large-scale displacements of people and their languages. The Clash of Languages thus posits linguistic difference and translational acts as constitutive of both the nation-state, which exhibits increasingly exclusionary tendencies, and its national literature, where an inclusionary aesthetics is becoming apparent.

***** References *****
* References (131)

***** Indexing (document details) *****
Advisor: Komar, Kathleen L.
School: University of California, Los Angeles
School Location: United States -- California
Keyword(s): Heimatroman, Bildungsroman, Immigration, Multilingualism, Translation, Nation-state
Source: DAI-A 71/02, Aug 2010
Local performances, global stages: Postcolonial and indigenous drama and performance in glocal circuits


***** Abstract (Summary) *****

The dissertation investigates drama and performance produced in four regions: Ireland, Nigeria, Native North America, and Korea. I identify a paradigm shift in postcolonial and Indigenous artists' navigation of shifting historical contexts. Roughly speaking, in the 1960s and early 70s, quite a few postcolonial artists appropriated or evoked dominant global (Western) themes/theatre conventions, the most important of which for this study is the genre of absurdist theatre, to address local political concerns. During and after the 1970s, however, as each of these cultures gained distance from its colonial trauma, and experienced increasing cultural self-apprehension, writers and performers re-centered their own local heritages and histories within highly
syncretic contemporary artistic frames. Unlike the previous scholarship that tends to focus exclusively on works produced during the later phase, I trace and engage this mode of transition within each region and during individual artists' careers, examining a range of texts (including plays, productions, a radio play broadcast, and archival performance footage), and argue for more spatio-temporally and politically sensitive understandings of cultural syncretism. Analyzing works by such artists as Ola Rotimi (Nigerian), Taesuk Oh (Korean), Marina Carr (Irish), and Monique Mojica (American Indian), this study challenges orthodox postcolonial scholarship that is organized by limited geographical areas, by a vertical relationship between colonizers and the colonized, and by an exclusive focus on European languages. This interdisciplinary, cross-cultural, and bilingual project situates postcolonial and Indigenous dramatic and performance texts in their multiple historical and cultural contexts, and it develops new methodologies for dramatic interpretation through a lateral emphasis on colonized-to-colonized connections.

***** Indexing (document details) *****

Advisor: Erickson, Jon, Allen, Chadwick
School: The Ohio State University
Department: English
School Location: United States -- Ohio
Keyword(s): Postcolonial, Indigenous, Drama, Performance, Ireland, Nigeria, Korea
Source: DAI-A 71/02, Aug 2010
Source type: Dissertation
Subjects: Comparative literature, Asian literature, British and Irish literature, Native American studies
This study analyzes the role of place and its cultural significance in the fiction of eight contemporary Indigenous women writers from the United States, Canada, Australia, and New Zealand, four former colonies of the British Empire. I argue that places are social and cultural constructions that regenerate themselves as a result of their inhabitants' active participation. At the same time, the inhabitants' experiences in specific places aid them in renewing their relationships with their tribal and national histories and cultures. Places show that Indigenous people can survive in a postcolonial world, heal, regain homes and rituals, and subsequently build new homes and create new traditions. Responding to postcolonial scholarship, which focuses on the violence of colonialism and on Indigenous people's loss of land and family members, I have found a different approach to place which deals with such losses. I suggest that even the most recent definitions of place can be revised and expanded so that they include an internalized and creative component, one which is shaped by people's imaginations and memories and also by their experiences of places. The Indigenous writers I examine show that places are
not only concrete locations but also internalized processes that result from individuals' mental interpretations. This new way of thinking about place is relevant to many Indigenous people who lost their land and their family members because it implies an approach to place that involves going beyond one's physical presence in a particular location.

***** References *****
* References (150)

***** Indexing (document details) *****
Advisor:            Walkiewicz, Edward P.
Committee members: Leavell, Linda C., Smith, Lindsey C., Recker, Doren A.
School:            Oklahoma State University
Department:        English
School Location:   United States -- Oklahoma
Keyword(s):        Contemporary literature, Indigenous, Place, Postcolonial, Women's fiction, Indigenous fiction, Women writers, United States, Canada, Australia, New Zealand
Source:            DAI-A 71/02, Aug 2010
Source type:       Dissertation
Subjects:          Modern literature, Canadian literature, Literature of Oceania, Womens studies, American literature, Native American studies
Publication Number: AAT 3390905
ISBN:              9781109617948
In nineteenth century America, wilderness was a constructive fiction and an imposing material fact, and it was intimately connected with emergent technologies of image production. The development of photography and other methods of reproducing standardized images significantly altered the ways wild spaces were understood, valued and used. Framed, repeatable images of idealized landscapes like the Yosemite Valley taken by Eadward Muybridge and Carleton Watkins helped value them as sublime, iconic spaces of escape and regeneration removed from an increasingly urbanized and industrialized world. Technologies of mechanical reproduction and wilderness heroes such as John Muir widely distributed images like these, and this created the possibility of preservation by turning the landscape into an aesthetic commodity valuing the perfect view. At the same time, photographs of the arid West by Timothy O'Sullivan and other photographers of the geological surveys were mapping wild spaces as sites of utility and potential productivity since they lacked aesthetic value. As these images were circulating different ways of valuing the wild, the mythologized frontier of the West was reaching its geographical limits. The heroes of wilderness conquest, among them Buffalo Bill and Theodore Roosevelt, were becoming visual icons in their own right. Their images conferred narrative value on the sites of their exploits that occasionally allowed for conservation as places to reenact the national myth.
While the frontier extended in North America, image-making technologies and the impetus of development shifted south into the American tropics. Instead of offering pieces of sublimity, images of the tropics showed a chaotic landscape in need of transformation and utilitarian development, and many of the heroes of Western preservation ventured into the jungle with new and different visions. At the same time that pieces of landscape in the American West were being saved for their cultural and aesthetic value, the wilderness of Central and South America was emerging as a new frontier of commodity extraction and movement, including the construction of the Panama Canal. An emphasis on visual pleasure as a primary value of wilderness allowed pieces of the wild to be set aside from development, but it more often justified global environmental conquest in support of a national epic of domination. The circulation of icons of wilderness, both as landscapes and heroes, constructed the spaces of the Americas.

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* References (158)

***** Indexing (document details) *****
Advisor: Sterrenburg, Lee
Committee members: Elmer, Jonathan, Gutjahr, Paul, Naremore, James
School: Indiana University
Department: English
School Location: United States -- Indiana
Keyword(s): Jungle, Photography, Travel, Wilderness, Landscapes, Tropics
Source: DAI-A 71/02, Aug 2010
Source type: Dissertation
Subjects: American history, American literature
"Something sweetly personal and sweetly social": Modernism, metadrama, and the avant garde in the plays of the Provincetown Players


***** Abstract (Summary) *****

The argument of this study is that the experimental productions of the original Provincetown Players (1915-22) should be viewed not simply as modern, but as a mixture of modernist and avant-garde theatre. The Players' early comic spoofs critiqued the modernist zeal for nouveau social and cultural topics of their era, such as free love, psychoanalysis, and post-impressionist art, and were the first American plays to explore the personal as political. Hutchins Hapgood, a founding Provincetown Player, described these dramas as containing at once "something sweetly personal and sweetly social" (Victorian 394). Often employing metatheatrical techniques in their critique of modern institutions, Provincetown productions, I argue, echoed two key attributes of avant-garde theory: The self-critique of modernism's social role recalls Peter Bürger's description of avant-garde movements developing out of a fear of" art's lack of social impact" in aestheticism and entering a "stage of self-criticism" (Bürger 22). Additionally, by integrating performance into the life of their community, the Players' echo Bürger's theory that the avant-garde attempts to reintegrate autonomous art into the "praxis of everyday life" (22).
Discussed in this study are plays created during the summers of 1915 and 1916, including Neith Boyce's Constancy (1915), Susan Glaspell and George Cram Cook's Suppressed Desires (1915), John Reed's The Eternal Quadrangle (1916), Wilbur Daniel Steele's Not Smart (1916), and Louise Bryant's The Game (1916). Also considered is Floyd Dell's Liberal Club satire St. George in Greenwich (1913). A second group of expressionistic plays analyzed in this study include verse plays by poet, editor, and troubadour Alfred Kreymborg, such as Lima Beans (1916), Jack's House (1918), and Vote the New Moon (1920) and Djuna Barnes's exploration of Nietzsche in Three From the Earth (1919). A third section of the study is a group of full-length plays by Susan Glaspell, George Cram Cook, and Eugene O'Neill: Glaspell's The Verge (1921) and Inheritors (1921); Cook's The Athenian Women (1918); and O'Neill's Before Breakfast (1916), produced by the Provincetown Players, and Bread and Butter (written 1913-14) and Now I Ask You (written 1916), both unproduced.

***** Indexing (document details) *****
Advisor: Bryer, Jackson R.
Committee members: Richardson, Brian, Mallios, Peter, Walter, Christina, Nathans, Heather
School: University of Maryland, College Park
Department: English Language and Literature
School Location: United States -- Maryland
Keyword(s): Barnes, Djuna, Glaspell, Susan, Kreymborg, Alfred, O'Neill, Eugene, Provincetown, Modernism, Metadrama, Plays, Provincetown Players, Avant-garde
Source: DAI-A 71/02, Aug 2010
Source type: Dissertation
Loving blackness: The neo-slave narrative and contemporary revisions of blackness

***** Abstract (Summary) *****
Slavery's legacy haunts present-day America, and its enduring trauma is reflected in the writing of "neo-slave narratives," or contemporary novels about slavery. Although neo-slave narratives have received scholarly attention for their use of slave history as a tool for engaging with current sociopolitical concerns, critics have not yet examined the importance of romantic love in this project as a healing strategy for the pathology of enslavement. This project contends that neo-slave narratives attempt to repair the trauma of slavery through romantic love, seeking to undo slavery's destruction of black families, marriages, and other unions. While undertaking this intervention, neo-slave narratives risk inscribing traditional gender roles, affirming heterosexuality, and promoting a homogamous vision for black families, communities, and relationships. My central conclusion is that there remains a need for continued scrutiny of the neo-slave narrative's investment
in conventional romantic paradigms. I examine Toni Morrison's Beloved and
Charles Johnson's Oxherding Tale and Middle Passage as examples of this
phenomenon before turning my attention to three "anomalous" texts that
represent interracial and queer taboos: Octavia Butler's Kindred, Sherley Anne
Williams' Dessa Rose, and Ann Allen Shockley's short story "The Mistress and
the Slave Girl." The historical basis for my research is split into an analysis
of rhetoric surrounding the black family in two periods, the nineteenth century
and the post-civil rights era. Methodologically, this project utilizes trauma
theory, cultural rhetoric on love, and critical race studies with attention to
gender, sexuality, and interracial issues in its review of archived and
recently published documents.

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***** Indexing (document details) *****
Advisor: Waid, Candace
Committee members: Foster, Guy Mark, JanMohamed, Abdul, Scott, Darieck
School: University of California, Santa Barbara
Department: English
School Location: United States -- California
Keyword(s): African-American literature, Johnson, Charles, Neo-slave
narratives, Butler, Octavia E., Williams, Sherley Anne,
Morrison, Toni
Source: DAI-A 71/02, Aug 2010
Source type: Dissertation
Subjects: African American Studies, Black studies, American literature
Publication AAT 3390745
Immanent nature: Environment, women, and sacrifice in the nature writing of Nathaniel Hawthorne, Catharine Maria Sedgwick, and Sarah Orne Jewett


***** Abstract (Summary) *****
There remains in Hawthorne criticism today, despite critical rediscovery of his texts in terms of the public sphere, an echo of denunciation that he did not do the cultural work that his contemporaries did, that he "distrusted" and "punished" women, and that his work is irrelevant to today's young readers. He has been largely neglected, as well, by contemporary environmental critics who have found nature in his texts to be insufficiently mimetic. This ecocritical reading of Hawthorne in conjunction with that of Catharine Maria Sedgwick and Sarah Orne Jewett resolves these critical problems in that he is established as a nature writer, narratively rendering nature observation (sketches) and an environmental agenda (tales and novels) of expiation for maternal wilderness penetration. The all-important work of Hawthorne might then be called ecological, making him highly relevant in today's world. He is relevant in terms of women, as well, as nature unfolds in gendered terms in his works, and he, along with Sedgwick, positions the human female at scenes of primal violence at the heart of New England colonization, which set in motion the devastation of the American wilderness. Hawthorne's female is a corrective presence to which males remain blind. Jewett envisions a post-white-masculine-
hegemonic world of female ascendancy, based on female symbiosis with nature, the fruition of Hawthorne and Sedgwick's preferencing of the female.

Environmental criticism examines the human-nature relationships and ecological subtexts in literary texts and encompasses a critique of American culture, a gendered understanding of the landscape, an application of geographical discussion of place and of concepts from ecology and conservation biology. It employs a multi-disciplinary perspective and calls for the addition of "worldnature" or "environmentality" to the categories of cultural criticism. This ecocritical approach combines the historical philosophical, deconstructive, and psychoanalytic perspective of Patoëka, Lacan, Derrida, and Staten with ecofeminism, integrating matters of geology, ecology, art, nature writing, and quantum mechanical physics.

***** References *****
* References (125)

***** Indexing (document details) *****
Advisor: O'Hara, Daniel, Henry, Katherine
Committee members: Kaufmann, Michael, Flanagan, Edward
School: Temple University
Department: English
School Location: United States -- Pennsylvania
Keyword(s): Ecocriticism, Environment, Nature writing, Nineteenth century, Sacrifice, Women, Hawthorne, Nathaniel, Sedgwick, Catharine Maria, Jewett, Sarah Orne
Source: DAI-A 71/02, Aug 2010
Source type: Dissertation
Subjects: Romance literature, American literature

***** Abstract (Summary) *****
This dissertation argues that authors use the specific aspects of the short story genre to enact formal and social innovations. As short story theory has developed, the problem of definition has continued to pervade it, creating what Susan Lohafer calls an "aristocracy of genres" wherein the novel reigns supreme. However, as Wai Chee Dimmock notes, genres only exist in the "plural." To move away from this aristocracy but retain the usefulness of a comparative study, I ask what the short form can do. My dissertation examines the ways in which authors treat the formal features of the short story to manipulate reader expectations and narrative progression, and I draw on novelistic examples which highlight generic differences. The short form has historically been guided by a sense of formal rigidity, exemplified by writers like O. Henry, who enjoyed mass popularity for formulaic plotlines and trick endings. Aspects such as episodic storylines, constricted settings, and stereotyped characterization have come to define the form, even as scholars often view these formal features as liabilities. However, other authors writing at the same time as O. Henry
undermined the expectation of formulaic or episodic elements; they incorporated ambiguity and modernist narrative styles or tested the limits of the constriction that characterized the short form. In this project, I turn to American authors, Henry James, Edith Wharton and Kate Chopin, all of whom enacted formal manipulations of the novel and the short story at the turn of the twentieth century. James' "The Beast in the Jungle" (1903), Wharton's "The Muse's Tragedy" (1899), and Chopin's "At the 'Cadian Ball" (1892) and its sequel "The Storm" (1898) all retain the constricted focus of a single marriage plot, but each author uses it to craft a multiplicity of progressions, endings, or identities. James experiments with how a refusal of action can become the only action in the tale; Wharton uses multiple, unreliable narrations to simultaneously create a sense of bounded-ness and to defy narrative closure; and Chopin manipulates the expectations of a sequel by undoing the work of the preceding story and concluding ambiguously. Examining these authors' use of the short story not only reveals how the genre can be used for itself, but also exemplifies its malleability.

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***** Indexing (document details) *****
Advisor: Michael, John
School: University of Rochester
School Location: United States -- New York
Keyword(s): Short story, Chopin, Kate, James, Henry, Wharton, Edith, Twentieth century, Nineteenth century
Source: DAI-A 71/02, Aug 2010
Source type: Dissertation
Subjects: Modern literature, American literature
Publication AAT 3395345
Girl avengers: Revising feminist approaches to sexuality, violence, and power in representation

Sisters in crime: Black femininity, law, and literature in American culture

Hawthorne's transcendental turn

"Ain't no such thing as a Communist baseball team": Corporate critiques in the safe space of recent baseball literature

The queer values of neoliberalism: Sexuality, race and U.S. cultural politics
Sands, Travis J..  Proquest Dissertations And Theses 2009.  Section
Public negotiation: Magazine culture and female authorship, 1900-1930

The least of these: American Evangelical parachurch missions to the poor, 1947--2005

Ghanaian immigrant children in the Bronx: A case study in acculturation

Windy City, Holy Land: Willa Saunders Jones and Black sacred music and drama

The Black Campus Movement: An Afrocentric narrative history of the struggle to diversify higher education, 1965--1972
Spectra of singularity: Episodes of improvisational lyricism from hiphop to pragmatism

To the heart of Europe: Americanism, the Salzburg Seminar, and cultural diplomacy

Queer melodramatics: The feeling body and the American democratic imagination

Transnational migration and national memory: How German rocket engineers became Americans in Huntsville, Alabama

In labor her best teacher: Nineteenth-century women's work as a Transcendentalist Bildungsroman
Say hello to my little friend: De Palma's "Scarface", cinema spectatorship, and the hip hop gangsta as urban superhero

From FSA to EPA: Project documerica, the dustbowl legacy, and the quest to photograph 1970s America

What is a black man without his paranoia?: Clinical depression and the politics of African American anxieties toward emotional vulnerability

Senecas and their neighbors: An ethnographic and historical portrait

Suspended subjects: The politics of anger in Asian American literature

Forgotten first lady: The life, rise, and success of Dorothy Shaver, president of Lord & Taylor department store, and America's "first lady of retailing"
Braun, Sandra Lee. Proquest Dissertations And Theses 2009. Section
Railroads and economies of scale and scope in U.S. manufacturing industries: 1850--1880. Chandler revisited

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Generation X and the invention of a third feminist wave

Soldiers and stereotypes: Mountaineers, cultural identity, and World War II
Shaping affluent societies: Divergent paths to mass consumer society in West Germany and the United States during the postwar boom era

Horace N. Allen: Expansionism and missions in Korea and Hawaii

Histories of unequal measure: Euro-American encounters with Hawaiian governance and law, 1793-1827

Religious scruples and the politics of anticommunism in Oklahoma, 1917--1951

Reinventing the body politic: Women, consumer culture, and civic identity from Suffrage to the New Deal

Meatless days and sleepless nights: Food, agriculture, and environment in World War I America

Serving two masters: Methodism and the negotiation of masculinity in the Antebellum South

From warrior to soldier: New England Indians in the colonial military, 1675-1763

The fruits of citizenship: African Americans, military service, and the cause of Cuba libre, 1868--1920

Laws of honour: The laws and customs of Anglo-American whaling, 1780-1880

Lawyers for Reagan the conservative litigation movement and American government, 1971-87
On the wings of the revolution: Transnational politics and the making of Mexican American identities

'Our girls can match 'em every time': The political activities of African American women in Philadelphia, 1912--1941

"America was promises": The ideology of equal opportunity, 1877--1905

'The deed of gift': Borderland encounters, landscape change, and the 'many deeds of war' in the Hudson-Champlain Corridor, 1690-1791

Sailing for Spanish America: The Atlantic geopolitics of foreign privateering from the United States in the early republic

British influences on the American and Canadian West: Capital, cattle, and clubs, 1870-1910

Second-wave feminism in the American South, 1965--1980


Keeping their places: Emulation, simplicity, and class distinction in the domestic imagination 1877-1925

"I suppose you think strange the murder of women and children": The American culture of collective violence, 1652 - 1930

"Liberty's great auxiliary": Music and the American Civil War
Connecting a nation, dividing a city: How railroads shaped the public spaces and social understanding of Chicago

An American bouillabaisse: The ecology, politics and economics of fishing around New York City, 1870-present

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Girl avengers: Revising feminist approaches to sexuality, violence, and power in representation

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Sisters in crime: Black femininity, law, and literature in American culture

Document URL: http://proquest.umi.com/pqdweb?did=1971758521&Fmt=2&clientId=17454&RQT=309&VName=PQD

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Hawthorne's transcendental turn

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"Ain't no such thing as a Communist baseball team": Corporate critiques in the safe space of recent baseball literature

Document URL: http://proquest.umi.com/pqdweb?did=1959390261&Fmt=6&clientId=17454&RQT=309&VName=PQD

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The queer values of neoliberalism: Sexuality, race and U.S. cultural politics

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Public negotiation: Magazine culture and female authorship, 1900-1930

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Document 7 of 50
The least of these: American Evangelical parachurch missions to the poor, 1947--2005

Document URL: http://proquest.umi.com/pqdweb?did=1967082471&Fmt=6&clientId=17454&RQT=309&VName=PQD

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Ghanaian immigrant children in the Bronx: A case study in acculturation

Document URL: http://proquest.umi.com/pqdweb?did=2040536831&Fmt=6&clientId=17454&RQT=309&VName=PQD

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Windy City, Holy Land: Willa Saunders Jones and Black sacred music and drama

Document URL: http://proquest.umi.com/pqdweb?did=1971599031&Fmt=6&clientId=17454&RQT=309&VName=PQD

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The Black Campus Movement: An Afrocentric narrative history of the struggle to diversify higher education, 1965--1972

Document URL: http://proquest.umi.com/pqdweb?did=1965402581&Fmt=6&clientId=17454&RQT=309&VName=PQD

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Spectra of singularity: Episodes of improvisational lyricism from hiphop to pragmatism

Document URL: http://proquest.umi.com/pqdweb?did=1994503891&Fmt=6&clientId=17454&RQT=309&VName=PQD

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To the heart of Europe: Americanism, the Salzburg Seminar, and cultural
diplomacy

Document URL: http://proquest.umi.com/ pqdweb?did=1975300891&Fmt=6&clientId=17454&RQT=309&VName=PQD

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Queer melodramatics: The feeling body and the American democratic imagination

Document URL: http://proquest.umi.com/ pqdweb?did=1974753351&Fmt=6&clientId=17454&RQT=309&VName=PQD

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Document 14 of 50
Transnational migration and national memory: How German rocket engineers became Americans in Huntsville, Alabama

Document URL: http://proquest.umi.com/ pqdweb?did=1968575601&Fmt=6&clientId=17454&RQT=309&VName=PQD

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In labor her best teacher: Nineteenth-century women's work as a
Transcendentalist Bildungsroman

Document URL: http://proquest.umi.com/pqdweb?did=1974971721&Fmt=6&clientId=17454&RQT=309&VName=PQD

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Document 16 of 50
Say hello to my little friend: De Palma's "Scarface", cinema spectatorship, and the hip hop gangsta as urban superhero

Document URL: http://proquest.umi.com/pqdweb?did=1960365651&Fmt=6&clientId=17454&RQT=309&VName=PQD

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Document 17 of 50
From FSA to EPA: Project documerica, the dustbowl legacy, and the quest to photograph 1970s America

Document URL: http://proquest.umi.com/pqdweb?did=1961192341&Fmt=6&clientId=17454&RQT=309&VName=PQD

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Document 18 of 50
What is a black man without his paranoia?: Clinical depression and the politics of African American anxieties toward emotional vulnerability

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Senecas and their neighbors: An ethnographic and historical portrait

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Suspended subjects: The politics of anger in Asian American literature

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Forgotten first lady: The life, rise, and success of Dorothy Shaver, president of Lord & Taylor department store, and America's "first lady of retailing"

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Railroads and economies of scale and scope in U.S. manufacturing industries: 1850--1880. Chandler revisited

Document URL: http://proquest.umi.com/pqdweb?did=1968528161&Fmt=6&clientId=17454&RQT=309&VName=PQD

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Constructing value: Women, scrapbooking, and the framing of daily experience

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Generation X and the invention of a third feminist wave


Document URL: http://proquest.umi.com/
pqdweb?did=1961134321&Fmt=6&clientId=17454&RQT=309&VName=PQD

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Soldiers and stereotypes: Mountaineers, cultural identity, and World War II


Document URL: http://proquest.umi.com/
pqdweb?did=1972887061&Fmt=6&clientId=17454&RQT=309&VName=PQD

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Shaping affluent societies: Divergent paths to mass consumer society in West
Germany and the United States during the postwar boom era

Document URL: http://proquest.umi.com/ pqdweb?did=1965395521&Fmt=6&clientId=17454&RQT=309&VName=PQD

Horace N. Allen: Expansionism and missions in Korea and Hawaii

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Histories of unequal measure: Euro-American encounters with Hawaiian governance and law, 1793-1827

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Oklahoma State University; 2009. Publication Number: AAT 3390899.

Document URL: http://proquest.umi.com/pqdweb?did=1968482661&Fmt=6&clientId=17454&RQT=309&VName=PQD

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Reinventing the body politic: Women, consumer culture, and civic identity from Suffrage to the New Deal

Document URL: http://proquest.umi.com/pqdweb?did=1957301311&Fmt=6&clientId=17454&RQT=309&VName=PQD

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Meatless days and sleepless nights: Food, agriculture, and environment in World War I America

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Serving two masters: Methodism and the negotiation of masculinity in the Antebellum South

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From warrior to soldier: New England Indians in the colonial military, 1675--1763

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The fruits of citizenship: African Americans, military service, and the cause of Cuba libre, 1868--1920

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Laws of honour: The laws and customs of Anglo-American whaling, 1780-1880
Deal, Robert C.. Proquest Dissertations And Theses 2010. Section 0225, Part

Document URL: http://proquest.umi.com/pqdweb?did=1965394641&Fmt=6&clientId=17454&RQT=309&VName=PQD

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Lawyers for Reagan the conservative litigation movement and American government, 1971-87

Document URL: http://proquest.umi.com/pqdweb?did=1963872931&Fmt=6&clientId=17454&RQT=309&VName=PQD

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On the wings of the revolution: Transnational politics and the making of Mexican American identities

Document URL: http://proquest.umi.com/pqdweb?did=1996689661&Fmt=6&clientId=17454&RQT=309&VName=PQD

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'Our girls can match 'em every time': The political activities of African American women in Philadelphia, 1912--1941

Document URL: http://proquest.umi.com/pqdweb?did=1965394631&Fmt=6&clientId=17454&RQT=309&VName=PQD

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Document 40 of 50
"America was promises": The ideology of equal opportunity, 1877--1905

Document URL: http://proquest.umi.com/pqdweb?did=1974691081&Fmt=6&clientId=17454&RQT=309&VName=PQD

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Document 41 of 50
'The deed of gift': Borderland encounters, landscape change, and the 'many deeds of war' in the Hudson-Champlain Corridor, 1690-1791

Document URL: http://proquest.umi.com/pqdweb?did=1959050011&Fmt=6&clientId=17454&RQT=309&VName=PQD

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Sailing for Spanish America: The Atlantic geopolitics of foreign privateering from the United States in the early republic

Sailing for Spanish America: The Atlantic geopolitics of foreign privateering from the United States in the early republic

Document URL: http://proquest.umi.com/pqdweb?did=1974753381&Fmt=6&clientId=17454&RQT=309&VName=PQD

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British influences on the American and Canadian West: Capital, cattle, and clubs, 1870-1910

Document URL: http://proquest.umi.com/pqdweb?did=1971423201&Fmt=6&clientId=17454&RQT=309&VName=PQD

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Second-wave feminism in the American South, 1965--1980

Document URL: http://proquest.umi.com/pqdweb?did=1974729761&Fmt=6&clientId=17454&RQT=309&VName=PQD

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Meanings of maternity and medicine for Japanese and Filipino women on Hawai'i's sugar plantations, 1919-1946: Culture, economics, and generation
Connecting a nation, dividing a city: How railroads shaped the public spaces and social understanding of Chicago


Document URL: http://proquest.umi.com/pqdweb?did=1974028951&Fmt=6&clientId=17454&RQT=309&VName=PQD

***** References *****

* References (127)

An American bouillabaisse: The ecology, politics and economics of fishing around New York City, 1870-present


Documents

With a suspicious mind and a good light: The history of cervical cancer screening in the United States, 1920--1980

"A struggle in the arena of ideas": Black independent schools and the quest for nationhood, 1966--1986

Stages of modernity: The Federal Theatre Project and the new American welfare state

Placing civilization: Progressive colonialism in health & education from America to the Philippines, 1899--1920

"They're bringing home Japanese wives": Japanese war brides in the postwar era

The southern exodus to Mexico: Migration across the borderlands after the U.S. Civil War

"Dear little living arguments": Orphans and other poor children, their
families and orphanages, Baltimore and Liverpool, 1840--1910

The needs of a lifetime: The search for security, 1865--1914

The politics of racial integration in the Seattle Public Schools: Discourse, policy, and political change, 1954-1991

Speaking the peace: Language, world politics and the League of Nations, 1918-1935


Arguing security: Rhetoric, media environment, and threat legitimation
Organization and democracy: Mary Parker Follett and the science of administration

School counselors, NDEA, and school desegregation in Alabama: The evolution of a profession

Document 1 of 14
With a suspicious mind and a good light: The history of cervical cancer screening in the United States, 1920--1980

***** Abstract (Summary) *****
This dissertation examines the history of cervical cancer screening through the use of the annual examination and the Pap smear. Within this history, I pay particular attention to the development of cancer screening clinics and their impact on the dissemination of the Pap smear in the mid-twentieth century. This project contributes to the growing literature on women and cancer by uncovering the history of cervical cancer screening. While the discovery and dissemination of the Pap smear has been assumed to be a story of medical success against cancer, I argue that the Pap smear has never been universally accepted as a screening tool. In addition, not all women have had access to the Pap smear or an annual examination, which has harmed its overall impact on cervical cancer.

My dissertation examines the collaboration between the American Cancer Society and the American College of Surgeons to establish cancer screening clinics that
provided cancer screening decades before the discovery of the Pap smear. In general, the medical profession has been distrustful of preventive screening, preferring to treat patients once they have developed symptoms. The debate over the appropriate place for cervical cancer screening - the cancer detection clinic or the doctor's office - overshadowed the more crucial discussion of access to the screening techniques. Regardless of the screening method being used, women needed to believe in its value and have access to the screening. The traditional educational campaigns, such as the American Cancer Society's, did not take into account the different socio-economic concerns of women across the country when they discussed access to cervical cancer screening.

***** References *****
* References (380)

***** Indexing (document details) *****
Advisor: Hoffman, Beatrix
Committee members: Worobec, Christine, Schmidt, James, Lusk, Brigid
School: Northern Illinois University
Department: History
School Location: United States -- Illinois
Keyword(s): American Cancer Society, American College of Surgeons, Cervical cancer, Pap smear, Cancer screening
Source: DAI-A 71/02, Aug 2010
Source type: Dissertation
Subjects: American history, Science history, Oncology
Publication Number: AAT 3390583
"A struggle in the arena of ideas": Black independent schools and the quest for nationhood, 1966--1986

***** Abstract (Summary) *****
This dissertation examines the brief lives of the scores of black nationalist, independent primary, secondary and post-secondary schools that emerged in urban areas across the U.S. during the late 1960s and early 1970s. The small, impoverished institutions demonstrated the tremendous inventiveness and optimism that initially suffused the black power movement. Founded and run by young, Pan Africanist intellectuals and activists, the schools reflected a desire to create autonomous black institutions dedicated to achieving for African-American communities the genuine self-determination that the integrationist civil rights movement had failed to provide. The schools represented a critical part of a broader effort to "build the new society within the old"--to construct infrastructure for an alternative black nation within the boundaries of the U.S. Influenced by Third World theorists and anticolonial movements, organizers of the schools sought to launch a cultural revolution in black America based on notions of African tradition and identity. They saw formal education not merely as an opportunity to transmit academic skills or prepare black children to navigate a racist society, but as a means of creating a vanguard of young activists devoted to struggling for black political sovereignty throughout the world. The schools and their various cultural projects provided some of the richest examples of the creativity and
intellectual ebullience of the black nationalist resurgence of the 1960s. However, they also reveal the deeply elitist, authoritarian, sexist and homophobic roots of black power. Examining the intellectual and social history of black independent schools helps us understand how the radical and progressive elements of the "new nationalism" yielded to more fundamentalist and bourgeois ideologies by the 1970s, fueling the conservative nationalism that profoundly influenced black political culture in the last quarter of the 20th century.

***** References *****
* References (329)

***** Indexing (document details) *****
Advisor:      Foner, Eric
School:      Columbia University
School Location: United States -- New York
Keyword(s):  Black Power, African-American studies, Education, Black Nationalism, Pan Africanism, History of education, Independent schools
Source:      DAI-A 71/02, Aug 2010
Source type: Dissertation
Subjects:    African American Studies, Black history, American history, Education history
Publication Number:      AAT 3393475
ISBN:        9781109606546
Document URL:  http://proquest.umi.com/pqdweb?did=1963814051&Fmt=6&scriptId=17454&RQT=309&VName=PQD
Stages of modernity: The Federal Theatre Project and the new American welfare state


***** Abstract (Summary) *****
The Federal Theatre Project (FTP) under the umbrella of the Works Progress Administration (WPA) was born in 1934 as a way to provide relief to artists who were out of work during the Great Depression. While this relief was immediate and short-lived, the outcomes of this program were long-lasting. The Federal Theatre Project introduced the notion of mutual reciprocity, art as a national treasure, and equal opportunity. In addition to this program, it pioneered the use of art as an educational and therapeutic medium. As a result of the FTP, American government is modernizing to meet the demands of the Great Depression, and in this way citizens now expect more of their government.

This researcher will analyze the history of global subsidy in the arts compared to the United States. The researcher will also evaluate the FTP plays with regard to their themes of nationalism, their call to action, and their history. The FTP was a political organization from its onset; it was created by the government, and many believed that governmental involvement in the arts in a democracy was problematic. The researcher will examine public reaction and politics involving the agency. Last, sociocultural changes occurred as a result of the project. Some of these changes were intended whereas others were not. This aspect will be examined further by looking at groups and domains that were aided: blacks, women, children, education, crime prevention, and therapy.

***** References *****
* References (258)
Placing civilization: Progressive colonialism in health & education from
Placing Civilization is about revealing the significant connections of progressive reform within the context of health and education as American assimilators constructed spatial boundaries to achieve social order. The Era of Bacteriology coincided with progressive age ideas to socially and bio-medically transform America's dependents, ergo American Indians, immigrants, and eventually colonial subjects. Health officials targeted potentially "assimilable" peoples by isolating them before gaining entry into America. Of particular interest, the Indian Office required the extraction of Indian children into off-reservation boarding schools to inculcate American ideas about hygiene, the English language, and democratic ideals. Moreover, hygienic reformers like visiting nurses successfully penetrated immigrant enclaves with the intent to instruct mothers of "proper" parental care and methods of sanitation. Such examples stood as hallmark principles of progressive health management which this dissertation reveals as the spatial dynamics of "domestic containment." During this period, public health officials expanded the tactics of isolation, hygienic reform, and education to better control domestic and colonial dependents.

American officials utilized progressive containment policies through the Bureau of Insular Affairs and the Public Health Service, controlling dependent populations outside America. From Hawai'i to Puerto Rico and the Philippines, American's set forth strong quarantine policies evaluating the health of emigrants and vaccinating travelers between American territories. Moreover, in places like Puerto Rico and the Philippines, colonizers strove to transform their colonial subjects into acceptable healthy models. In this way, progressive colonizers situated territorial possessions as protected, self-functioning, and efficient outposts in the American empire.

U.S. policy intended to "invent" civilization in the Philippines through a framework of "progressive colonialism." American policymakers affirmed their progressive ideology and authority over Filipinos through a utopian machination of what the Philippines could become as a culture and nation: the imagined
state of a sanitized America. The American endeavor to transform dependent peoples was, however, only partially successful. Colonizers educated a portion of the population and partially regulated the insalubrious habits of Filipinos in marketplaces and homes. However, American colonials found the process of "placing" civilization in areas as vast and dispersed as America's new empire, were similar to the fragmentary successes in America.

***** References *****
* References (456)

***** Indexing (document details) *****
Advisor: Trafzer, Clifford E.

Committee members: McGarry, Molly, Biggs, David A.

School: University of California, Riverside

Department: History

School Location: United States -- California

Keyword(s): Colonialism, Education, Progressive Era transnational history, Public health, Philippines, Progressive Era

Source: DAI-A 71/02, Aug 2010

Source type: Dissertation

Subjects: American history, International Relations

Publication Number: AAT 3389682

ISBN: 9781109564723

Document URL: http://proquest.umi.com/pqdweb?did=1957340901&Fmt=6&clientId=17454&RQT=309&VName=PQD
"They're bringing home Japanese wives": Japanese war brides in the postwar era

***** Abstract (Summary) *****
"'They're Bringing Home Japanese Wives': Japanese War Brides in the Postwar Era" explores the immigration of Japanese war brides to the U.S. following World War II and why the United States so swiftly and dramatically reversed its views toward immigration from Japan following the war; the degree to which Americans, both those of Japanese descent and those of other heritages, accepted this influx of newcomers; and the lived experiences of these immigrant women during their first decade in America. Drawing on sources that range from government documents to interviews with war brides conducted in the 1950s, I argue that postwar constructions of racialized gender eased the acceptance of these women into American society. However, sometimes the degree of acceptance was contingent on the race of the war bride's husband to such a degree that one might speak of racial or ethnic coverture in the mid-20th Century U.S.

***** Indexing (document details) *****
Advisor: Muncy, Robyn
Committee members: Barkley Brown, Elsa, Freund, David, Lyons, Clare, Rutherford, Charles
School: University of Maryland, College Park
Department: History
The southern exodus to Mexico: Migration across the borderlands after the U.S. Civil War

***** Abstract (Summary) *****
During the summer of 1865, former Confederate officer Matthew Fontaine Maury launched a colonization initiative in Mexico to attract white and black Southerners from the failed Confederate states. Emperor Maximilian had appointed Maury as the Imperial Commissioner of Colonization during the French
Intervention (1862-1867) to develop an immigration plan that would stimulate economic growth and solidify the new empire. In contrast to previous studies, I contend that this venture was well planned and an important part of U.S., Mexican, and borderlands history.

I also examine a broader range of migrants than previously studied, shifting the focus away from high-ranking Confederate officers to lesser-known white and black Southerners. Moreover, I center the borderlands between Texas and Coahuila to reveal how Native Americans and local Mexicans prevented Southern colonies from taking hold in this area. These borderlanders drove the initial wedge into the colonization plans and began the downfall of the original venture. However, Southern colonization did continue on a more modest scale after the fall of the Mexican empire, still focusing on commercial agriculture and market-driven strategies to develop Southern colonies and Mexico's economy.

***** References *****
* References (186)

***** Indexing (document details) *****
Advisor: Majewski, John
Committee members: Hamalainen, Pekka, Cline, Sarah, Spickard, Paul
School: University of California, Santa Barbara
Department: History
School Location: United States -- California
Keyword(s): Allen, Henry Watkins, Anderson, William Marshall, Apaches, Comanches, Southern migrants, Transnational, Mexico, Migration
Source: DAI-A 71/02, Aug 2010
Source type: Dissertation
"Dear little living arguments": Orphans and other poor children, their families and orphanages, Baltimore and Liverpool, 1840--1910


***** Abstract (Summary) *****
Orphanages in the United States and England cared for thousands of children between the early decades of the nineteenth century and the early twentieth century. These institutions were central to local provisions for the poor during a time period in which state and government poor relief remained limited. Though a small group of studies have focused on American orphan asylums and even fewer works have evaluated English orphanages, no effort has of yet been made to engage in a comparative analysis of the institutions that cared for so many children in both countries. Through analysis of Protestant orphan asylum registers, correspondence, committee minutes, and annual reports, this dissertation investigates the local provisions made for poor children in Baltimore, Maryland and Liverpool, England, between 1840 and 1910, examines the socio-economic realities of the families these children came from, the ways in which poor children in both cities were affected by the needs of their families and the aid available to them, and the similarities and differences that
existed between these orphanages and their residents. This dissertation argues that there were significant differences between orphanage inhabitants in both cities when it came to parental survival and to who children ended up with after their residence in these institutions, but that the orphanages were remarkably alike, providing the poor children in their care with similar educational, religious and vocational training that the middle-class reformers who ran these institutions understood as gender and class appropriate. This study reveals a prolonged commitment on the part of orphanage administrators in both cities to the use of indenture as a dismissal method, and suggests as well the existence of a shared trans-Atlantic understanding of poor children and their labor when it came to these asylum officials.

***** References *****
* References (306)

***** Indexing (document details) *****
Advisor: Gullickson, Gay
Committee members: Price, Richard, Muncy, Robyn, Moses, Claire, Finkelstein, Barbara
School: University of Maryland, College Park
Department: History
School Location: United States -- Maryland
Keyword(s): Baltimore, Indenture, Liverpool, Orphanages, Orphans, Poverty, Maryland, England
Source: DAI-A 71/02, Aug 2010
Source type: Dissertation
Subjects: European history, American history
Publication AAT 3391350
The needs of a lifetime: The search for security, 1865--1914

***** Abstract (Summary) *****
Most histories that examine the development of social insurance programs in the United States have long focused on the efforts of political action groups or government established programs. These histories and studies have ignored the impact of individual based decision making driven by precautionary savings motives, and the life-cycle theory of savings. By examining critical institutional developments both in the private market and public sector we can redefine our understanding of the economic landscape of the late-nineteenth century United States. Civil War pensions and life insurance are understudied institutions. Elderly men in the United States depended and relied on these two different programs to provide for them in old age in an era without Social Security.

***** References *****
* References (60)

***** Indexing (document details) *****
Advisor: Ransom, Roger L.
Committee members: Sutch, Richard C., McGarry, Molly

School: University of California, Riverside

Department: History

School Location: United States -- California

Keyword(s): Life insurance, Life-cycle savings, Pensions, Precautionary savings, Social Security

Source: DAI-A 71/02, Aug 2010

Source type: Dissertation

Subjects: American history, Economic history, Public policy

Publication Number: AAT 3389694

ISBN: 9781109564846

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ProQuest document ID: 1957340911

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***** Abstract (Summary) *****
This study examines the role of narrative in racial integration politics in the Seattle Public Schools between 1954 and 1991. In 1978, the Seattle School District in coalition with civic actors implemented a mandatory student assignment desegregation policy, "The Seattle Plan," without a court order. A decade later, another similar coalition of actors came together to shift desegregation policy towards a "controlled choice" method of student movement. In 1991, with the support of the newly elected Democratic mayor, the foundation of desegregation was dismantled.

In Seattle, the shifts in desegregation conflicts can be explained as the transposition of certain arrangements of ideas into policy and the concurrent shift in the arrangement produced by new alignments of actors able to find enough common ground to coalesce and make policy. This dissertation explores the complexity of ideas about racial equality and the oftentimes-surprising arrangements actors created. I analyze the way elected, elite, and non-elite actors at the local level talked about, interpreted, and re-interpreted questions of racial segregation, equality, and the role of the public schools and explore the amalgamations of ideas about race and schools that explain the unique development of policy in Seattle with a way to account for change relying on micro-political developments. I examine the discursive arrangements generated within these conflicts, the coalitions built around these ideas, and how the ideas were implemented as policy. I analyze a broad range of archival materials, newspaper accounts, and interviews with actors who were involved in these events.

***** References *****
* References (105)

***** Indexing (document details) *****
Advisor: Berk, Gerald
School: University of Oregon
School Location: United States -- Oregon
Speaking the peace: Language, world politics and the League of Nations, 1918-1935

***** Abstract (Summary) *****
Focusing primarily on the League of Nations, this thesis examines the prominent but problematic role that language questions and concerns played in international efforts to construct a new global political framework that would effectively prevent war between 1918 and 1935. While scholars have explored broadly the cultural and linguistic turn in these years, this project argues that there was also a linguistic turn in international politics that has been overlooked and that provides important insights into how the League of Nations
functioned and ultimately failed. The First World War's highly publicized global violence created a sense that the world might not survive another conflict of its kind, but that the earth's peoples were so precariously interconnected that peace had to be universal or it would not last. When the Great Powers sought strategies for creating an international political body to manage world peace, the war's lessons in the force of propaganda and communications as modes for exercising power across greater distances came to the fore. Thus after 1918, the linguistic determinism that attributed to language the capacity to shape reality had a political counterpart; Wilsonian rhetoric proposed a new global order in which the word would replace the sword in organizing international relations.

The Covenant of the League of Nations posited that international discussion, conciliation, and arbitration conducted openly before and aiming to influence world public opinion could supplant the perceived secretive and undemocratic world of armed rivalries that had combusted in 1914. However, language was not a neutral medium but rather a politically charged marker of national identities in a global system in which great powers fought to retain control. Thus, looking at the politics of language at the League from the mechanics of discussion to failed disarmament efforts reveals deeper conflicts at work in international relations. Finally, the thesis argues that during the unstable years of 1933-1935, the linguistic tools designed to preserve the peace became weapons in the arsenals of belligerent governments actively preparing for war.

***** References *****
* References (328)

***** Indexing (document details) *****
Advisor: Tignor, Robert L.
School: Princeton University
School Location: United States -- New Jersey
Keyword(s): World politics, Interwar period, Esperanto, League of Nations

***** Abstract (Summary) *****
This study focuses on the U.S. policy approach to stability in the southern Balkans in the two year period following NATO's 1999 intervention in Kosovo. To fully investigate how U.S. policy may have contributed to the spillover of inter-ethnic conflict in the southern Balkans, this study specifically undertakes a detailed examination of two inter-related cases--that of the South Serbia's 2000-2001 Presevo Valley insurgency, and that of the 2001 Macedonia internal conflict. It categorizes and defines the character of both of these conflicts as insurgencies, demonstrates their inter-relationship, traces their development, and examines how the United States formulated policies and
counterinsurgency strategies in response to them. The study attempts to demonstrate that the 2001 internal conflict in the Republic of Macedonia represents an outcome of U.S. and NATO decision-making rooted in the problem of Kosovo and South Serbia, and that the spillover of conflict from South Serbia to Macedonia in 2001 was in large part a consequence of the success of the U.S. approach to dealing with the Albanian guerrilla movement based in the Ground Safety Zone. A central theme of this study has also been to highlight not only the development of a successful policy approach to dealing with a complex ethnically-based security problem, but also to underscore how even a successful strategy may have negative second or third order consequences. The study also examines in detail the bureaucratic processes of the U.S. policymaking process during this period and highlights the existence of a shared image of Balkan security problems on the part of the actors within the U.S. governmental bureaucracy.

***** References *****
* References (174)

***** Indexing (document details) *****
Advisor: Shultz, Richard H.
Committee members: Pfaltzgraff, Robert L., Nation, Robert C.
School: Fletcher School of Law and Diplomacy (Tufts University)
Department: Diplomacy, History, and Politics
School Location: United States -- Massachusetts
Keyword(s): Foreign policy, Interagency, Kosovo, Macedonia, Presevo, Spillover, Balkans
Source: DAI-A 71/02, Aug 2010
Source type: Dissertation
Subjects: International law, Public administration
Document 12 of 14
Arguing security: Rhetoric, media environment, and threat legitimation

***** Abstract (Summary) *****
In this dissertation, I study the process of gaining public consent about a security threat, or threat legitimation. Threats require legitimation because they are social facts and not objective truths or subjective perceptions. I argue rhetorical resources and strategies affect threat legitimation. Political actors deploy rhetorical resources and strategies in order to generate consent. The rhetorical resources connect together the rhetorical resources to construct a threat narrative used in the public debates. Moreover, I argue that the media environment influences how rhetorical strategies affect threat legitimation, acting as a conditional variable. Therefore I trace the threat narratives in six episodes in the history of United States foreign policy. Through process tracing, I highlight how rhetorical resources and strategies changed the public debates and level of consent about a threat, and how the media environment influenced these rhetorical strategies.

***** References *****
* References (635)
Organization and democracy: Mary Parker Follett and the science of administration
***** Abstract (Summary) *****
This study is an inquiry into Mary Parker Follett's science of administration. It focuses on Follett's understanding of science, her analysis of power, and her desire to make use of the talents and skills of all workers within organizations. It is a science of administration concerned with worker empowerment. Recognizing that we are all products of time, place, and circumstance, the study also examines the philosophical foundations of Follett's education, the prevailing understanding of science and scientific method at the end of the nineteenth century, and Progressive Era criticisms of then-existing governmental-administrative deficiencies. This contextual setting is followed by a discussion of how Follett's work from the first third of the twentieth century continues to have relevance to organizational scholarship in the late twentieth and early twenty-first centuries. It is a discussion that focuses on Follett as a progenitor of contemporary research on feminism, gender equality, and many other aspects of organizational and administrative thought.

Follett's life is also examined, but in a carefully circumscribed way. This is not a biographical study. It is focused, instead, on specific stages of Follett's life as they relate to her scholarship, social activism, and the intersections between her experiences and the development of her scholarship. In like fashion, there is an examination of the nexus between religious thought and the ideology of scientific management, focusing specifically upon religion and the acceptance of the ideology of scientific management (as was the case with New Thought) or resistance to that ideology (as was the case with Quakerism). The study concludes by examining the nature of "science" in Follett's science of administration, her advocacy of a scientific method of research to advance the understanding of power, and the utility of scientific approaches to developing organizational empowerment in the broader pursuit of an increasingly democratic society.

***** References *****
* References (251)

***** Indexing (document details) *****
Advisor: Mackelprang, Alonzo J.
Committee members: Bunch, Beverly, Miller, William, Redfield, Kent, Newman, Meredith

School: University of Illinois at Springfield

Department: Department of Public Administration

School Location: United States -- Illinois

Keyword(s): Organization, Democracy, Follett, Mary Parker

Source: DAI-A 71/02, Aug 2010

Source type: Dissertation

Subjects: Public administration

Publication Number: AAT 3390461

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ProQuest document ID: 1963566601

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Document 14 of 14
School counselors, NDEA, and school desegregation in Alabama: The evolution of a profession
After the Soviet Union launched Sputnik in 1957, Congress funded the National Defense Education Act of 1958 (NDEA) which created school counselor training institutes throughout the country in order to identify highly talented students, especially in the sciences, mathematics, and foreign languages. The National Defense Counseling and Guidance Training Institutes greatly increased the number of school counselors, especially in the Southern states, and also coincided with the desegregation of Southern schools. Along with the involvement of the federal government in funding higher education preparation, was the rise of standardized testing employed in the selection and separation of students. This project investigates the relationship between the NDEA, school counselors and whether or not the NDEA helped shaped an institutional identity of school counseling that interfered with equal educational opportunity (EEO) for African American students in public schools in the South. It is a qualitative study relying on historical documents and interviews of counselors, and counselor educators.
Source type: Dissertation
Subjects: School counseling, Education history, Counseling Psychology
Publication Number: AAT 3390549
ISBN: 9781109598872