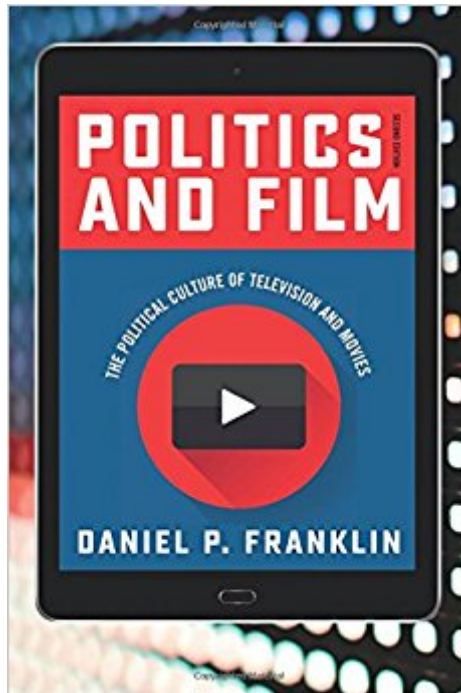




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Politics And Film: The Political Culture Of Television And Movies



Synopsis

Politics and Film examines popular movies and television shows as indicators of social and political trends to explore the political culture of the United States. Updated to include the popular and controversial movies and shows American Sniper, House of Cards, Orange Is the New Black, and Twelve Years a Slave, the second edition investigates popular conceptions of government, the military, intelligence and terrorism, punishment and policing, and recognizes mistakes or dark times in our shared history.

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Customer Reviews

In this second edition of a volume first published in 2006, Franklin some examples and sprinkles in discussion of television as film, but he keeps to his central thesis surrounding the interactive relationship between US political culture and the content of US films. Franklin explores cause and effect, looking at how films project the interests and events of the times during which they are made while responding to the economics of what the author projects as the changing audience for films. He argues that filmmaking can be thought of in terms of three eras of monopolies: the Edison Trust era; the golden era, controlled by the studio system; and the modern era, with its disparate markets and responses to them (e.g., the rise of independent productions). In addition to exploring the relationship of political philosophies and movies, Franklin looks at the politics of censorship. Examples appear throughout, and each chapter concludes with a brief case study. Summing Up: Optional. Graduate students,

researchers/faculty; general readers. (CHOICE)With technological advances, movies are increasingly accessible to more and more viewers. As movie audiences continue to grow and evolve, questions naturally arise about the ability of the medium to influence its audience and the ability of the audience to influence the medium. In Daniel Franklin's new and nicely updated edition of *Politics and Film*, he delves into the relationship between politics, culture, and film. His highly readable text is accessible to a wide range of audiences interested in these fundamental and vital questions. With a seamless integration of seminal concepts, existing research, survey data, and contemporary film examples, this book is a must read. (Michelle Pautz, associate professor of Political Science, University of Dayton)Updated and with new films, Daniel Franklin takes us safely through American culture, film and politics, showing how new social and technological developments interact with contemporary politics to shape the way films are made and seen. A must read for students interested in the politics of film. (Lasse Thomassen, Senior Lecturer, School of Politics and International Relations, Queen Mary University of London)In this new edition, Dan Franklin carefully weaves together two important subjects often thought to exist in separate vacuums: politics and culture. Franklin expertly takes on the task of demonstrating how culture and politics exist together in a symbiotic circle, each driving the other. Franklin walks readers through an remarkable analysis of modern film. *Politics and Film* is a must have for anyone interested in political culture or film. (Joseph E. Uscinski, associate professor, Political Science Department, University of Miami)For any serious-minded person with a curiosity about Hollywood, Professor Franklin's *Politics and Film* offers three great virtues. First, it is not the usual star-struck, disorganized wander through anecdote and speculation, but a rigorous application of a theory that explains why movies turn out as they do. Second, Franklin offers a wealth of several different kinds of evidence to buttress his explanation. And third, the book is so clearly and charmingly written that the reader often forgets that it was produced by a scholar. Like any movie lover, Franklin has strong opinions about which of Hollywood's products are great art, and which of them are stinkers. But his evaluations are so strongly embedded in his theory that the reader will have to think hard to try to refute them. Thus, the opportunity to silently argue with Franklin's judgments is an additional pleasure offered by this fine book. (David F. Prindle, Professor of Government, University of Texas at Austin)Revised to include developments in technology and viewing conditions, Daniel Franklin's second edition of *Film and Politics* dares to stand by its initial premise that the audience determines the content of the film. With his clear prose and numerous up-to-date examples, Franklin offers a balanced and nuanced view on the politics of commercial filmmaking in the United States. An indispensable read for those who want a comprehensive take

on the relations of contemporary cinema and politics. (Eleftheria Thanouli, Associate Professor in Film Theory, School of Film Studies, Aristotle University of Thessaloniki) Daniel P.

Franklin's second edition of *Politics and Film: The Political Culture of Television and Movies* offers a broad overview of the dynamic relation between politics and film. This edition includes references to the latest Hollywood blockbusters (including *Avatars* and *Furious 7*) and TV series (*House of Cards*) and examines how these films contribute to the construction of shared cultural and political values in America while also drawing attention to films as political objects. Franklin shows how films can be used to promote American studies and vice versa, opening up avenues for further reflection at the end of each chapter. The book offers stimulating insight into the political culture that surrounds the industry of filmmaking; Franklin makes us aware of films as political tools serving the expansion of American ideals and fueling the democratic debate. (Delphine Letort, Associate Professor of English at the Université du Maine in Le Mans, France) "Like its predecessor, Daniel Franklin's new edition of *Politics and Film* is as detailed and as provocative as ever. Resisting the temptation to merely read the political messages and intent in films, Franklin looks to all the deeper meanings and conditions that inform the birth, production and reception of movies. From the off, he signposts Seth Rogan, James Franco, Selma, and David's *Death of Marat* in a wide-ranging and effusive opening that signals this book's content which is choc-full of insight, argument and analysis. Accessible, informative and lucid, *Politics and Film* remains a great primer for those interested in the way American cinema operates as well as a fascinating insight into the way all culture influences our world in the 21st century." (Ian Scott, University of Manchester, England, author of *American Politics in Hollywood Film*)

Daniel P. Franklin is associate professor of political science at Georgia State University. His areas of specialization are American Chief Executives, budgeting and the legislative process. He is currently director of the Georgia Legislative Internship Program and a former Distinguished Honors Professor. He is the author of four books, numerous articles and reviews. His latest book, *Pitiful Giants: Presidents in their Final Terms*, is on the politics of presidential transitions from the perspective of leaving administrations.

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