The tension between African-American expression in white society and the opposite expression reproduced by African-Americans can exist in almost every aspect of society, including novels, theater, literature, and film Call expression. In this chapter, expressions are defined as ideas and discourses that help give meaning to people and phenomena. It draws attention to the existing literature on slavery-themed racial and African-American depictions in the school curriculum. This chapter uses this literature to point out the permanent questions surrounding the expression of slavery in the curriculum. It provides that American cinema is a form of curriculum that presents an image of history to give it historical knowledge. This chapter describes the fundamental theories that led to the analysis of each film, such as critical race theory and cultural memory. The purpose of the research is to study how major film studios respond to social movements created and perpetuated by social media to remove racial and gender hierarchies perpetuated in the electrical industry.

Blackface has a long history of being one of the first kinds of racism, depicting African Americans in negative stereotypes through language, mannerism, and attire. Blackface was used to mocking and criticizing African Americans (Nguyen 59–60) [film]. White actors painted their skin black, overdrew their lips in red, and donned wigs made of coarse hair in a minstrel play known as blackface. During the mid-nineteenth century, they would also perform slave songs "using African American caricatures... utilizing tall tales, and stand-up comedy" as a kind of entertainment for predominantly white Americans. White entertainers modeled the qualities and mannerisms of a minstrel character on African Americans in slavery. The idea included stuttering, ill-fitting clothes, and childish conduct. According to The Brycks (Nguyen 59–60), Minstrel shows were formerly referred to be "burnt-cork art," according to Gabriella Varró. The most racist and disparaging minstrel shows were the early ones. There were no limitations on what may be said or depicted about African Americans. "The most prominent and evident representation of racial discourse was the burnt-cork mask of the blackface actor," Varró says of the shows' style. In America, the burnt cork mask was traditionally understood as a symbol for the Negro." Because of their social status, it was appropriate to use African Americans in humor.

The Big Bang of minstrel performances occurred in the late 1830s and early 1840s when America emerged from an economic crisis. The 1840s saw the emergence of group minstrel shows to uplift the populace. Because solo performers were already famous, ensemble minstrel performances became the next great thing in America. The Virginia Minstrels were the second group to organize. Dan Emmett, Billy Whitlock, Dick Pelham, and Frank Brower were four white performers dressed up in blackface and played music and sang songs. Although their blackface performances were not the first, they were the most popular and helped kick off the minstrel show craze (Brown and Garcia) [film]. After the Virginia Minstrels, there would be more Minstrels in blackface crowding the stage. Because they were interwoven into the everyday lives of Americans, minstrel performances became synonymous with being American. According to DreamloverMimi (Brown and Garcia) [film], Minstrel performances consisted of white actors dressed in black costumes. They combined elements of what was thought to be black culture on white faces. The zip coon and the Jim Crow were two characters utilized in minstrel performances. Both characters were predicated on prejudice or an imagined stereotype about African Americans, and they were two of the most prevalent sorts of characters.