

CONTENTS

Acknowledgments	xi
How to Use This Book	xvi

Part I Culture and American Film 1

1 Introduction to the Study of Film Form and Representation 3

Film Form	3
American Ideologies: Discrimination and Resistance	6
Culture and Cultural Studies	12
Case Study: <i>The Lion King</i> (1994)	17
Questions for Discussion	20
Further Reading	20

2 The Structure and History of Hollywood Filmmaking 21

Hollywood vs. Independent Film	21
The Style of Hollywood Cinema	23
The Business of Hollywood	28
The History of Hollywood: The Movies Begin	30
The Classical Hollywood Cinema	34
World War II and Postwar Film	37
“New” Hollywood and the Blockbuster Mentality	40
Questions for Discussion	43
Further Reading	43
Further Screening	44



Part II Race and Ethnicity and American Film 45
 Introduction to Part II: What is Race?



3 The Concept of Whiteness and American Film 51

Seeing White	52
Bleaching the Green: The Irish in American Cinema	56
Looking for Respect: Italians in American Cinema	60
A Special Case: Jews and Hollywood	65
Case Study: <i>The Jazz Singer</i> (1927)	68
Veiled and Reviled: Arabs on Film in America	70
Conclusion: Whiteness and American Film Today	76
Questions for Discussion	77
Further Reading	77
Further Screening	77

4 African Americans and American Film 78


African Americans in Early Film	78
Blacks in Classical Hollywood Cinema	82
World War II and the Postwar Social Problem Film	85
The Rise and Fall of Blaxploitation Filmmaking	88
Box: Blacks on TV	90
Hollywood in the 1980s and the Arrival of Spike Lee	90
Black Independent vs. “Neo-Blaxploitation” Filmmaking	93
New Images for a New Century – Or Not?	95
Case Study: <i>Bamboozled</i> (2000)	98
Questions for Discussion	100
Further Reading	100
Further Screening	101

5 Native Americans and American Film 102

The American “Indian” Before Film	103
Ethnographic Films and the Rise of the Hollywood Western	105
The Evolving Western	110
A Kinder, Gentler America?	115
Case Study: <i>Smoke Signals</i> (1998)	118
Conclusion: Twenty-First-Century Indians?	121
Questions for Discussion	122
Further Reading	122
Further Screening	122

6 Asian Americans and American Film	123
Silent Film and Asian Images	124
Asians in Classical Hollywood Cinema	126
World War II and After: War Films, Miscegenation Melodramas, and Kung Fu	130
Contemporary Asian American Actors and Filmmakers	134
Case Study: <i>Eat a Bowl of Tea</i> (1989)	140
Questions for Discussion	142
Further Reading	142
Further Screening	142
7 Latinos and American Film	143
The Greaser and the Latin Lover: Alternating Stereotypes	145
World War II and After: The Good Neighbor Policy	148
The 1950s to the 1970s: Back to Business as Usual?	152
Expanding Opportunities in Recent Decades	154
Conclusion: A Backlash Against Chicanos?	159
Case Study: <i>My Family/Mi Familia</i> (1995)	160
Questions for Discussion	163
Further Reading	163
Further Screening	163
Part III Class and American Film	165
Introduction to Part III: What is Class?	
8 Classical Hollywood Cinema and Class	171
Setting the Stage: The Industrial Revolution	171
Early Cinema: The Rise of the Horatio Alger Myth	173
Hollywood and Unionization	178
Class in the Classical Hollywood Cinema	180
Case Study: <i>The Grapes of Wrath</i> (1940)	184
Conclusion: Recloaking Class Consciousness	186
Questions for Discussion	186
Further Reading	186
Further Screening	186
9 Cinematic Class Struggle After the Depression	187
From World War II to the Red Scare	187
From Opulence to Counterculture	191
Box: Class on Television	196




	New Hollywood and the Resurrection of the Horatio Alger Myth	198
	Case Study: <i>Bulworth</i> (1998)	204
	Conclusion: Corporate Hollywood and Labor Today	204
	Questions for Discussion	208
	Further Reading	208
	Further Screening	209
	Part IV Gender and American Film	211
	Introduction to Part IV: What is Gender?	
	10 Women in Classical Hollywood Filmmaking	217
	Images of Women in Early Cinema	218
	Early Female Filmmakers	222
	Images of Women in 1930s Classical Hollywood	227
	World War II and After	231
	Case Study: <i>All that Heaven Allows</i> (1955)	234
	Questions for Discussion	236
	Further Reading	237
	Further Screening	237
	11 Exploring the Visual Parameters of Women in Film	238
	<i>Ways of Seeing</i>	238
	“Visual Pleasure and Narrative Cinema”	242
	Case Study: <i>Gilda</i> (1946)	250
	Conclusion: Complicating Mulvey’s Arguments	253
	Questions for Discussion	255
	Further Reading	255
	Further Screening	256
	12 Masculinity in Classical Hollywood Filmmaking	257
	Masculinity and Early Cinema	260
	Masculinity and the Male Movie Star	262
	World War II and Film Noir	267
	Case Study: <i>Dead Reckoning</i> (1947)	272
	Masculinity in 1950s American Film	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
Into the 1980s: A Backlash against Women?	283
Box: Women and American Television	284
A New Generation of Female Filmmakers	291
Case Study: <i>The Ballad of Little Jo</i> (1993)	296
Conclusion: Gender in the Early Twenty-First Century	296
Questions for Discussion	301
Further Reading	301
Further Screening	302

Part V Sexuality and American Film 303

Introduction to Part V: What is Sexuality?

	14 Heterosexuality, Homosexuality, and Classical Hollywood	309
	(Hetero)Sexuality on Screen	309
	(Homo)Sexuality in Early Film	311
	Censoring Sexuality during the Classical Hollywood Era	314
	Postwar Sexualities and the Weakening of the Production Code	319
	Camp and the Underground Cinema	324
	Case Study: <i>The Celluloid Closet</i> (1995)	326
	Questions for Discussion	328
	Further Reading	328
	Further Screening	328

15 Sexualities on Film Since the Sexual Revolution	329
Hollywood and the Sexual Revolution	329
Film and Gay Culture from Stonewall to AIDS	331
The AIDS Crisis	336
Queer Theory and New Queer Cinema	339
Box: Queer TV	340
Case Study: <i>Go Fish</i> (1995)	347
Hollywood Responds to New Queer Cinema	347
(Hetero)Sexualities in Contemporary American Cinema	352
Questions for Discussion	354
Further Reading	354
Further Screening	355

Part VI Ability and American Film	357
Introduction to Part VI: What is Ability?	
16 Cinematic Images of (Dis)Ability	363
Disabled People in Early American Film: Curiosities and Freaks	364
Romanticizing Disability in Classical Hollywood Melodramas	368
Disability in War Movies and Social Problem Films	370
Disability and the Counterculture	374
Case Study: <i>Children of a Lesser God</i> (1986)	378
A More Enlightened Age?	380
Questions for Discussion	384
Further Reading	384
Further Screening	384
17 Making Connections	385
Case Study 1: <i>Queen Christina</i> (1933)	386
Case Study 2: <i>The Old Maid</i> (1939)	388
Case Study 3: <i>The Gang's All Here</i> (1943)	390
Case Study 4: <i>A Patch of Blue</i> (1965)	392
Case Study 5: <i>Erin Brockovich</i> (2000)	394
Case Study 6: <i>8 Mile</i> (2002)	396
Case Study 7: <i>Better Luck Tomorrow</i> (2002)	398
Case Study 8: <i>Saving Face</i> (2004)	400
Case Study 9: <i>Crash</i> (2004)	402
Case Study 10: <i>The Prize Winner of Defiance, Ohio</i> (2005)	404
Case Study 11: <i>Brokeback Mountain</i> (2005)	406
Case Study 12: <i>Quinceañera</i> (2006)	408
Glossary	410
Index	432