

COURSE DETAIL

THE NEW HOLLYWOOD: CAUSES, CHARACTERISTICS, AND CONSEQUENCES

Country

France

Host Institution

University of Bordeaux

Program(s)

University of Bordeaux

UCEAP Course Level

Upper Division

UCEAP Subject Area(s)

Film & Media Studies

UCEAP Course Number

139

UCEAP Course Suffix**UCEAP Official Title**

THE NEW HOLLYWOOD: CAUSES, CHARACTERISTICS, AND CONSEQUENCES

UCEAP Transcript Title

NEW HOLLYWOOD

UCEAP Quarter Units

4.50

UCEAP Semester Units

Course Description

This seminar explores one of the richest periods in the history of the American cinema. For many reasons (economic as well as cultural and socio-political ones), the 1970s saw the budding of a new kind of cinema that was totally opposed to the earlier classical way of making films in Hollywood. These reasons are analyzed before dealing with this new conception of the cinema. The core of the seminar is the detailed study of the most typical features of the main films of the period. The classes alternate the study of some representative scenes with a more global view of how the cinema was conceived by all these talented directors (Bogdanovich, Penn, Hopper, Altman, Coppola, Scorsese, Friedkin, De Palma) and by some producers (Schneider, Rafelson, Evans). There also is a focus on William Friedkin, whose career encompasses the most striking facets of that conception of the cinema, the director having somehow managed to outlive the glorious 1970s to enrich his filmography in the twenty-first century with films that still ensue from the canon of the now late New Hollywood. The reasons why this New Hollywood ended in the early 1980s are uncovered, and students look for some traces of its heritage in the cinema of the following decades, not only in Hollywood but also around the world. For this seminar, the students need to watch some of the key films of the period, including: BONNIE AND CLYDE (Arthur Penn, 1967), ROSEMARY'S BABY (Roman Polanski, 1968), EASY RIDER (Dennis Hopper, 1969), MIDNIGHT COWBOY (John Schlesinger, 1969), THE WILD BUNCH (Sam Peckinpah, 1969), LITTLE BIG MAN (Arthur Penn, 1970), MCCABE AND MRS MILLER (Robert Altman, 1971), THE LAST PICTURE SHOW (Peter Bogdanovich, 1971), THE FRENCH CONNECTION (William Friedkin, 1971), THE PANIC AT NEEDLE PARK (Jerry Schatzberg, 1971), THE GODFATHER (Francis Ford Coppola, 1972), SISTERS (Brian De Palma, 1973), THE EXORCIST (William Friedkin, 1973), MEAN STREETS (Martin Scorsese, 1973), DOG DAY AFTERNOON (Sidney Lumet, 1975), ONE FLEW OVER THE CUCKOO'S NEST (Milos Forman, 1975), TAXI DRIVER (Martin Scorsese, 1976), THE DEER HUNTER (Michael Cimino, 1978), APOCALYPSE NOW (Francis Ford Coppola, 1979), HEAVEN'S GATE (Michael Cimino, 1980).

Language(s) of Instruction

English

Host Institution Course Number

MIA1Y29

Host Institution Course Title

THE NEW HOLLYWOOD: IT'S CAUSES, CHARACTERISTICS, AND CONSEQUENCES.

Host Institution Campus

UNIVERSITÉ BORDEAUX MONTAIGNE

Host Institution Faculty

Host Institution Degree

Host Institution Department

Master: Etudes anglophones

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