

Wartime Women Sex Roles Family Relations And The Status Of Women During World War II

The Home Front and War in the Twentieth Century - 1983

Women's Work and Family Values, 1920-1940 - Winifred D. Wandersee 2013-10

Women's Experiences of the Second World War - Mark J. Crowley 2021
Using a very wide range of detailed sources, the book surveys the many different experiences of women during the Second World War.

Little Rock - Karen Anderson 2013-11-10

A political history of the most famous desegregation crisis in America. The desegregation crisis in Little Rock is a landmark of American history: on September 4, 1957, after the Supreme Court struck down racial segregation in public schools, Arkansas Governor Orval Faubus called up the National Guard to surround Little Rock Central High School, preventing black students from going in. On September 25, 1957, nine black students, escorted by federal troops, gained entrance. With grace and depth, Little Rock provides fresh perspectives on the individuals, especially the activists and policymakers, involved in these dramatic events. Looking at a wide variety of evidence and sources, Karen Anderson examines American racial politics in relation to changes in youth culture, sexuality, gender relations, and economics, and she locates the conflicts of Little Rock within the larger political and historical context. Anderson considers how white groups at the time, including middle class women and the working class, shaped American race and class relations. She documents white women's political mobilizations and, exploring political resentments, sexual fears, and religious affiliations, illuminates the reasons behind segregationists' missteps and blunders. Anderson explains how the business elite in Little Rock retained power in the face of opposition, and identifies the moral failures of business leaders and moderates who sought the appearance of federal compliance rather than actual racial justice, leaving behind a legacy of white flight, poor urban schools, and institutional racism. Probing the conflicts of school desegregation in the mid-century South, Little Rock casts new light on connections between social inequality and the culture wars of modern America. Some images inside the book are unavailable due to digital copyright restrictions.

Not June Cleaver - June Meyerowitz 1994

In the popular stereotype of post-World War II America, women abandoned their wartime jobs and contentedly retreated to the home. This work unveils the diversity of postwar women, showing how far women departed from this one-dimensional image.

Midwestern Women - Lucy Eldersveld Murphy 1997-12-22

Examining four centuries of Midwestern women's history, contributors discuss ways these women's lives both resemble and differ from those of women of other regions. Midwestern female experience is shown to be distinctive in terms of degrees of migration, which resulted in the Midwest becoming a cultural crossroads.

The Moderation Dilemma - Anya E. Bernstein

Anya Bernstein offers a unique perspective on one of the few major policy innovations of the 1990s, and on the contentious issue of the role of the state in legislating family and medical leaves in the United States.

Phantom Ladies - Tim Snelson 2014-11-15

Defying industry logic and gender expectations, women started flocking to see horror films in the early 1940s. The departure of the young male audience and the surprise success of the film *Cat People* convinced studios that there was an untapped female audience for horror movies, and they adjusted their production and marketing strategies accordingly. *Phantom Ladies* reveals the untold story of how the Hollywood horror film changed dramatically in the early 1940s, including both female heroines and female monsters while incorporating elements of "women's genres" like the gothic mystery. Drawing from a wealth of newly unearthed archival material, from production records to audience surveys, Tim Snelson challenges long-held assumptions about gender and horror film viewership. Examining a wide range of classic horror movies, Snelson offers us a new appreciation of how dynamic this genre could be, as it underwent seismic shifts in a matter of months. *Phantom Ladies*, therefore, not only includes horror films made in the early 1940s, but

also those produced immediately after the war ended, films in which the female monster was replaced by neurotic, psychotic, or hysterical women who could be cured and domesticated. *Phantom Ladies* is a spine-tingling, eye-opening read about gender and horror, and the complex relationship between industry and audiences in the classical Hollywood era.

Food in the USA - Carole Counihan 2013-10-18

From Thanksgiving to fast food to the Passover seder, *Food in the USA* brings together the essential readings on these topics and is the only substantial collection of essays on food and culture in the United States. Essay topics include the globalization of U.S. food; the dangers of the meatpacking industry; the rise of Italian-American food; the meaning of Soul food; the anorexia epidemic; the omnipotence of Coca-Cola; and the invention of Thanksgiving. Together, the collection provides a fascinating look at how and why we Americans are what we eat.

Rockstar Games and American History - Esther Wright 2022-08-22

For two decades, Rockstar Games have been making games that interrogate and represent the idea of America, past and present. Commercially successful, fan-beloved, and a frequent source of media attention, Rockstar's franchises are positioned as not only game-changing, ground-breaking interventions in the games industry, but also as critical, cultural histories on America and its excesses. But what does Rockstar's version of American history look like, and how is it communicated through critically acclaimed titles like *Red Dead Redemption* (2010) and *L.A. Noire* (2011)? By combining analysis of Rockstar's games and a range of official communications and promotional materials, this book offers critical discussion of Rockstar as a company, their video games, and ultimately, their attempts at creating new narratives about U.S. history and culture. It explores the ways in which Rockstar's brand identity and their titles coalesce to create a new kind of video game history, how promotional materials work to claim the "authenticity" of these products, and assert the authority of game developers to perform the role of historian. By working at the intersection of historical game studies, U.S. history, and film and media studies, this book explores what happens when contemporary demands for historical authenticity are brought to bear on the way we envisage the past -- and whose past it is deemed to be. Ultimately, this book implores those who research historical video games to consider the oft-forgotten sources at the margins of these games as importance spaces where historical meaning is made and negotiated.

World War II in Literature for Youth - Patricia Hachten Wee 2004

This comprehensive volume provides a wealth of information with annotated listings of more than 3,500 titles--a broad sampling of books on the war years 1939-1945. Includes both fiction and nonfiction works about all aspects of the war. Professional resources for educators aligned to the educational standards for social studies; technical references; periodicals and electronic resources; a directory of WWII museums, memorials, and other institutions; and topics for exploration complement this excellent library and classroom resource.

Wartime Women - Karen Anderson 1981-04-29

Wartime Women examines in detail the short-term changes of the war years; the jobs in war plants and support services; the effects of women's earnings on family finances; the response of trade unions. Anderson shows that the seeds of the postwar denial of women's equal participation were present in the ambivalence of wartime attitudes. Crammed with information perceptively interpreted.

Behind the Lines - Margaret R. Higonnet 1987-01-01

Essays analyze the two world wars in respect to gender politics and reassesses the differences between men and women in relation to war. *World War II, Film, and History* - John Whiteclay Chambers II 1996-10-10
The immediacy and perceived truth of the visual image, as well as film and television's ability to propel viewers back into the past, place the genre of the historical film in a special category. War films--including antiwar films--have established the prevailing public image of war in the twentieth century. For American audiences, the dominant image of trench warfare in World War I has been provided by feature films such as *All Quiet on the Western Front* and *Paths of Glory*. The image of combat

in the Second World War has been shaped by films like *Sands of Iwo Jima* and *The Longest Day*. And despite claims for the alleged impact of widespread television coverage of the Vietnam War, it is actually films such as *Apocalypse Now* and *Platoon* which have provided the most powerful images of what is seen as the "reality" of that much disputed conflict. But to what degree does history written "with lightning," as Woodrow Wilson allegedly said, represent the reality of the past? To what extent is visual history an oversimplification, or even a distortion of the past? Exploring the relationship between moving images and the society and culture in which they were produced and received, *World War II, Film, and History* addresses the power these images have had in determining our perception and memories of war. Examining how the public memory of war in the twentieth century has often been created more by a manufactured past than a remembered one, a leading group of historians discusses films dating from the early 1930s through the early 1990s, created by filmmakers the world over, from the United States and Germany to Japan and the former Soviet Union. For example, Freda Freiberg explains how the inter-racial melodramatic Japanese feature film *China Nights*, in which a manly and protective Japanese naval officer falls in love with a beautiful young Chinese street waif and molds her into a cultured, submissive wife, proved enormously popular with wartime Japanese and helped justify the invasion of China in the minds of many Japanese viewers. Peter Paret assesses the historical accuracy of Kolberg as a depiction of an unsuccessful siege of that German city by a French Army in 1807, and explores how the film, released by Hitler's regime in January 1945, explicitly called for civilian sacrifice and last-ditch resistance. Stephen Ambrose contrasts what we know about the historical reality of the Allied D-Day landings in Normandy on June 6, 1944, with the 1962 release of *The Longest Day*, in which the major climactic moment in the film never happened at Normandy. Alice Kessler-Harris examines *The Life and Times of Rosie the Riveter*, a 1982 film documentary about women defense workers on the American home front in World War II, emphasizing the degree to which the documentary's engaging main characters and its message of the need for fair and equal treatment for women resonates with many contemporary viewers. And Clement Alexander Price contrasts *Men of Bronze*, William Miles's fine documentary about black American soldiers who fought in France in World War I, with *Liberators*, the controversial documentary by Miles and Nina Rosenblum which incorrectly claimed that African-American troops liberated Holocaust survivors at Dachau in World War II. In today's visually-oriented world, powerful images, even images of images, are circulated in an eternal cycle, gaining increased acceptance

through repetition. History becomes an endless loop, in which repeated images validate and reconfirm each other. Based on archival materials, many of which have become only recently available, *World War II, Film, and History* offers an informative and a disturbing look at the complex relationship between national myths and filmic memory, as well as the dangers of visual images being transformed into "reality."

The American Experience in World War II: The atomic bomb in history and memory - Walter L. Hixson 2003

First published in 2003. Routledge is an imprint of Taylor & Francis, an informa company.

Mexican Americans and World War II - Maggie Rivas-Rodriguez 2005-04-01

A valuable book and the first significant scholarship on Mexican Americans in World War II. Up to 750,000 Mexican American men served in World War II, earning more Medals of Honor and other decorations in proportion to their numbers than any other ethnic group.

American Women During World War II - Doris Weatherford 2009-10-16

American Women during World War II documents the lives and stories of women who contributed directly to the war effort via official and semi-official military organizations, as well as the millions of women who worked in civilian defense industries, ranging from aircraft maintenance to munitions manufacturing and much more. It also illuminates how the war changed the lives of women in more traditional home front roles. All women had to cope with rationing of basic household goods, and most women volunteered in war-related programs. Other entries discuss institutional change, as the war affected every aspect of life, including as schools, hospitals, and even religion. *American Women during World War II* provides a handy one-volume collection of information and images suitable for any public or professional library.

World War II in Nashville - Robert Guy Spinney 1998

In addition to examining Nashville's public-sector expansion, Spinney explores the war's impact on the Nashville economy, the role of organized labor in the city, race relations and the politicization of the black leadership, changing attitudes within the local Jewish community, and civil defense activities. An introductory chapter surveys Nashville's experience in the decade prior to the war.

Encyclopedia of U.S. Labor and Working-class History - Eric Arnesen 2007

Publisher Description

World War II in Europe - David T. Zabecki 2015-05-01

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

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