

# COURSE DETAIL

## HISTORY OF CLASSIC HOLLYWOOD FILM

**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**

109

**UCEAP Course Suffix****UCEAP Official Title**

HISTORY OF CLASSIC HOLLYWOOD FILM

**UCEAP Transcript Title**

HIST/HOLLYWOOD FILM

**UCEAP Quarter Units**

4.50

**UCEAP Semester Units**

3.00

## **Course Description**

Between the advent of talking pictures in 1927 and the official launch of the New Hollywood in 1967, the classic Hollywood system developed and experienced a golden age, followed by a decline that was to begin in the early 1950s. This is the official story, in line with a certain reality, but one to which the work of numerous historians has added nuance and nuance. This course takes a historical approach, incorporating recent research, to revisit the Hollywood studio system, based on the power of producers and the exploitation of stars. It also studies the structuring of film production into major genres (melodrama, western, musical, biopic, war film, social film, biblical epic, film noir, etc.), which are sometimes called into question by their reception, and whose stability is open to debate. The course also looks at the history of the introduction in the early 1930s of a self-regulatory code, the famous Hays Code, whose interpretation may have changed over time, and whose influence gradually waned between 1952 and 1967. It explores the ideological tensions that divided the Hollywood community, sometimes violently and permanently: the question of American involvement in the Second World War, the inquisitorial system of the "Witch Hunt" in the context of the Cold War. The essential contribution of artists and technicians from European immigrant backgrounds is studied, including producers, directors, actors and actresses, screenwriters, cinematographers and composers. The careers of figures who forged the identity and style of classic Hollywood cinema are also explored, including: Charles Chaplin, Alfred Hitchcock, Ernst Lubitsch, Erich Von Stroheim, Joseph Von Sternberg, Fritz Lang, Billy Wilder, Joseph L. Mankiewicz, Elia Kazan. The course also looks at the homogeneity of the classic Hollywood style described in Janet Staiger, Kristin Thompson, and David Bordwell's (also classic) *THE CLASSICAL HOLLYWOOD CINEMA: FILM STYLE & MODE OF PRODUCTION TO 1960*. The re-evaluation of the place of female directors (Dorothy Arzner, Ida Lupino), African-American directors (Oscar Micheaux), and marginal genres (horror, animation) in the Hollywood canon provides food for thought on the homogeneity of Hollywood style and the centrality of a hegemonic definition.

## **Language(s) of Instruction**

French

**Host Institution Course Number**

2LACE21

**Host Institution Course Title**

HISTORY OF CLASSIC HOLLYWOOD FILM

**Host Institution Campus**

UNIVERSITY BORDEAUX MONTAIGNE

**Host Institution Faculty**

HUMANITIES

**Host Institution Degree**

**Host Institution Department**

CINEMA

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