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Primary source documents, often accessible only in musty archives, are the raw material from which historian craft their stories. The American Spirit is a virtual archive where students can touch the evidence deposited by the living, breathing, often conflicted and frequently contentious men and women who lived and shaped America's past.

Winner of the Popular Culture Association ' s Emily Toth Best Book in Women ' s Studies Award From an author praised for writing " delicious social history " (Dwight Garner, The New York Times) comes a lively account of memorable Miss America contestants, protests, and scandals—and how the pageant, now in its one hundredth year, serves as an unintended indicator of feminist progress Looking for Miss America is a fast—paced narrative history of a curious and contradictory institution. From its start in 1921 as an Atlantic City tourist draw to its current incarnation as a scholarship competition, the pageant has indexed women ' s status during periods of social change—the post—suffrage 1920s, the Eisenhower 1950s, the #MeToo era. This ever—changing institution has been shaped by war, evangelism, the rise of television and reality TV, and, significantly, by contestants who confounded expectations. Spotlighting individuals, from Yolande Beibetz, whose refusal to pose in swimsuits led an angry sponsor to launch the rival Miss USA contest, to the first black winner, Vanessa Williams, who received death threats and was protected by sharpshooters in her hometown parade, Marget Milffin shows how women made hard bargains even as they used the pageant for economic advancement. The pageant ' s history includes, crucially, those it excluded: the notorious Rule Seven, which required contestants to be " of the white race, " was retired in the 1950s, but no women of color were crowned until the 1980s. In rigorously researched, vibrant chapters that unpack each decade of the pageant, Looking for Miss America examines the heady blend of capitalism, patriotism, class anxiety, and cultural mythology that has fueled this American ritual.

Why can ' t a Quechua speaker wear pants? Anna M. Babel uses this question to open an analysis of language and social structure at the border of eastern and western, highland and lowland Bolivia. Through an exploration of categories such as political affiliation, ethnic identity, style of dress, and history of migration, she describes the ways that people understand themselves and others as Quechua speakers, Spanish speakers, or something in between. Between the Andes and the Amazon is ethnography in storytelling form, a rigorous yet sensitive exploration of how people understand themselves and others as members of social groups through the words and languages they use. Drawing on fifteen years of ethnographic research, Babel offers a close examination of how people produce oppositions, even as they might position themselves " in between " those categories. These oppositions form the raw material of the social system that people accept as " normal " or " the way things are. " Meaning-making happens through language use and language play, Babel explains, and the practice of using Spanish versus Quechua is a claim to an identity or a social position. Babel gives personal perspectives on what it is like to live in this community, focusing on her own experiences and those of her key consultants. Between the Andes and the Amazon opens new ways of thinking about what it means to be a speaker of an indigenous or colonial language—or a mix of both.

Sexual Artifice marks the evolution of Genders from a triannual journal to a biannual anthology. Henceforth, each volume will have a focus on a particular gender-related issue, offering original essays on the specific theme. This volume proposes that there is something more to the social construction of gender than what social science has been able to describe. On the contested state of international politics, public imagery, and nationalist cinema, the artifice of sexuality wields an enormous power to influence the interpretation of our social selves and the world we live in. These essays collectively explore the art of constructing gender in symbolic media images; in poetry, photography, and montage; in dramatic identity politics; and, last but not least, in contemporary feminism itself. With original essays on Virginia Woolf's Orlando; Anita Hill, Clarence Thomas and the culture of romance; Valerie Solanis (the woman who shot Andy Warhol); male hysteria and the U.S. invasion of Panama; and representations of women in Northern Ireland, Sexual Artifice offers up some of the most thought-provoking and daring young scholarship in contemporary cultural and gender studies. [go to the Genders website]