

# America On Film Representing Race Class Gender And Sexuality At The Movies

*You Mean, There's Race in My Movie?* - F. W. Gooding 2007

"In a world full of mainstream movies, Hollywood said that race didn't matter... That is until one team of researchers saw it all. Join The Majority Reporter in this action-packed adventure as we critically analyze race in mainstream movies. Armed only with a fresh perspective, a sharp wit and a genuine love for movies, we fearlessly venture through the colorful world of Hollywood in a quest to uncover the mystery behind the six minority archetypes. This is the report that Hollywood doesn't want you to see"--Cover.

*Film and Television Analysis* - Harry Benshoff 2015-09-16

Film and Television Analysis is especially designed to introduce undergraduate students to the most important qualitative methodologies used to study film and television. The methodologies covered include: ideological analysis auteur theory genre theory semiotics and structuralism psychoanalysis and apparatus theory feminism postmodernism cultural studies (including reception and audience studies) contemporary approaches to race, nation, gender, and sexuality. With each chapter focusing on a distinct methodology, students are introduced to the historical developments of each approach, along with its vocabulary, significant scholars, key concepts and case studies. Other features include: Over 120 color images throughout Questions for discussion at the end of each chapter Suggestions for further reading A glossary of key terms. Written in a reader-friendly manner Film and Television Analysis is a vital textbook for students encountering these concepts for the first time.

*Reading Race* - Norman K Denzin 2002-03-29  
In this insightful book, one of America's leading commentators on culture and society turns his gaze upon cinematic race relations, examining the relationship between film, race and culture.

Acute, richly illustrated and timely, the book deepens our understanding of the politics of race and the symbolic complexity of segregation and discrimination.

*Queer Cinema* - Harry M. Benshoff 2004

Queer Cinema, the Film Reader brings together key writings that use queer theory to explore cinematic sexualities, especially those historically designated as gay, lesbian, bisexual and/or transgendered.

**Queer Images** - Benshoff 2005-10-13

Queer Images chronicles representations of lesbian, gay, bisexual, and queer sexualities over one hundred years of American film. The most up-to-date and comprehensive book of its kind, it explores the ever-changing images of queer characters onscreen as well as the work of queer filmmakers and the cultural histories of queer audiences--from the works of discreetly homosexual filmmakers during Hollywood's Golden Age and classical Hollywood's attempt to purge sex perversion from films, to queer exploitation and physique films, cinematic responses to AIDS, and how contemporary Hollywood deals with queer issues. An essential volume for film buffs and anyone interested in sexuality and culture. Visit our website for sample chapter!

*Studyguide for America on Film* - Cram101 Textbook Reviews 2013-05

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**Latino Images in Film** - Charles Ramírez Berg 2009-09-15

The bandido, the harlot, the male buffoon, the female clown, the Latin lover, and the dark lady—these have been the defining, and

demeaning, images of Latinos in U.S. cinema for more than a century. In this book, Charles Ramírez Berg develops an innovative theory of stereotyping that accounts for the persistence of such images in U.S. popular culture. He also explores how Latino actors and filmmakers have actively subverted and resisted such stereotyping. In the first part of the book, Berg sets forth his theory of stereotyping, defines the classic stereotypes, and investigates how actors such as Raúl Julia, Rosie Pérez, José Ferrer, Lupe Vélez, and Gilbert Roland have subverted stereotypical roles. In the second part, he analyzes Hollywood's portrayal of Latinos in three genres: social problem films, John Ford westerns, and science fiction films. In the concluding section, Berg looks at Latino self-representation and anti-stereotyping in Mexican American border documentaries and in the feature films of Robert Rodríguez. He also presents an exclusive interview in which Rodríguez talks about his entire career, from *Bedhead* to *Spy Kids*, and comments on the role of a Latino filmmaker in Hollywood and how he tries to subvert the system.

**America on Film: Representing Race, Class, Gender, and Sexuality at the Movies, 2nd Ed** - Harry M. & Sean Griffin Benschhoff 2009

[A Companion to the Horror Film](#) - Harry M. Benschhoff 2017-01-17

This cutting-edge collection features original essays by eminent scholars on one of cinema's most dynamic and enduringly popular genres, covering everything from the history of horror movies to the latest critical approaches. Contributors include many of the finest academics working in the field, as well as exciting younger scholars. Varied and comprehensive coverage, from the history of horror to broader issues of censorship, gender, and sexuality. Covers both English-language and non-English horror film traditions. Key topics include horror film aesthetics, theoretical approaches, distribution, art house cinema, ethnographic surrealism, and horror's relation to documentary film practice. A thorough treatment of this dynamic film genre suited to scholars and enthusiasts alike.

**Black City Cinema** - Paula Massood 2003-01-22  
In *Black City Cinema*, Paula Massood shows how

popular films reflected the massive social changes that resulted from the Great Migration of African Americans from the rural South to cities in the North, West, and Mid-West during the first three decades of the twentieth century. By the onset of the Depression, the Black population had become primarily urban, transforming individual lives as well as urban experience and culture. Massood probes into the relationship of place and time, showing how urban settings became an intrinsic element of African American film as Black people became more firmly rooted in urban spaces and more visible as historical and political subjects. Illuminating the intersections of film, history, politics, and urban discourse, she considers the chief genres of African American and Hollywood narrative film: the black cast musicals of the 1920s and the "race" films of the early sound era to blaxploitation and hood films, as well as the work of Spike Lee toward the end of the century. As it examines such a wide range of films over much of the twentieth century, this book offers a unique map of Black representations in film.

[Outlines and Highlights for America on Film](#) - Cram101 Textbook Reviews 2013-01-01  
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**Free and Easy?** - Sean Griffin 2017-07-24  
*A History of the American Musical* narrates the evolution of the film musical genre, discussing its influences and how it has come to be defined; the first text on this subject for over two decades, it employs the very latest concepts and research. The most up-to-date text on the subject, with uniquely comprehensive coverage and employing the very latest concepts and research. Surveys centuries of music history from the music and dance of Native Americans to contemporary music performance in streaming media. Examines the different ways the film musical genre has been defined, what gets counted as a musical, why, and who gets to make that decision. The text is written in an

accessible manner for general cinema and musical theatre buffs, whilst retaining theoretical rigour in research Describes the contributions made to the genre by marginalized or subordinated identity groups who have helped invent and shape the musical

**Representing "race"** - Robert Ferguson 1998  
Productive media analysis is like an iceberg, argues Robert Ferguson. The vast bulk beneath water is the intellectual, historical and analytical base without which media analysis may become superficial, mechanical or glib. Representing 'Race' argues that the study of 'race' and the media cannot be seriously undertaken without engaging with theories of ideology and without awareness of contemporary theoretical work, such as approaches to Orientalism and critical discourse analysis. Drawing on examples from newspapers, film, radio and television, Ferguson demonstrates the close relationship between representations of 'normality' and racism. Providing an overview and assessment of existing research in the area, Representing 'Race' is a challenge to intellectual complacency and a warning against the temptation to normalise the very term 'race'.

**Hetero** - Sean Griffin 2009-05-07  
Uncovers the queer nature of heterosexuality on film.

**Reversing the Lens** - Jun Xing 2003  
Reversing the Lens is relevant to anyone who is curious about how video and film can be utilized to expose ethnicity, race, gender, and sexuality as social constructions subject to political contestation and in dialogue with other potential forms of difference."--BOOK JACKET.

**Understanding Inequality** - Barbara A. Arrighi 2007  
As the age of globalization and New Media unite disparate groups of people in new ways, the continual transformation and interconnections between ethnicity, class, and gender become increasingly complex. This reader, comprised of a diverse array of sources ranging from the New York Times to the journals of leading research universities, explores these issues as systems of stratification that work to reinforce one another. Understanding Inequality provides students and academics with the basic hermeneutics for considering new thought on ethnicity, class, and gender in the 21st century.

**America on Film** - Harry M. Benshoff 2011-08-26  
America on Film: Representing Race, Class, Gender, and Sexuality in the Movies, 2nd Edition 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 Quinceañera  
**Brokeback Mountain** - Annie Proulx 2005  
"Ennis del Mar and Jack Twist, two ranch hands, come together when they're working a shepherd and camp tender one summer on a range above the tree line. At first, sharing an isolated tent, the attraction is casual, inevitable, but something deeper catches them that summer." "Both men work hard, marry, and have kids because that's what cowboys do. But over the course of many years and frequent separations this relationship becomes the most important thing in their lives, and they do anything they can to preserve it."--BOOK JACKET.

**Cinematic Sociology** - Jean-Anne Sutherland 2012-04-17  
"Cinematic sociology is a one-of-a-kind resource that helps students to view films sociologically while also providing much-needed pedagogy for teaching sociology through film." -- Page 4 of cover.

**Monsters in the Closet** - Harry M. Benshoff 1997-11-15  
Monster in the Closet is a history of the horrors film that explores the genre's relationship to the social and cultural history of homosexuality in America. Drawing on a wide variety of films and primary source materials including censorship files, critical reviews, promotional materials, fanzines, men's magazines, and popular news weeklies, the book examines the historical figure of the movie monster in relation to various medical, psychological, religious and social models of homosexuality. While recent work within gay and lesbian studies has explored how the genetic tropes of the horror film intersect

with popular culture's understanding of queerness, this is the first book to examine how the concept of the monster queer has evolved from era to era. From the gay and lesbian sensibilities encoded into the form and content of the classical Hollywood horror film, to recent films which play upon AIDS-related fears.

Monster in the Closet examines how the horror film started and continues, to demonize (or quite literally "monsterize") queer sexuality, and what the pleasures and "costs" of such representations might be both for individual spectators and culture at large.

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