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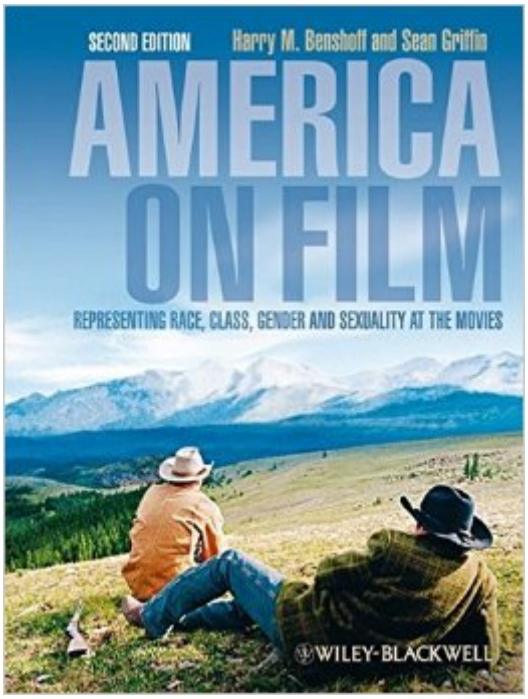
America On Film: Representing Race, Class, Gender, And Sexuality At The Movies, Second Edition



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Synopsis

America on Film: Representing Race, Class, Gender, and Sexuality in the Movies, 2nd EditionÂ is a lively introduction to issues of diversity as represented within the American cinema. Provides a comprehensive overview of the industrial, socio-cultural, and aesthetic factors that contribute to cinematic representations of race, class, gender, and sexuality Includes over 100 illustrations, glossary of key terms, questions for discussion, and lists for further reading/viewing Includes new case studies of a number of films, including Crash, Brokeback Mountain, and QuinceaÃ era

Book Information

Paperback: 472 pages

Publisher: Wiley-Blackwell; 2 edition (January 20, 2009)

Language: English

ISBN-10: 1405170557

ISBN-13: 978-1405170550

Product Dimensions: 7.5 x 0.9 x 9.7 inches

Shipping Weight: 2.2 pounds (View shipping rates and policies)

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Customer Reviews

This book is full of great information about film and it’s history but not in a dated way. There are a ton of case studies of various types of films new and old that help shed some light on the film and get you thinking about it more deeply and not just as entertainment or "I liked or didn’t like it". I think the case studeis are the parts I like best and the glossary and index and very easy to read. There are a lot of good pictures of celebrities and scenes from films in the book and many are from the authors own personal collection. The authors explain the new terms clearly and the information is very revelent to anyone who has anything to do with the media. Be it you love watching movies, are a film major, or a culture buff. It’s a good read for anyone doesn’t seem like a typical textbook. I will be keeping it! America on Film: Representing Race, Class, Gender, and Sexuality at the Movies, Second Edition

This book seems most relevant when viewed as a sociology text than as a film text. The authors

provide many good examples of films where images of race, class and gender are portrayed in support of what the authors call the "dominant ideology". They are very critical of Hollywood, taking the film industry to task for the many ways it has irresponsibly and carelessly used its power in film as well as the way it treated actors and employees.However, this isn't a particularly enjoyable book to read. The book is from the viewpoint of the authors and few references cited as external support. There's a seemingly endless supply of example films, but no discussion with actual directors, writers or actors. What is *their* opinion and experiences? You know, the people who worked for these bloodsucking, sexist, racist and abusive studios? Furthermore, while I don't have a problem with using Sigmund Freud's work in either a crediting or discrediting role (the book does both), I would much rather see analysis from contemporary researchers and professionals. Citing Freud when applicable to films or views in his time is appropriate; citing him for a modern or clinical definition of fetishization seems inappropriate considering Freud's reputation for being occasionally wrong, nuts, or both.With a little less dryness, fresher approaches and more supporting examples, this could be an outstanding work. As it stands right now, it's more like a highly polished version of someone's thesis.

The book was in great condition and was definitely more affordable from this seller than it would have been to buy it from my school bookstore. Only complaint was that it took forever for the book to come and I needed it rather early on in the class for discussion.

This is one of my favorite books about film. It's smart, but easy to understand for readers not well versed in the jargon of cinema studies. For anyone who is interested in meta, pop culture, or gender/race/class theory, this book is a must have. I used the prior edition in undergrad and fell in love so much I had to buy the new one as well for its new sections on disability in film.

While it has some useful basic information, this textbook tends to overuse certain points whilst ignoring others, which makes it feel as if it were written to specifically bash the points mentioned.The book also tends to have a pretentious tone, and the overuse of parenthetical remarks make the book hard to read.In short, the book is very repetitive which may aid some people, but it's just not my cup of tea.

The book is really very interesting! It's very didactic, it makes difficult concepts easy to understand. Besides the film critiques are great!! They make you become aware of things you hadn't noticed

when watching the film. I'm VERY happy with it. delivery service was also impeccable!!

This is a required textbook for my Film Culture college class. Like another reviewer said, some of the viewpoints in this book are borderline ridiculous. It's like reading a parody of feminist theory except it's supposed to be taken seriously. The subtitle of this book should be "Examples of white patriarchal-capitalist greed in film". It literally makes a point that The Lion King has undertones of racism towards black people because Whoopi Goldberg voiced one of the hyenas.This text is a tragic look at how extremism and rabid feminist-theory can actually work to discredit important concepts and ideas. If you read this book, be actively critical about everything you read as you're reading the product of extremists. There are good points made in the book if you can look past the mental diarrhea and subtle (and sometimes not so subtle) soapboxing.

The book wasn't shipped that long ago, which is why I was surprised about how quickly I received it! It was a bit more used than I expected but since I'm not a fine book collector, it doesn't really matter to me, as I'm only using it for a semester! Thanks. :)

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