

## 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: 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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