

# The Golden Age of Film



When you think about  
old movies, what  
comes to mind?



**What is ONE detail you notice about the film?  
(sound, spoken words, quality, etc.)**



**“The Gold Rush”,  
1925 (written,  
directed & produced  
by Charlie Chaplin)**

What is **ONE** detail you notice about the film?  
(sound, spoken words, quality, etc.)





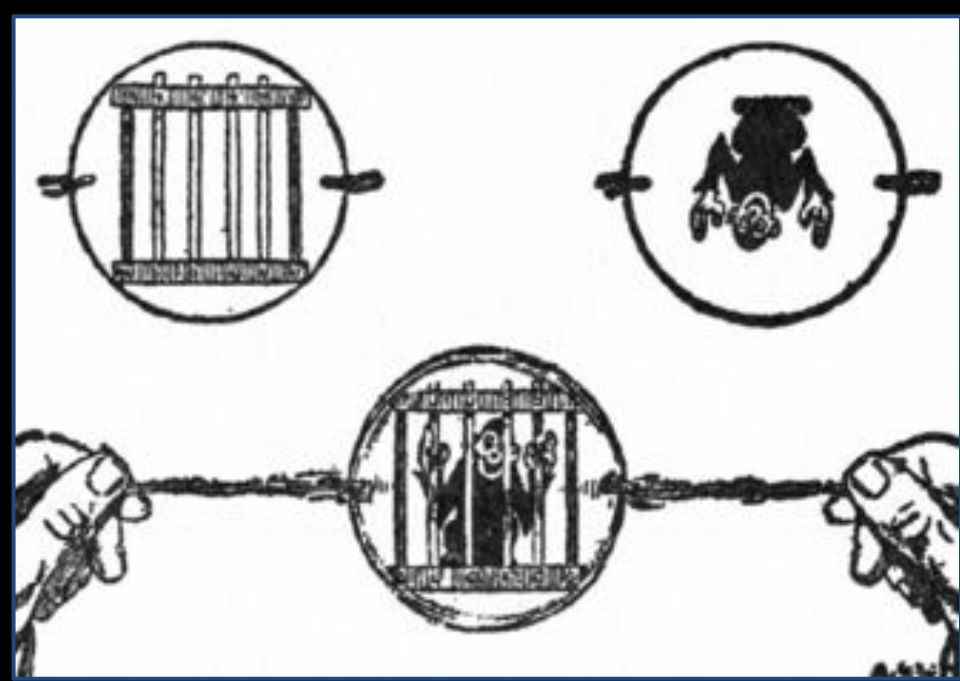
Intro to the Silent  
Film Era

# Origins of film

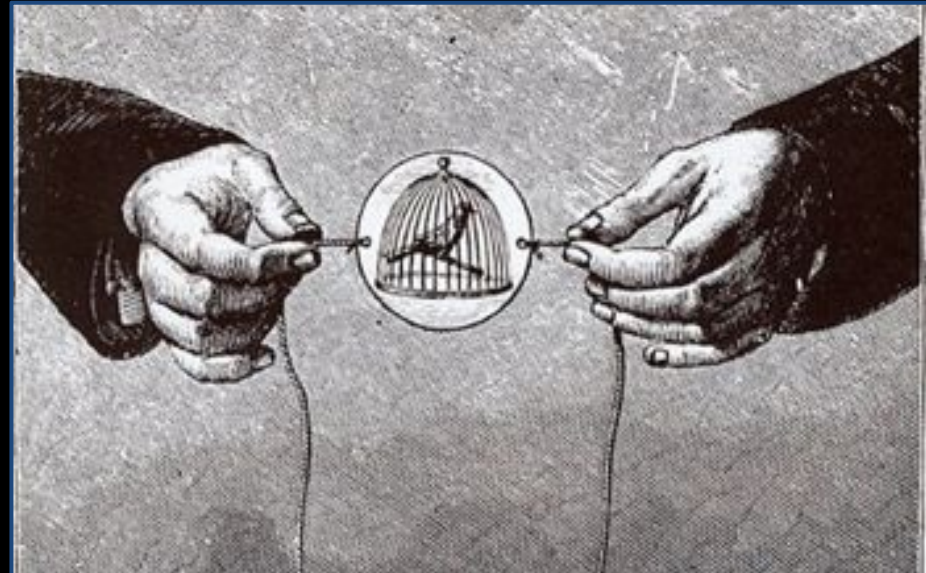


- The first simple short films were shown in the U.S. in the 1890s.
  - Fueled great curiosity and its success attracted many entrepreneurs to the business
- The development of movies was an outgrowth of advances in photography.

# Early Film Efforts (1800s)



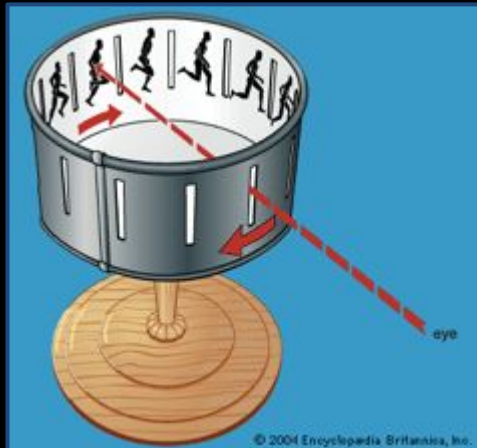
Thaumatrope (1820s)



# Early Film Efforts (1800s)



## Zoetrope (1830s-1870s)









Then: Stereoscope

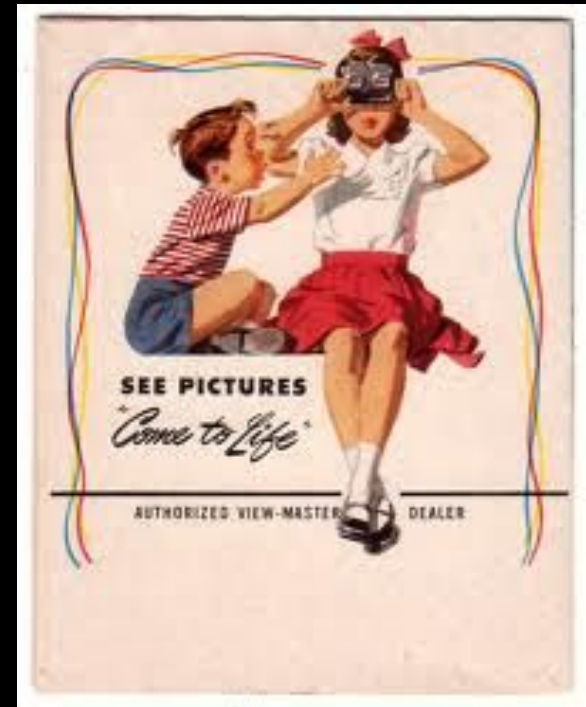
Did you ever have one  
of these as a kid?



Now: View-Master

# Early Film Efforts (1900s)

- By the early 1900s, millions of Americans owned stereoscopes (handheld devices that made pictures look 3-dimensional.)
  - People collected pictures of events like the world's fairs, the Wrights brothers' first flight, and the building of the Panama Canal.

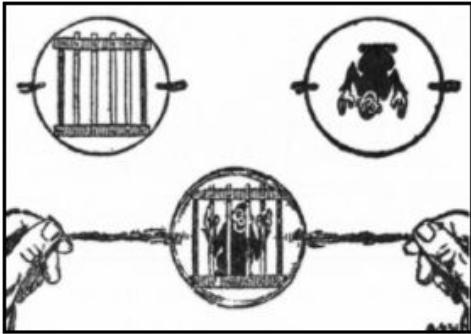


# Thomas Edison's Kinetograph

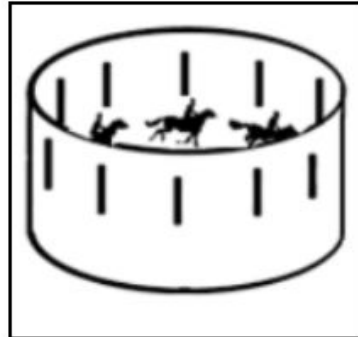


**Kinetograph, 1868**

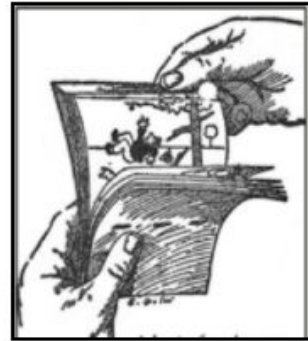




Thaumatrope



Zoetrope



Kineograph (flip book)

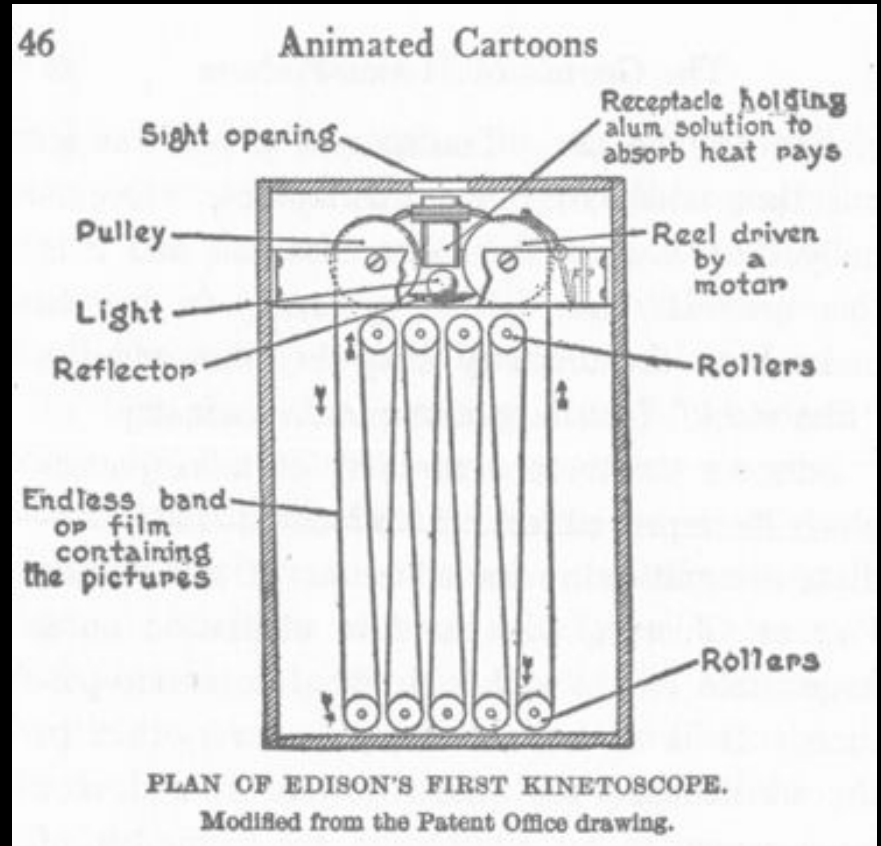


Stereoscope

Choose 1 of the inventions above. (Circle the one you choose.)

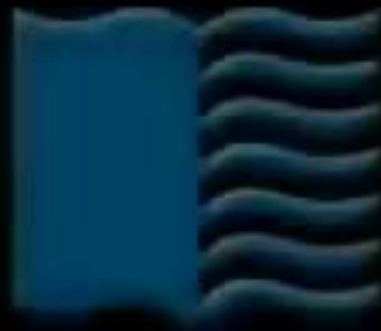
**How did this invention contribute to the development of film?**

# The Kinetoscope: a step towards motion in film



Thomas Edison's Kinetoscope was first displayed at the 1893 Chicago World's Fair.

The very first motion picture - don't blink or you'll miss it!



LIBRARY OF  
CONGRESS

# Penny Arcades



Penny arcades (1¢ per film) began popping up around the country to show these new short films which were nicknamed “flickers.”





What  
subjects  
did these  
early  
flickers  
focus on?

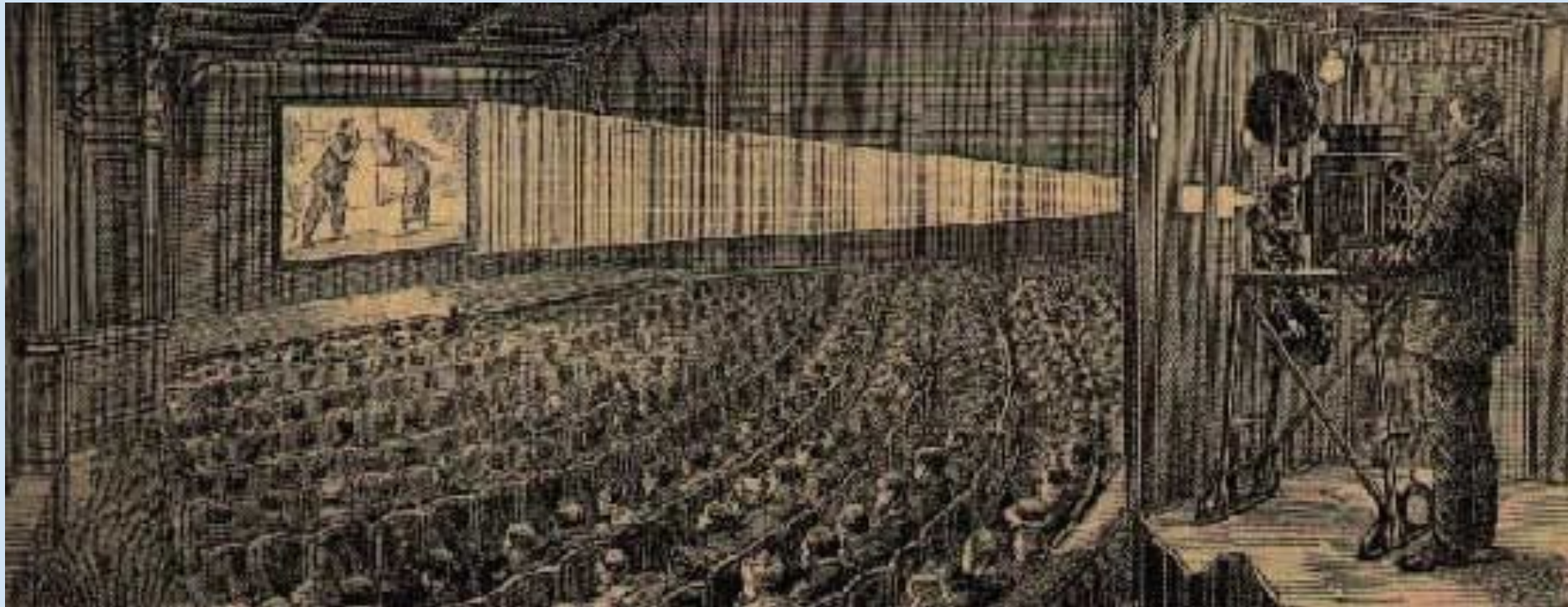


# Nickelodeons

- The first real movie theaters were called “nickelodeons”
  - The name combined the price of admission (5¢), with the Greek word for theater.
- By 1910, nearly 10,000 movie theaters were serving more than 10 million people a week.



- Nickelodeons weren't just movie theaters. They showed a mix of live entertainment (singing, dancing, comedy acts, etc.)
  - Shows were 15-90 minutes long and changed every couple of days (and sometimes even daily!)
  - Films shown had very simple story lines.



Nickelodeons were usually located near working-class and immigrant neighborhoods. Why?

*“You have to understand what was happening in this country to see why movies were catching on. From 1900-1910, about nine or ten million immigrants poured in, and because nickelodeon movies were new, cheap, silent and set up no language difficulties, they became a popular pastime.”*



- Early filmmakers realized the potential of film.
  - Early films conveyed emotion by over-acting and used a limited number of printed title cards between scenes to explain the plot.



- Simple, relatable stories helped audiences connect to the characters on screen.

# Shifting Audiences



**Early film audiences: the working class & immigrants**

- At first, the upper class looked down on movies - they thought movies were cheap and low quality compared to Broadway theater.



**Later film audiences included the wealthy (and the working/middle classes)**

- By 1910, theaters began to open in nicer neighborhoods.
  - To draw wealthy customers in they made the movies longer with more developed plots and characters and better acting.
- Soon, people of all social classes were enjoying films.

# An expanding medium



- By the mid-1920s, most small towns had a movie theater, while cities such as NY & Chicago had hundreds.
  - By 1928, the country had an estimated 28,000 movie theaters, which charged moviegoers 10–50¢ per ticket.
- Films had increased in length to 15-20 minutes yet they were still short enough for people to fit them into their daily lives.
  - Some families spent their Saturday afternoons going from theater to theater seeing films after film.
  - Children also frequently caught a film after school.

One example of American early film innovation was *The Great Train Robbery* (1903)

- *The Great Train Robbery* was one of the first films to use narrative. The film was directed by Edwin Porter. It debuted at the Huber Museum in NYC before being shown in 11 other theaters in the city.
- The 11-minute film used simple editing techniques (each scene is a single shot) & the storyline is mostly linear (with only a few “meanwhile” moments) but it was a significant step forward in moviemaking.
- *As you watch, consider why was it regarded as innovative at the time?*





*Hollywood: A Celebration of  
the American Silent Film*

The Pioneers

# *Hollywood: A Celebration of the American Silent Film*

1. The movie says that “The Great Train Robbery” helped to take movies out of the slot machine era. EXPLAIN.
2. What made foreign films better than American films?
3. How did music enhance the silent film experience?
4. Describe theaters of the silent era.
5. Why do they say that silent movies were a thinking person’s form of entertainment?





Open up Google Classroom for a reading on how Hollywood came to dominate the global film market.





# Early animation

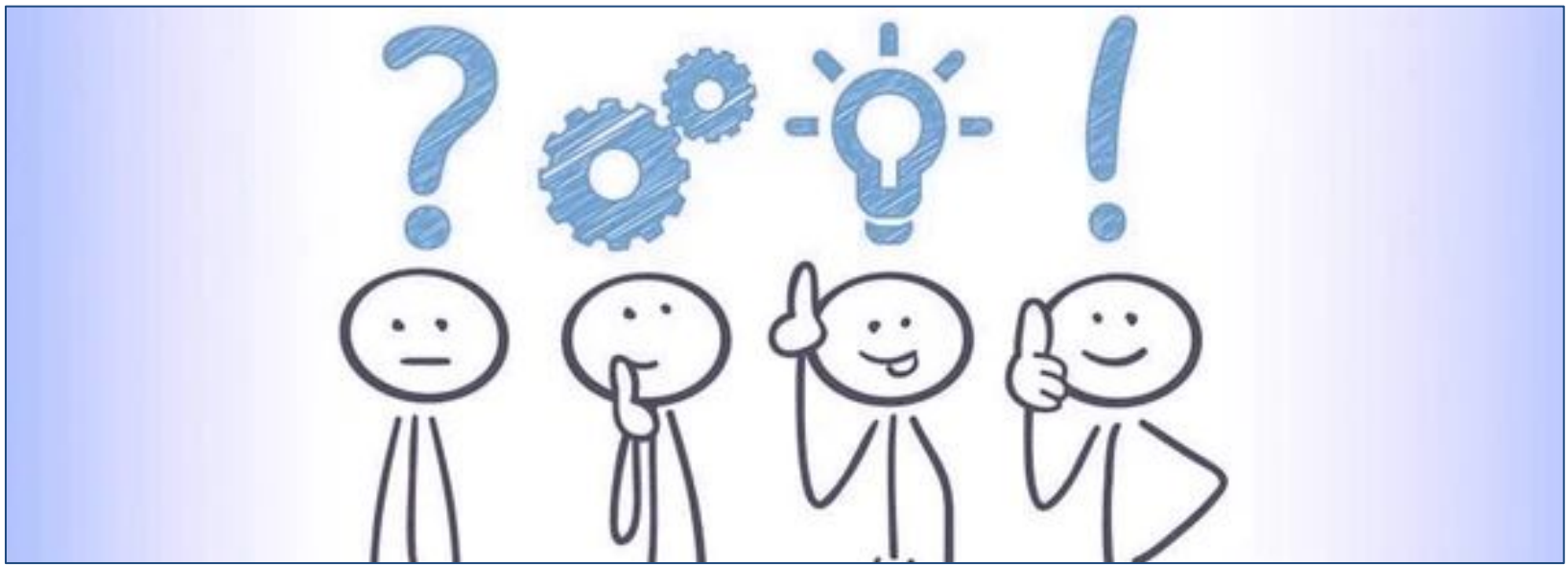
- Early animation started appearing before 1910 and consisted of simple drawing photographed one at a time.
  - Extremely labor-intensive as there were 100s of drawings per minute of film.





YOU TRY! Draw a simple cartoon below. Tell a story in 3 panels.

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Consider, how easy was that to do?

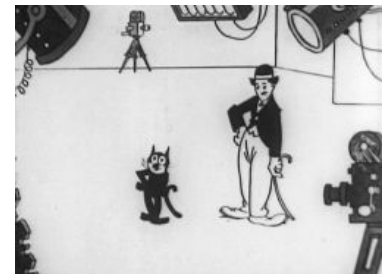
What if you had to do that 1000+ plus times, then take those pictures and put them all together and all to make a 5-minute animated movie?

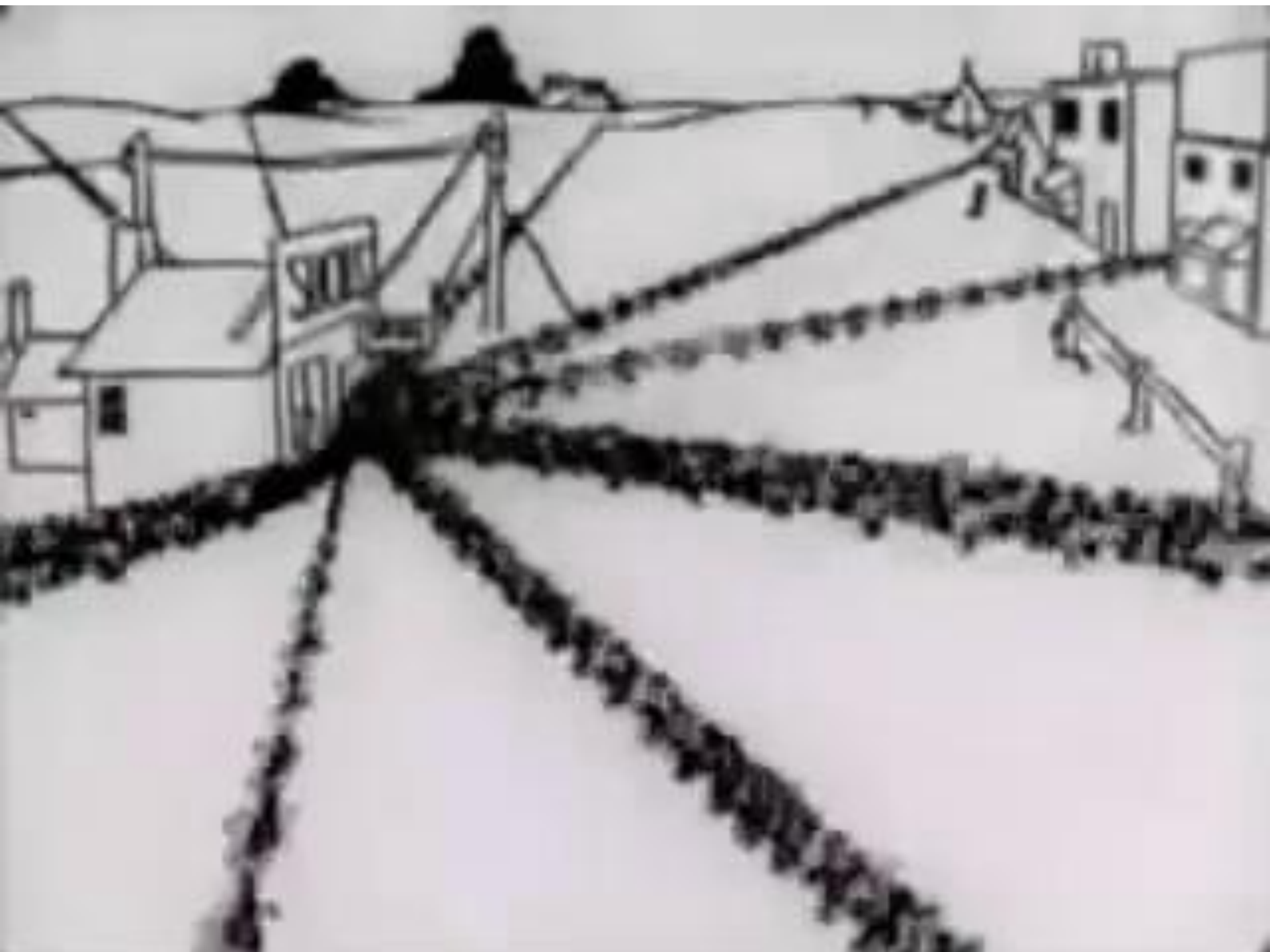


# *Felix in Hollywood* (1923)

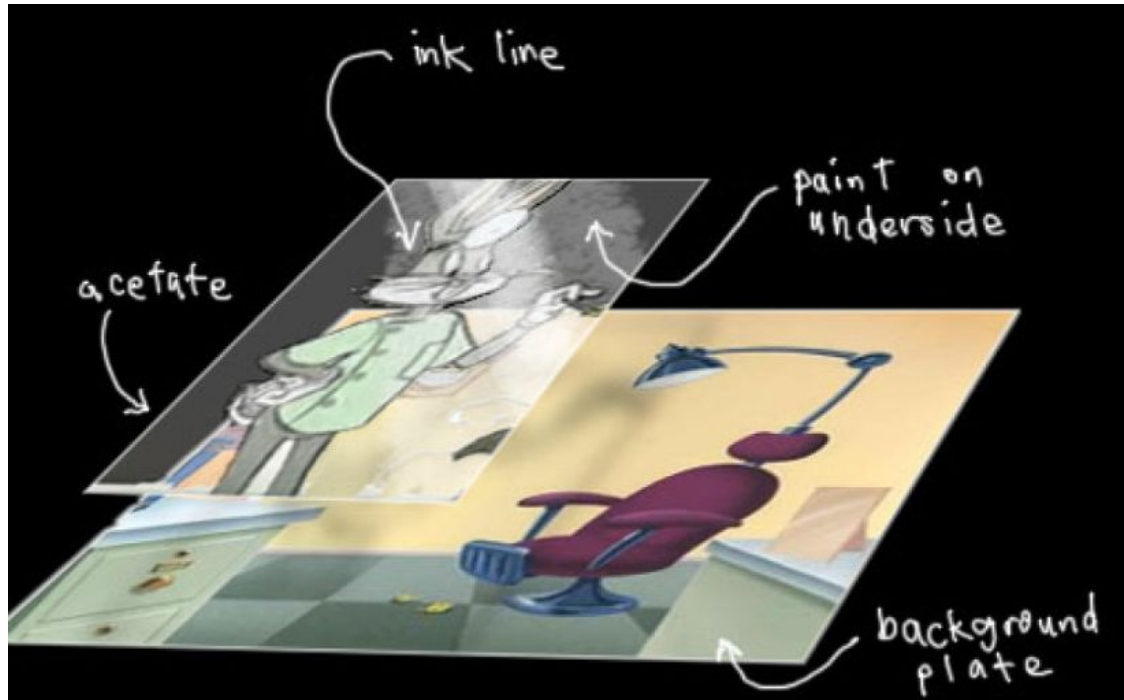


- **Plot:** Felix the Cat goes to Hollywood and auditions for a job as an actor.
- **While you watch, consider:**
  - How is the plot conveyed without spoken dialogue?
  - How is "sound" conveyed without sound?

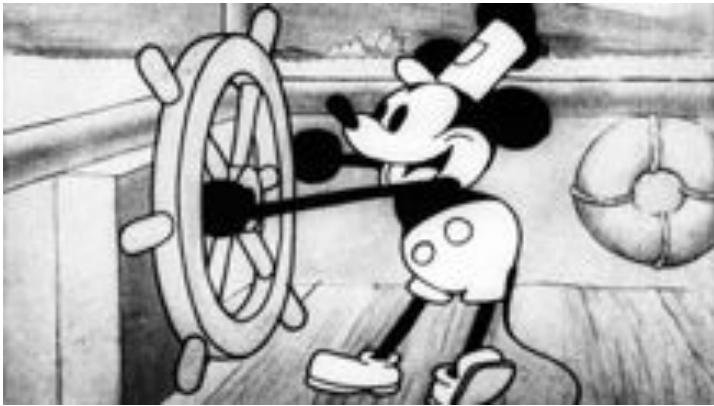




- By 1913, animation was easier to manage:
  - Celluloid technology allowed the animator to make a complex background or foreground and then paint drawings onto clear celluloid which was then held over the background image
    - This made it unnecessary to repeatedly draw the background
    - This created the illusion of depth as well.







## *Steamboat Willie* (1928)

- Walt Disney took animation to a new level. He was the first animator to add sound to his movie cartoons. (It was not until 1937, with *Snow White and the Seven Dwarfs*, that the first full length animated feature was released.)
- *Consider as you watch:* How does *Steamboat Willie* differ from *Felix in Hollywood*?





How is *Steamboat*  
*Willie*  
DIFFERENT  
from *Felix in*  
*Hollywood?*





How did  
Walt  
Disney  
change  
animation?





**What's the state of  
animation today?**



*The Simpsons* is an example of a cartoon that is still hand-drawn. An average *Simpsons* episode takes 6 months to make. *Family Guy* takes 10 mo per episode!



*South Park* is an example of a cartoon that relies on computer-generated animation. The average *South Park* episode takes 5-6 days to produce.

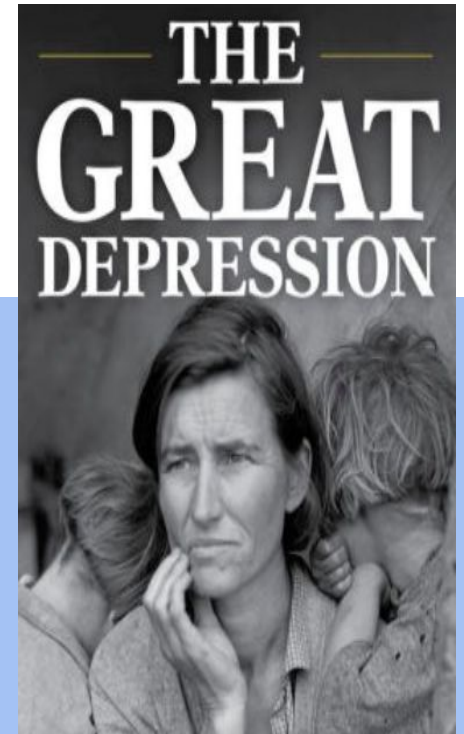
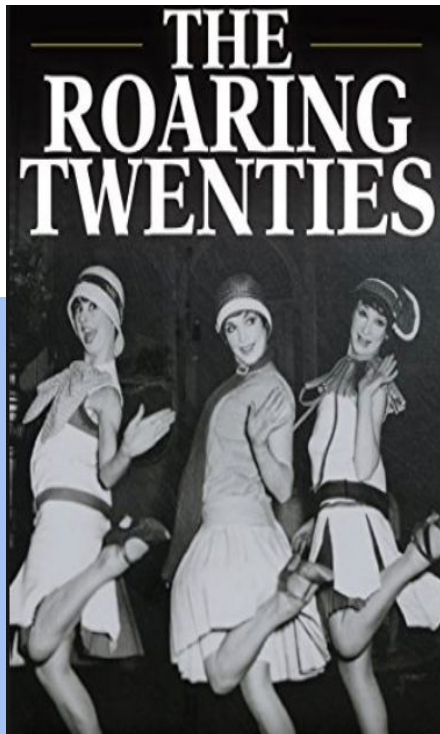


*Rick & Morty* is also hand-drawn and because of the complexity and variability of each episode's plot/setting, 1 minute of *Rick & Morty* takes 4 weeks to animate.





# THE 1920S & 1930S IN FILM





## TODAY'S FOCUS:

WHILE YOU'RE WATCHING EACH MOVIE  
CLIP, CONSIDER HOW THE MOVIES  
REFLECT THE THEMES OF  
THE 1920S & 1930S.

# THE 1920S: A DECADE OF PROMISE



# ECONOMIC GROWTH



# ECONOMIC GROWTH

- Income grew 20% over the decade
- The value of stocks rose
  - \$27 billion in 1925 to \$87 billion by October 1929
- Wages also increased more than 40%.



# ECONOMIC GROWTH

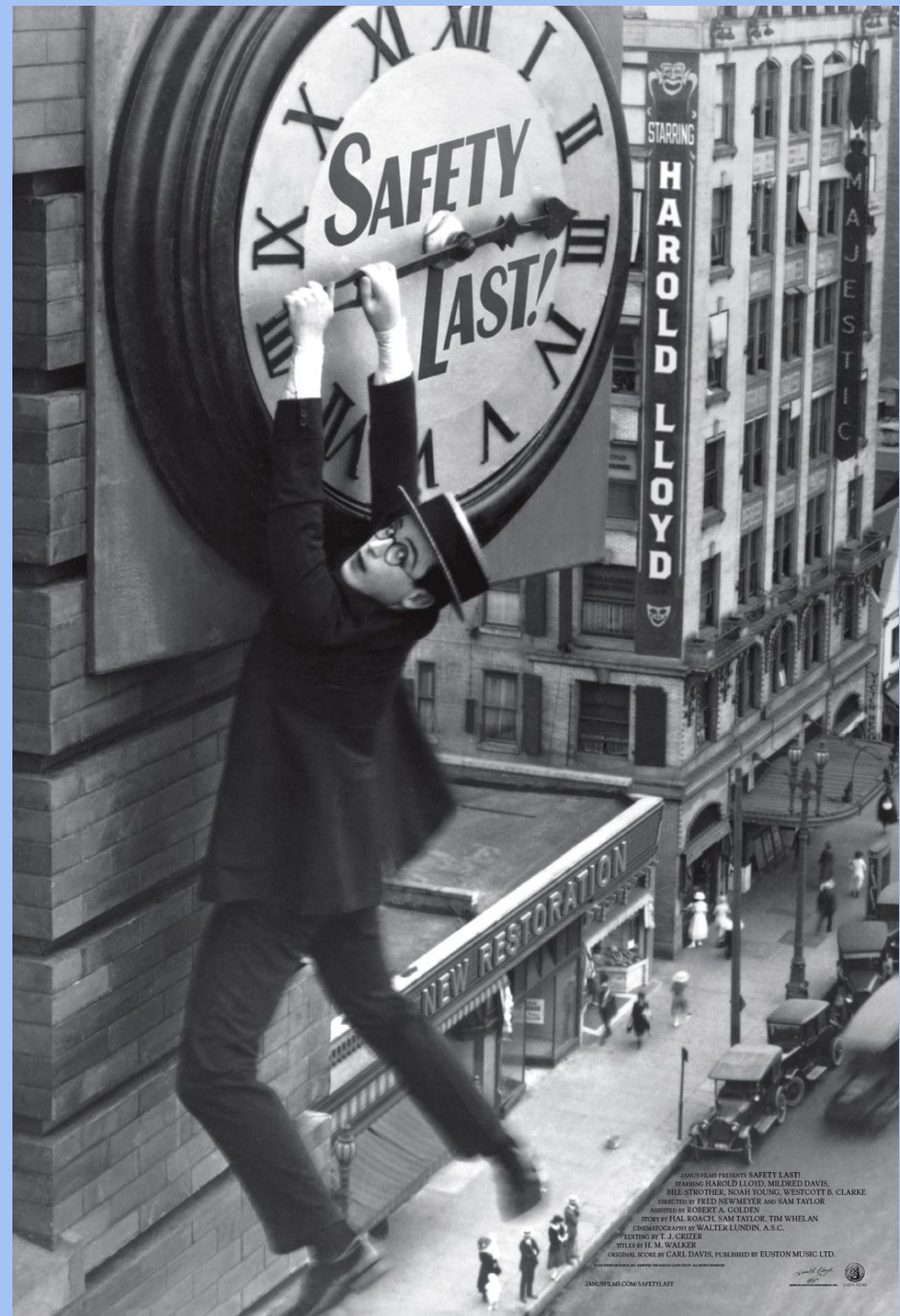


- With a booming economy came higher wages & a desire to spend \$.
  - People wanted the “good life” after the hardships of World War I.
  - Inventions like the car, vacuum, etc. became “must haves.”
- In the 1920s, the lines between rich/poor & people who lived in the country/city blurred.

**Buy today  
PAY LATER**

# SAFETY LAST (1923)

- PLOT: A country boy moves to the city to seek success & \$ to marry his sweetheart. He finds life in the city harder than he imagined.



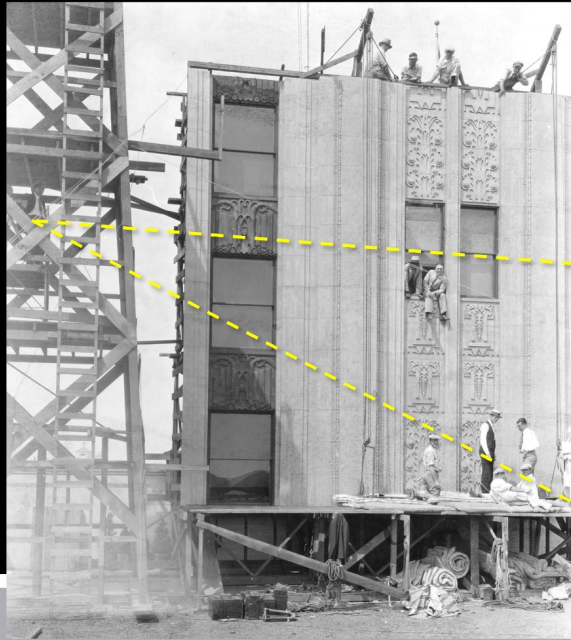


E WEST  
gar's  
2nd FL. ST.

JEWELRY



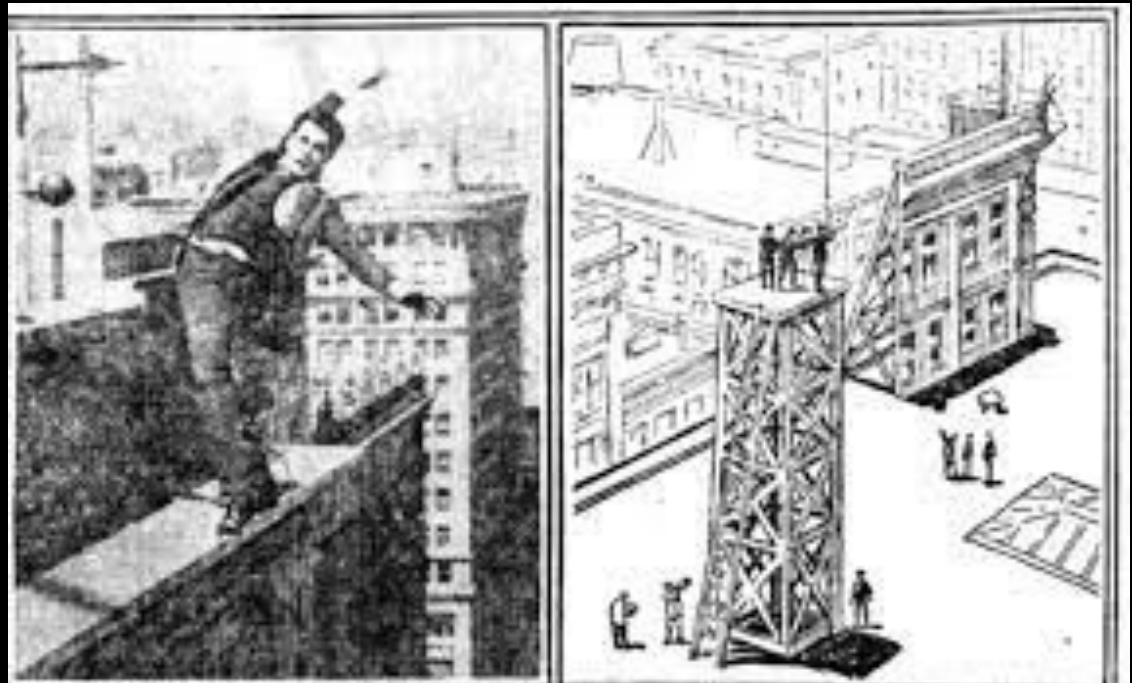
rooftop sets  
with a camera  
tower looking  
down - film the  
street below but  
not the roof



Harold's first trick?



Harold's 1930 skyscraper  
"sequel" Feet First





# CHANGES IN WORK: THE ASSEMBLY LINE



- More demand for products.
- To meet demand, the assembly line helped speed up the process of making products.



# MODERN TIMES (1936)

- PLOT: The story follows the life of a factory worker on the assembly line.



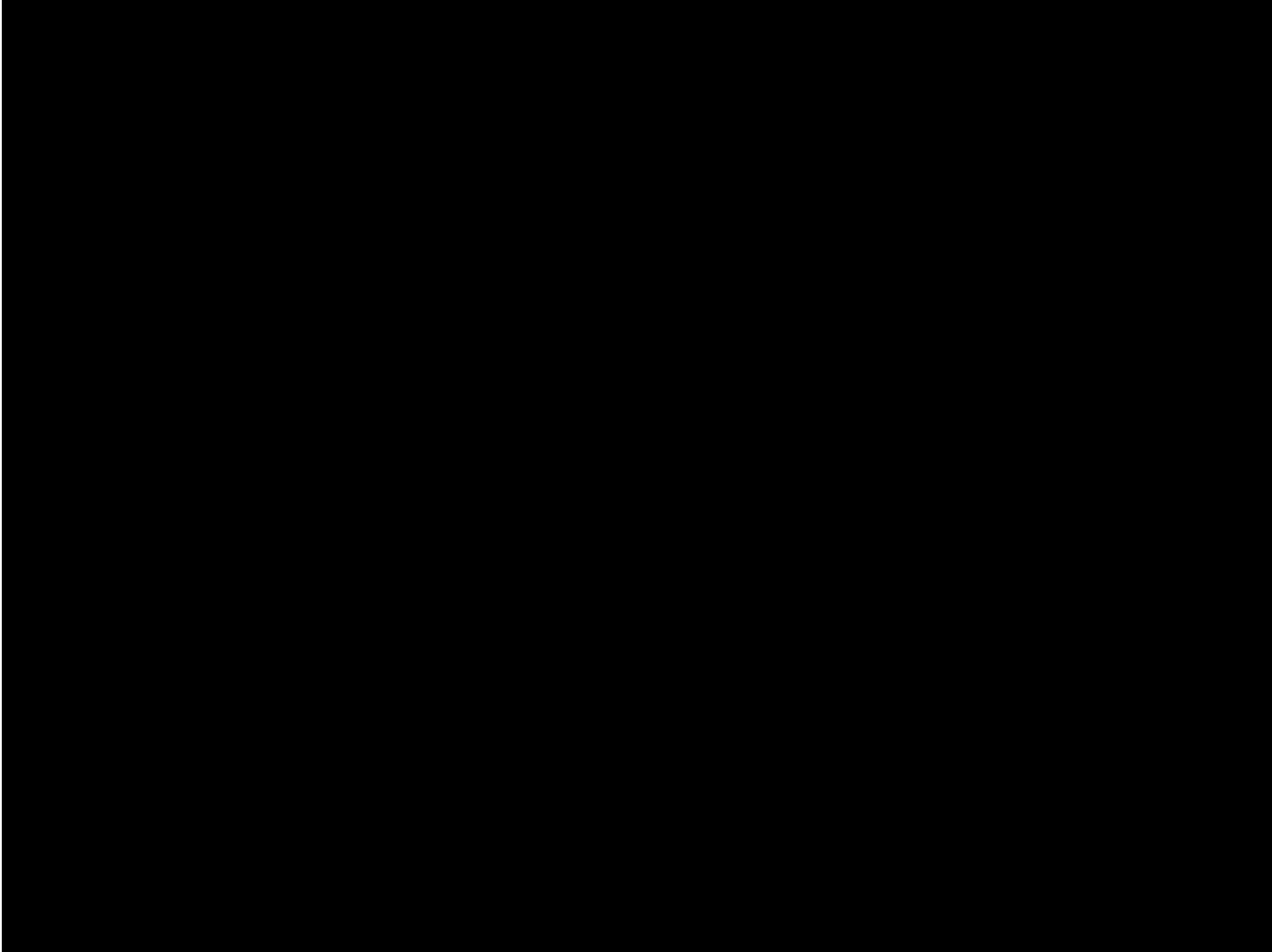


# A DECADE OF PLAY



THE  
1920S:  
A DECADE  
OF PLAY

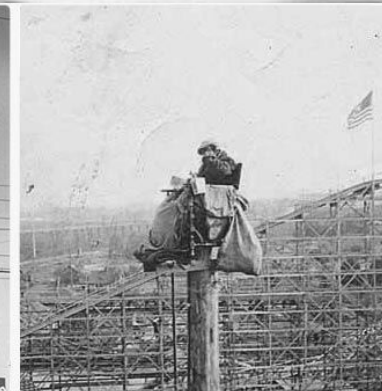
Thanks to rising wages, returning soldiers' sense that life was short and should be enjoyed, & rapidly changing social norms, many Americans made it their goal to live life to the fullest in the '20s...



# THE 1920s: A DECADE OF PLAY

Popular activities in the '20s:

- Dancing & dance marathons
- Flagpole sitting (!)
- Drinking
- Watching movies
- Sports (Babe Ruth, Jack Dempsey, etc.)
- Listening to jazz music



# THE "NEW" WOMAN (FLAPPERS)





# CHANGING STYLES (LOOK) FOR WOMEN

Pre-1920s styles



1920s styles (the flapper)



# CHANGING ATTITUDES / BEHAVIOR OF WOMEN



“The flapper attitude was characterized by truthfulness, fast living, & sexual behavior. Flappers ... took risks and were reckless. They wanted to be different so they smoked, something only men had done previously. Flappers drank alcohol... Cars were fast and risky - perfect for the flapper attitude. Flappers not only insisted on riding in them; they drove them. Unfortunately for their parents, flappers didn't just use cars to ride in. The back seat became a popular location for the new popular sexual activity, petting. Flappers flaunted their sexuality. It was a radical change from their parents' and grandparents' generations.”

(Source: Jennifer Rosenberg, “Flappers in the Roaring Twenties,” About.com, <http://history1900s.about.com/od/1920s/a/flappers.htm>)

# IT (1927)

- PLOT:
  - A shop girl has a crush on & begins dating her handsome boss (the new manager of & heir to the "world's largest store.")



*"It is that peculiar quality which some persons possess, which attracts others of the opposite sex. The possessor of "IT" must be absolutely unselfconscious, and must have the magnetic "sex appeal" which is irresistible."*



# PROHIBITION & RISE IN CRIME





In June 1919, the 18th Amendment went into effect, which banned the manufacture, sale & transport of intoxicating liquors.

# PROHIBITION



By 1925, in NYC alone there were estimated to be anywhere from 30,000 to 100,000 speakeasies!



Many Americans, experimented with making their own home brews, bought bootleg alcohol, found ways to trick Prohibition agents & hung out at speakeasies (illegal bars.)



Most law enforcement agents were overworked, poorly paid & therefore easily bribed.





# RISE OF THE MAFIA

**H**  
HISTORY

PROHIBITION CONTRIBUTED TO THE RISE OF ORGANIZED CRIME



# PROHIBITION & THE RISE OF ORGANIZED CRIME

- The illegal sale & production of alcohol was connected to organized crime in many cities.
- During the 1920s, \$200 million worth of business was transferred from the brewing industry & bars into the pockets of bootleggers & gangsters.



Al Capone was the most famous mob figure. His organization made an estimated \$60 million in 1927 (more \$750 million in today's money)! Most of the profits came from distributing beer.



# SCARFACE: THE SHAME OF THE NATION (1932)

- PLOT: A violent & ambitious gangster is determined to rise in the Chicago underworld.

*\* The film was based on the 1930 book Scarface. The book was inspired by Chicago's Depression Era gangster Al Capone (nicknamed "Scarface.")*

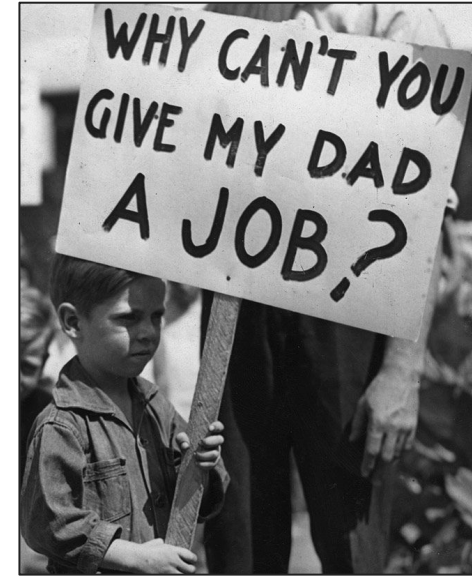




# THE GREAT DEPRESSION



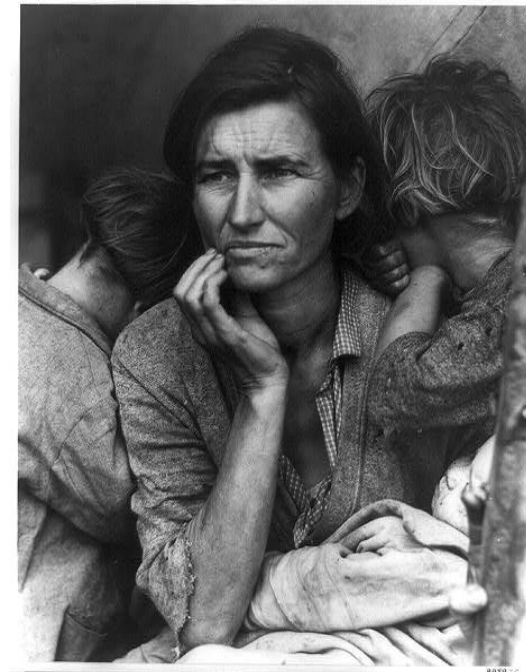
# THE GREAT DEPRESSION



- On Oct. 29, 1929, the stock market crashed.
- Eventually, the crash wound up affecting people who never owned stock.
- Factories closed & thousands of workers lost their jobs or had their pay cut. (For example, Henry Ford shut down his Detroit car factories putting over 75,000 people out of work. Consider how that action impacted others...)
- By 1932, 25% of the U.S. workforce was unemployed.

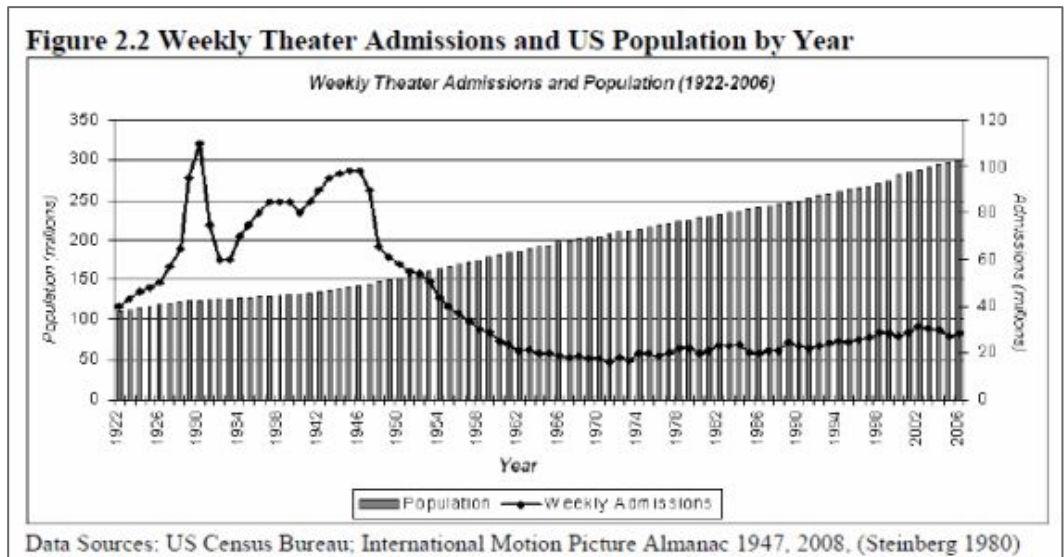
# IMPACT OF THE GREAT DEPRESSION ON FAMILIES

- When people lost their jobs they couldn't afford to pay rent/mortgages -> rates of eviction & foreclosure soared
- Many Americans blamed themselves for their troubles
- Many men deserted their families because they couldn't provide.
- # of children in orphanages increased 50% in the first 2 years of the Depression
- More than 200,000 homeless children wandered the country



# HOLLYWOOD, LIKE MOST INDUSTRIES, SUFFERED DURING THE DEPRESSION

- Nearly all Hollywood studios lost money, had to cut budgets & employees, request govt assistance & close theaters when profits fell.
- Attendance at theaters *was* drastically reduced, *however*, even in the darkest days of the Depression, movie attendance was still between 60-75 million/week.
- Incentives (like 2-for-1 features) helped to maintain a decent audience.





# THE GREAT DEPRESSION - DIFFERENT RESPONSES

## ESCAPISM:



**escapism** (n):  
an inclination to or habit  
of retreating from  
unpleasant or unacceptable  
reality, as through  
diversion or fantasy

## REALISM:



**Realism** (n): accepting a situation  
as it is & being prepared to deal  
with it accordingly. OR  
representing a person, thing, or  
situation accurately or in a way  
that is true to life.

# ESCAPISM: SHIRLEY TEMPLE FILMS



Shirley Temple was a beloved child actress who was discovered at the age of 3 & who starred in more than 60 films in the 1930s & early 1940s.

*To put Temple's films in context, her biographer, Anne Edwards, said, "This was mid-Depression, and schemes [existed to care for] the needy... required endless paperwork and demeaning, hours-long [lines], at the end of which an exhausted social worker dealt with each person as a faceless number. Shirley offered a natural solution: to open one's heart."*

# ESCAPISM: BRIGHT EYES (1934)



SHIRLEY TEMPLE in BRIGHT EYES with James Dunn. A Fox Picture  
© 1934 by Fox Film Corp. Copyright waived for newspaper reproductions  
Made in U. S. A.

**PLOT:** An orphan is taken in by a snobby family at the insistence of their rich, grumpy uncle, but her devoted pilot godfather fights for custody.







# SWING TIME (1936)

- PLOT: Professional dancer Lucky Garnett arrives late for his wedding, & the bride's father tells him he can only marry his daughter if he can prove that he can make money & take care of her. Lucky heads to NYC to prove himself. There he meets a dance instructor and puts together a nightclub act. The two fall in love & find themselves held back by their commitments to other people.

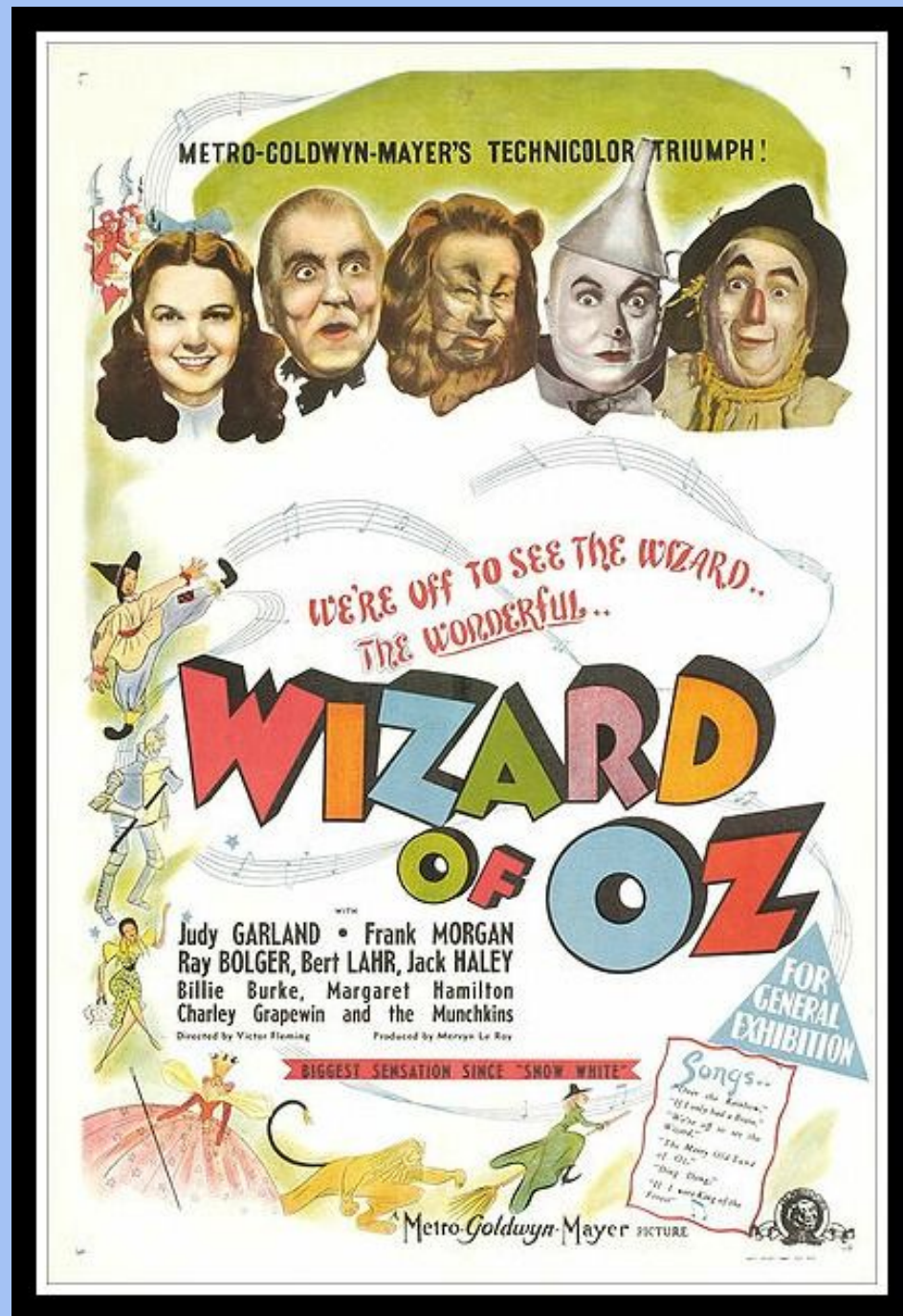
*\* The dance sequences for Swing Time are considered to be the high point of their art. One dance scene in the film took 47 takes to perfect and by the end of the shoot, Rogers' feet were reportedly bleeding.*





# REALISM: WIZARD OF OZ (1939)

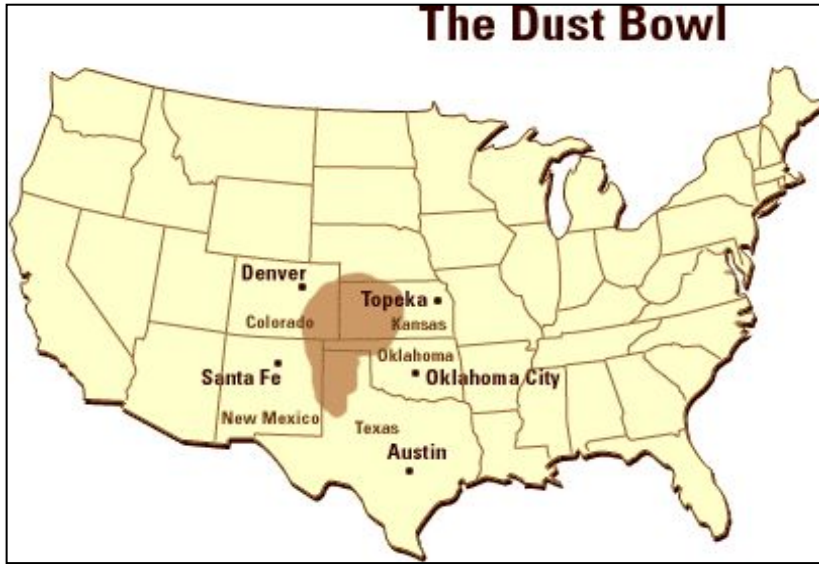
- PLOT: Dorothy is swept away from a farm in Kansas to the magical land of Oz in a tornado. She sets off on a mission to find the Wizard who can help her return home to Kansas & help her friends as well.







# THE DUST BOWL



- Farmers were already struggling financially when drought hit & turned the center of the country into what was called the “*Dust Bowl*.”
- Terrible weather & low prices for farm products led 60% of people in the Dust Bowl to lose their farms.



**May 1933** -- A three-day dust storm blows an estimated 350 million tons of soil off of the terrain of the West and Southwest and deposits it as far east as New York and Boston. Some East Coast cities were forced to ignite street lamps during the day to see through the blowing dust.



**F** HD



MOVIECLIPS.COM



*The film is widely believed to have been a parable about the rise of Populism in the 1890s and the national debate over monetary policy.*

Regardless of its intended meaning, how would the characters resonate with Americans in the 1930s?

- Dorothy
- Scarecrow
- Cowardly Lion
- Tin Man

1. Head to Google Classroom.
2. Using your notes (& the slideshow), respond to the prompt below using evidence from the unit.
3. Your response should be written as a paragraph. Make an argument & support it with 2 examples from the unit.

**In what way did the film industry reflect the culture of the 1920s-1930s?**



**BANNED**

**CENSORED**

**DENIED**

What is  
“censorship”?  
(DEFINE)

**Movies and Censorship**



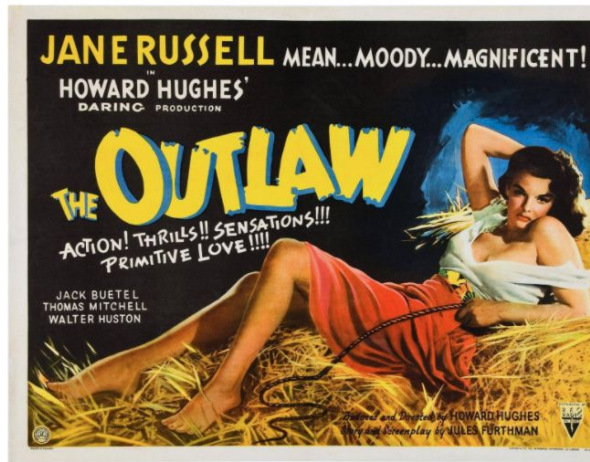
# The Influence of Hollywood

The growing popularity of films led to **rising concerns over the influence film was having** on the nation and in particular the nation's youth.



Why might these posters/films worry some Americans?

Consider the messages they're sending to America's youth?



Movie ads promised excitement - one ad promised "brilliant men, beautiful jazz babies, champagne baths, midnight revels, petting parties in the purple dawn, all ending in one terrific smashing climax that makes you gasp."

In the '20s, teens imitated the stars in Hollywood movies.



Girls copied the romantic techniques of great vamps like Theda Bara, studied sex appeal from Clara Bow, & learned the art of smiling from Mary Pickford.

One of the most popular film flappers was Joan Crawford, who drew huge crowds in 1928 to her film about youth, *Our Dancing Daughters*. Millions of girls watched Crawford drink, kiss and, best of all, show how to cross & uncross one's hands on one's knees while doing the Charleston. The film was so successful that she made a sequel in which she played a married woman who flirts with a bachelor, gets divorced, & lives happily ever after.

Boys followed the lead of Rudolph Valentino who taught American men to tango, pop their eyes, & bare their teeth while making love.

*"Those pictures with hot love making in them,"* one 16-year-old girl told a writer, *"they make girls and boys sitting together want to get up and walk out, go off somewhere, you know."*

In 1907, the *Chicago Tribune* declared that the movies were "without a redeeming feature to warrant their existence... ministering to the lowest passions of childhood."

That year, Chicago established the nation's first  **censorship**  board, to protect its population "against the evil influence of obscene and immoral representations."



By the early 1920s, censorship bills were being considered in 32 states & there was talk of a federal law controlling movie content.

- To ward off federal/state censorship, the film industry formed a group to bring morality to movies.
- They hired **Will Hays** as the president of the MPPDA and his job was to clean up the film industry's image & quiet calls for federal regulation of film.

# The Film Industry Responds



Will Hays, the president of the Motion Picture Producers & Distributors of America (MPPDA)

# Hays' Actions

Focus on the People Who Made the Films

- Published a blacklist of problematic actors & workers that studios shouldn't hire
- Inserted morality clauses into actors' contracts

What was happening to films that were censored?  
(BACKGROUND)

Film studios were required by state law to pay a fine to censor boards.

Studios then also had to pay to re-record a new versions of the film to meet state standards.

Each state censorship board kept its "standards" secret so Hays had to guess what would or wouldn't be permitted by each board.



**DENY**  
~~BLACKLIST~~

## Focus on cleaning up the content of the films

- Hays began by **publishing a list of suggested guidelines for film** producers to follow.
- When the Catholic Church began threatening nationwide boycotts of movies, Hays **put in place a formal “Production Code” that movie makers had to follow**
  - ◆ From 1930-1934 the Code was moderately effective (lots of loopholes & not strictly enforced)
  - ◆ In 1934, Hays got serious & enforced the Production Code on all studios.



# Group Work

In your group,

1. Open the slideshow.
2. DIRECTIONS: As a group, please read over the documents on the following slides (slides 105-109)
3. Answer the questions on slide 112 AS A GROUP. This means you should be using your voices, speaking to one another & discussing the questions (NOT THINKING ABOUT THEM SILENTLY ON YOUR OWN!)



## "The Don'ts & Be Carefuls"

Written in 1927, the "Don't and Be Carefuls" list was based on items that were frequently challenged by local censor boards. This list consisted of 11 subjects best avoided & 25 to be handled very carefully.

*Resolved*, That those things which are included in the following list shall NOT appear in pictures produced by the members of this Association, irrespective of the manner in which they are treated.

1. Pointed profanity-by either title or lip-this includes the words "God," "Lord," "Jesus," "Christ" (unless they be used reverently in connection with proper religious ceremonies), "hell," "damn," "Gawd," and every other profane and vulgar expression however it may be spelled;
2. Any licentious or suggestive nudity-in factor in silhouette; and any lecherous or licentious notice thereof by other characters in the picture;
3. The illegal traffic in drugs;
4. Any interference of sex perversion;
5. White slavery;
6. Miscegenation (sex relationships between the white and black races);
7. Sex hygiene and venereal diseases;
8. Scenes of actual childbirth-in fact or in silhouette;
9. Children's sex organs;
10. Ridicule of the clergy;
11. Willful offense to any nation, race or creed

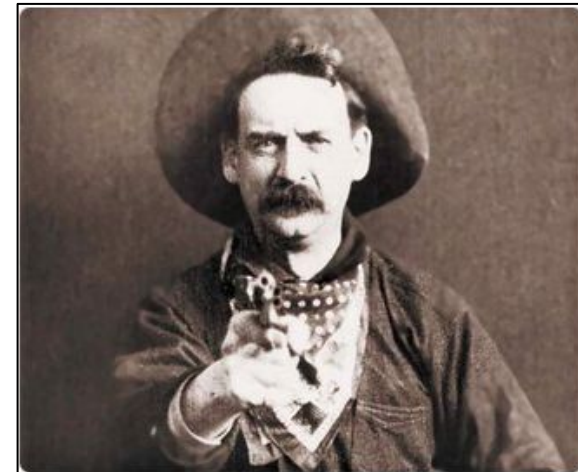


[Play media](#)

*The Kiss* (1896), starring [May Irwin](#), from the [Edison Studios](#), drew general outrage from moviegoers, civic leaders, and religious leaders, as shocking, [obscene](#), and immoral.

And be it further *Resolved*, That special care be exercised in the manner in which the following subjects are treated, to the end that vulgarity and suggestiveness be eliminated and that good taste may be emphasized:

1. The use of the flag;
2. International relations (avoiding picturizing in an unfavorable light another country's religion, history, institutions, prominent people, and citizenry);
3. Arson;
4. The use of firearms;
5. Theft, robbery, safe-cracking, and dynamiting of trains, mines, building, etc. (having in mind the effect which a too-detailed description of these may have upon the moron);
6. Brutality and possible gruesomeness;
7. Techniques of committing murder by whatever method;
8. Methods of smuggling;
9. Third-degree methods;
10. Actual hangings or electrocutions as legal punishment for crime;
11. Sympathy for criminals;
12. Attitude toward public characters and institutions;
13. Sedition;
14. Apparent cruelty to children and animals;
15. Branding of people or animals;
16. The sale of women, or of a woman selling her virtue;
17. Rape or attempted rape;
18. First-night scenes;
19. Man and woman in bed together;
20. Deliberate seduction of girls;
21. The institution of marriage;
22. Surgical operations;
23. The use of drugs;
24. Titles or scenes having to do with law enforcement or law-enforcing officers;
25. Excessive or lustful kissing, particularly when one character or the other is a "heavy."



A famous shot from the 1903 film, *The Great Train Robbery*. Scenes where criminals aimed guns at the camera were considered inappropriate by the New York state censor board in the 1920s, and usually removed. <sup>[39]</sup>

# The Motion Picture Production Code of 1930

Adopted in 1930 by the Association of Motion Picture Producers, the Motion Picture Production Code, excerpted below, spelled out in detail what was and was not permissible in the nation's most popular form of entertainment.

## Excerpts of the Production Code

### **General Principles**

1. No picture shall be produced which will lower the moral standards of those who see it. Hence the sympathy of the audience should never be thrown to the side of crime, wrongdoing, evil or sin.
2. Correct standards of life, subject only to the requirements of drama and entertainment, shall be presented.
3. Law, natural or human, shall not be ridiculed, nor shall sympathy be created for its violation.

**I—Crimes Against the Law:** These shall never be presented in such a way as to throw sympathy with the crime as against law and justice or to inspire others with a desire for imitation.

1. Murder: The technique of murder must be presented in a way that will not inspire imitation. Brutal killings are not to be presented in detail. Revenge in modern times shall not be justified.
2. Methods of Crime should not be explicitly presented.
  - a. Theft, robbery, safe-cracking, and dynamiting of trains, mines, buildings, etc., should not be detailed in method.
  - b. Arson must be subject to the same safeguards.
  - c. The use of firearms should be restricted to essentials.
  - d. Methods of smuggling should not be presented.
3. Illegal drug traffic must never be presented.
4. The use of liquor in American life, when not required by the plot or for proper characterization will not be shown.

**II—Sex:** The sanctity of the institution of marriage and the home shall be upheld. [Films] shall not infer that low forms of sex relationship are the accepted or common thing.

1. Adultery, sometimes necessary plot material, must not be explicitly treated, or justified, or presented attractively.
2. Scenes of Passion
  - a. They should not be introduced when not essential to the plot.
  - b. Excessive and lustful kissing, lustful embraces, suggestive postures and gestures, are not to be shown.
  - c. In general passion should so be treated that these scenes do not stimulate the lower and baser element.
3. Seduction or Rape: They are never the proper subject for comedy.
5. White-slavery shall not be treated.
6. [Sex relationships between the white and black races] is forbidden.
8. Scenes of actual child birth, in fact or in silhouette, are never to be presented.
9. Children's sex organs are never to be exposed.

**III—Vulgarity:** The treatment of low, disgusting, unpleasant subjects should be subject always to the dictates of good taste and a regard for the sensibilities of the audience.

**IV—Obscenity:** Obscenity in word, gesture, reference, song, joke, or by suggestion is forbidden.

**V—Profanity:** Pointed profanity (this includes the words, God, Lord, Jesus, Christ—unless used reverently—Hell, S.O.B. damn, Gawd), or every other profane or vulgar expression, however used, is forbidden.

## **VI—Costume**

1. Complete nudity is never permitted. This includes nudity in fact or in silhouette.
2. Undressing scenes should be avoided, and never used save where essential to the plot.
3. Indecent or undue exposure is forbidden.
4. Dancing costumes intended to permit undue exposure or indecent movements in the dance are forbidden.

## **VII—Dances**

1. Dances suggesting or representing sexual actions or indecent passion are forbidden.
2. Dances which emphasize indecent movements are to be regarded as obscene.

**VIII—Religion:** No film or episode may throw ridicule on any religious faith. Ministers of religion in their character as ministers of religion should not be used as comic characters or as villains.

**IX—Locations:** The treatment of bedrooms must be governed by good taste and delicacy.

**X—National Feelings:** The use of the Flag shall be consistently respectful.

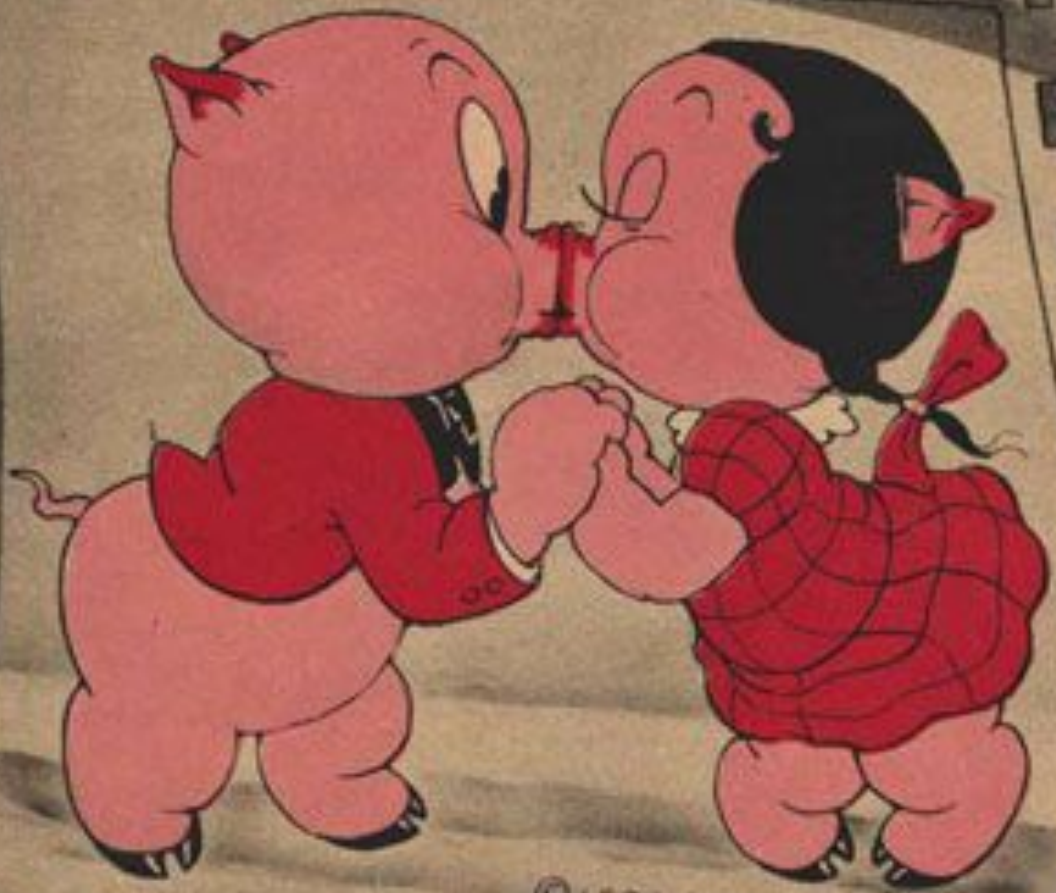
**XII—Repellent Subjects:** The following subjects must be treated within the careful limits of good taste:

1. *Actual hangings* or electrocutions as legal punishments for crime.
2. *Third Degree* methods.
3. *Brutality* and possible gruesomeness.
4. *Branding* of people or animals.
5. *Apparent cruelty* to children or animals.
6. *The sale of women* or a woman selling her virtue.
7. *Surgical operations*

# Questions

1. What types of things are banned from movies under the Code? (LIST)
2. Which of these restrictions do you think make sense & why?
3. Which of these restrictions do you think should NOT be on this list? Why?
4. What are 2 things these documents tell you about life in the U.S. at the time?

**CENSORED!**



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Pre-Code  
1932



Post-Code  
1939







## Intent

“To establish and maintain the highest possible moral and artistic standards of motion picture production”








## Impact

- Standards of morality imposed on movies
- Loopholes in the Code were still exploited whenever possible
- Censorship in place for films over 30 years


- In the late 1940s the Supreme Court ruled that films were protected under the 1st Amendment.
- In 1966 the Code was replaced by a rating system in films.

## THE FILM RATING SYSTEM

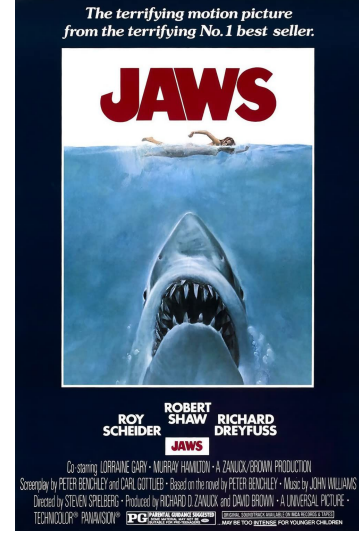
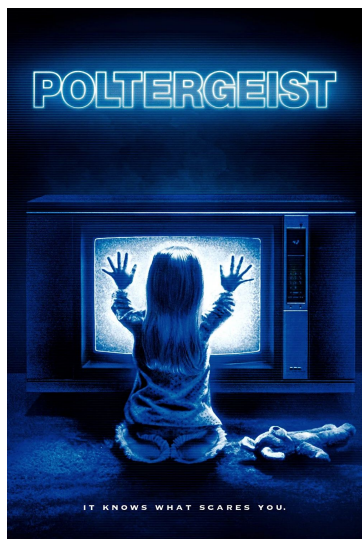
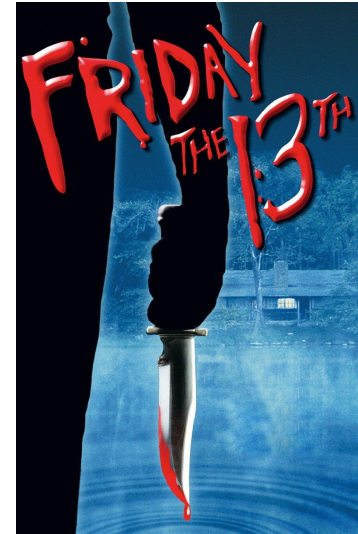
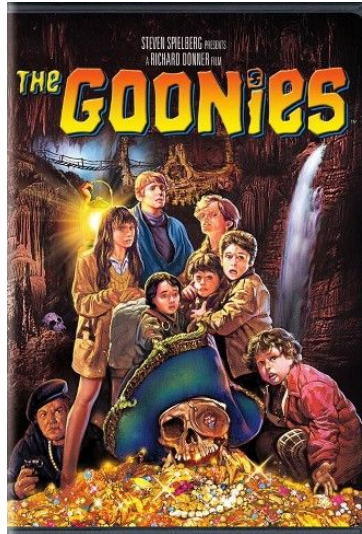
EMPOWERING FAMILIES TO MAKE INFORMED MOVIE CHOICES

★	<p>GENERAL AUDIENCES</p> <p><b>G</b></p> <p><b>G</b> GENERAL AUDIENCES <small>ALL AGES ADMITTED</small></p>		<p>Nothing that would offend parents for viewing by children.</p>
★	<p>PARENTAL GUIDANCE SUGGESTED</p> <p><b>PG</b></p> <p><b>PG</b> PARENTAL GUIDANCE SUGGESTED <small>SOME MATERIAL MAY NOT BE SUITABLE FOR CHILDREN</small></p>		<p>Parents urged to give "parental guidance." May contain some material parents might not like for their young children.</p>
	<p>PARENTS STRONGLY CAUTIONED</p> <p><b>PG-13</b></p> <p><b>PG-13</b> PARENTS STRONGLY CAUTIONED <small>SOME MATERIAL MAY BE INAPPROPRIATE FOR CHILDREN UNDER 13</small></p>		<p>Parents are urged to be cautious. Some material may be inappropriate for pre-teenagers.</p>
★	<p>RESTRICTED</p> <p><b>R</b></p> <p><b>R</b> RESTRICTED <small>UNDER 17 REQUIRES ACCOMPANYING PARENT OR ADULT GUARDIAN</small></p>		<p>Contains some adult material. Parents are urged to learn more about the film before taking their young children with them.</p>
	<p>NO ONE 17 AND UNDER ADMITTED</p> <p><b>NC-17</b></p> <p><b>NC-17</b> NO ONE 17 AND UNDER ADMITTED</p>		<p>Clearly adult. Children are not admitted.</p>

FILMRATINGS.COM



# Films that probably shouldn't have had a PG rating...



# Film Extension

## EXTRA CREDIT

# Assignment

Time to be a film critic!



As an end to our early film unit, we're going to broaden our lens beyond the birth of film into classic films of the last 100 years.

You are going to CHOOSE ONE classic, often referenced film from the list to watch.

Much like we've done with the films of the 1920s & 1930s, you are going to watch the film, analyze it and draw connections to the time in which it was made.

[LINK TO THE ASSIGNMENT](#)

## Film and Society Essay

*In what ways does the early film industry give us insight into the culture of the time?*

Choose 2 of the 3 time periods & answer the bolded question with specific, detailed examples from that part of the unit supported by your own analysis. Examples should be drawn from the aspects of film covered in class.

### GENERAL REQUIREMENTS:

- You are going to write a 3 paragraph essay (an intro paragraph & 2 argumentative body paragraphs.)
  - Your 2 body paragraphs should open with an argumentative topic sentence, which addresses the bolded question above, and be followed by 2-3 specific pieces of evidence.
  - You should try wherever possible to use PRIMARY SOURCES as your evidence. You must have at least 1 primary source quote in each of your body paragraphs.
- Evidence could be drawn from quotes or detailed descriptions of scenes from a film, quotes from historians, etc.. (You will find these things in the slideshows & class work. No additional research is required.)
- You do NOT need a bibliography for this assignment as you should be using material from class (NO OUTSIDE RESEARCH.)