CONTENTS

Preface to the	Preface to the Third Edition		xi
Acknowledge	men	ts	xiv
Acknowledgments How to Use This Book About the Companion Website Part I Culture and American Film Image: Straight of Companion Website Image: Straight of Company Straight of Hollywood Com	xvi		
About the Companion Website		anion Website	xviii
Part I	С	ulture and American Film	1
8.19. Salt	1		3
n of the second s		and hepresentation	0
Section Level 24		Film Form	3
		American Ideologies: Discrimination and Resistance	6
		Culture and Cultural Studies	12
ALL MARKING " 14 C		Case Study: Two Lion Kings (1994 and 2019)	17
		Questions for Discussion	21
		Further Reading	21
	2	The Structure and History of Hollywood Filmmaking	22
		Hollywood vs. Independent Film	22
			24
			29
			31
		The Classical Hollywood Cinema	35
		World War II and Postwar Film	37
		"New" Hollywood and the Blockbuster Mentality	40
		Box: A Brief History of Television in the United States	42
		21 st -Century Convergence Culture	44
		Questions for Discussion	47
		Further Reading	47
		Further Screening	48

۷

Part II		ace and Ethnicity and American Film troduction to Part II: What is Race?	49
	3	The Concept of Whiteness and American Film	55
		Seeing White	56
		Bleaching the Green: The Irish in American Cinema	60
		Looking for Respect: Italians in American Cinema	64
		A Special Case: Jews and Hollywood	69
		Case Study: The Jazz Singer (1927)	74
		Veiled and Reviled: Arabs on Film in America	74
		Conclusion: Whiteness and American Film Today	80
		Questions for Discussion	81
		Further Reading Further Screening	81 82
		rutilier screening	02
	4	African Americans and American Film	83
		African Americans in Early Film	83
		Blacks in Classical Hollywood Cinema	87
		World War II and the Postwar Social Problem Film	89
		The Rise and Fall of Blaxploitation Filmmaking	92
		Box: Blacks on TV	94
		Hollywood in the 1980s and the Arrival of Spike Lee	96
		Black Independent vs. "Neo-Blaxploitation" Filmmaking	
		in the 1990s	98
		African Americans and the Oscars Case Study: <i>BlacKkKlansman</i> (2018)	100
		The Twenty-first Century: Smaller Films, Bigger Profits?	103 106
		Conclusion	108
		Questions for Discussion	100
		Further Reading	109
		Further Screening	110
	5	Native Americans and American Film	111
		The American "Indian" Before Film	112
		Ethnographic Films and the Rise of the Hollywood Western	114
		The Evolving Western	118
		A Kinder, Gentler America?	121
		Case Study: Smoke Signals (1998)	124
		Conclusion: Twenty-first Century Indians?	125
		Questions for Discussion	129
		Further Reading	129
		Further Screening	129

	6	Asian Americans and American Film	130
		Silent Film and Asian Images Asians in Classical Hollywood Cinema World War II and After: War Films, Miscegenation	131 133
		Melodramas, Kung Fu, and the Start of Asian American Independent Filmmaking Towards a Global Hollywood: Asian American Actors	136
		and Filmmakers of the Last Thirty Years	141
		Case Study: Crazy Rich Asians (2018)	146
		Conclusion	148
		Questions for Discussion	148
		Further Reading	148
		Further Screening	149
	7	Latinos and American Film	150
		The Greaser and the Latin Lover: Alternating	
		Stereotypes	152
		World War II and After: The Good Neighbor Policy	155
		The 1950s to the 1970s: Back to Business as Usual?	159
		Expanding Opportunities in the 1980s and 1990s	161
		Case Study: My Family/Mi Familia (1995)	164
		Latino Film in the 21st Century	166
		Conclusion: Which Way Forward?	169
		Questions for Discussion	171
		Further Reading	172
		Further Screening	172
Part III	C	lass and American Film	173
r ure m		troduction to Part III: What is Class?	
	8	Classical Hollywood Cinema and Class	179
		Setting the Stage: The Industrial Revolution Early Cinema: The Rise of the Horatio	179
and the second second		Alger Myth	181
		Hollywood and Unionization	185
		Class in the Classical Hollywood Cinema	188
		Case Study: The Grapes of Wrath (1940)	190
		Conclusion: Recloaking Class Consciousness	192
		Questions for Discussion	192
		Further Reading	193

Further Screening

	9 Cinematic Class Struggle After the Depression	194
	From World War II to the Red Scare From Opulence to Counterculture Box: Class on Television New Hollywood and the Resurrection of the Horatio	194 197 202
	Alger Myth Corporate Hollywood and Labor in the 21 st Century Case Study: <i>The Florida Project</i> (2017) Questions for Discussion Further Reading Further Screening	202 208 213 215 215 215
	Gender and American Film Introduction to Part IV: What is Gender?	217
1	0 Women in Classical Hollywood Filmmaking	223
	Images of Women in Early Cinema Early Female Filmmakers Images of Women in 1930s Classical Hollywood World War II and After Case Study: <i>All that Heaven Allows</i> (1955) Questions for Discussion Further Reading Further Screening	224 228 231 235 238 240 240 241
1	1 Exploring the Visual Parameters of Women in Film	242
	<i>Ways of Seeing</i> "Visual Pleasure and Narrative Cinema" Case Study: <i>Gilda</i> (1946) Conclusion: Complicating Mulvey's Arguments Questions for Discussion Further Reading Further Screening	242 245 254 255 258 258 258 258
1	2 Masculinity in Classical Hollywood Filmmaking	259
	Masculinity and Early Cinema Masculinity and the Male Movie Star World War II and Film Noir	262 263 268



		Case Study: <i>Dead Reckoning</i> (1947) Masculinity in 1950s American Film	273 274
		Questions for Discussion	277
		Further Reading	277
		Further Screening	277
	13	Gender in American Film Since the 1960s	278
		Second Wave Feminism and Hollywood	278
		Box: Women and American Television	282
		Into the 1980s: A Backlash against Women?	285
		A New Generation of Female Filmmakers	288
		Gender at the Turn of the Century	292
		Gender Politics after 9/11	294
		Case Study: Wonder Woman (2017)	297
		Questions for Discussion	299
		Further Reading	300
		Further Screening	300
		xuality and American Film oduction to Part V: What is Sexuality?	301
	14	Heterosexuality, Homosexuality, and Classical Hollywood	307
		(Hetero)Sexuality on Screen	10000
		(Homo)Sexuality in Early Film	307
		Censoring Sexuality during the Classical Hollywood Era	309
		Postwar Sexualities and the Weakening of the Production Code	311 316
		Camp and the Underground Cinema	320
		Case Study: The Celluloid Closet (1995)	322
		Questions for Discussion	323
		Further Reading	324
		Further Screening	324
2	15	Sexualities on Film Since the Sexual Revolution	325
		Hollywood and the Sexual Revolution	325
		Film and Gay Culture from Stonewall to AIDS	327
		The AIDS Crisis	332
	1	Queer Theory and New Queer Cinema	334
		Box: Queer TV	338
	1	Hollywood Responds to New Queer Cinema	340
		Case Study: Love, Simon (2018)	344
	-	(Hetero)Sexualities in Contemporary American Cinema	346

Part V

	Conclusion: The Power Dynamics of Sexuality Questions for Discussion Further Reading Further Screening	349 351 351 352
Part VI	Ability and American Film Introduction to Part VI: What is Ability?	353
	16 Cinematic Images of (Dis)Ability	359
	Disabled People in Early American Film: Curiosities and Freaks Romanticizing Disability in Classical Hollywood Melodramas Disability in War Movies and Social Problem Films Disability and the Counterculture Case Study: <i>Children of a Lesser God</i> (1986) After the 1980s: A More Enlightened Hollywood? Far From Hollywood: Documentary, Activism, and New Modes of Television Questions for Discussion Further Reading Further Screening	360 364 366 369 373 374 377 380 380 381
Glossary Index		382 404