

PRE- CODE FILMS

Before the 1934 Production Code, films represented far more explicitly violence and sexual content. While local and state-based censorship codes existed, there wasn't a national code of ethics. 1930-1934 witnessed the rise of gangster films, gold-digger tales, and raunchy Mae West comedies.

	<i>The Public Enemy</i> (1931)	<i>Gold Diggers of</i> <i>1933</i> (1933)	<i>She Done Him</i> <i>Wrong</i> (1933)	<i>It Happened One</i> <i>Night</i> (1934)
Studio	WARNER BROS	WARNER BROS	UNIVERSAL	COLUMBIA
Main Character: Rich or Poor?	POOR->RICH	(F) POOR, (M) RICH	(F) RICH	(F) RICH, (M) POOR
Moral Character: Rich or Poor?	MORAL/IMMORAL BOTH POOR	RIGHTEOUS POOR IMMORALITY	RICH = IMMORAL	NOT CLEAR
Normalized Experiences: Rich or Poor?	POOR	POOR	N/A	RICH
Is Social Mobility Real?	NO	YES	PROBABLY NOT	YES
Is Poverty Societal or Individual?	SOCIETAL	SOCIETAL	MORE INDIVIDUAL	INDIVIDUAL

POST- CODE FILMS

The 1934 Production Code imposed a national standard by which movies had to adhere. Restrictions were focused on curbing violent and sexual material. Under the management of Joseph Breen, the Production Code was notorious strict between 1934 and 1954.

	<i>My Man Godfrey</i> (1936)	<i>Modern Times</i> (1936)	<i>Stella Dallas</i> (1937)	<i>Holiday</i> (1938)
Studio	UNIVERSAL	CHARLIE CHAPLIN PRODUCTIONS	METRO-GOLDWYN MAYER	COLUMBIA
Main Character: Rich or Poor?	(F) RICH, (M) POOR	(M) POOR, (F) POOR	(F) POOR, (M) RICH	(M) POOR, (F) RICH
Moral Character: Rich or Poor?	POOR	POOR	RICH	POOR
Normalized Experiences: Rich or Poor?	POOR	POOR	RICH	POOR
Is Social Mobility Real?	YES (BUT REALLY NO)	NO	NO	DOESN'T MATTER
Is Poverty Societal or Individual?	INDIVIDUAL & LITERALLY A CHOICE	SOCIETAL	A MIXTURE	INDIVIDUAL