湖北工業大學
HUBEI UNIVERSITY OF TECHNOLOGY

Course Title	Western Film History II
Course Code	FILM 2122
Semester	Spring 2027
Course Length	4 Weeks, 60 Contact Hours
Credits	4
Instructor	TBA
Office	TBA
Email	TBA
Prerequisite	FILM 2121 Film History I

Course Description:

Following up on Part I, Film History II aims to provide a general mapping of main figures, movements, and trends within global filmmaking from 1960 to the present. It focuses on major historical developments, influential movements, and significant individual films. Students will explore the evolution of film as an art form and a cultural medium, examining how global cinema has responded to social, political, and technological changes. The course will emphasize critical analysis of films, with attention to their formal, thematic, and historical contexts.

Course Goals:

Students who successfully complete this course will demonstrate competency in the following general education core goals:

- **Critical thinking skills** – Students will engage in creative and/or innovative thinking, and/or inquiry, analysis, evaluation, synthesis of information, organizing concepts, and constructing solutions.
- **Communication skills** – Students will demonstrate effective written, oral, and visual communication.
- **Teamwork** – Students will demonstrate the ability to work effectively with others to support a shared purpose or goal and consider different points of view.
- **Social responsibility** – Students will demonstrate intercultural competency and civic knowledge by engaging effectively in local, regional, national, and global communities.

Student Learning Outcomes:

Upon completion of this course, students will be able to:

- recognize the contributions of key filmmakers, movements, and innovations in modern and contemporary cinema;

- enhance their ability to communicate ideas about film through written and oral presentations;
- form and articulate a critical analysis and evaluation of a cinematic work.

Textbooks/Supplies/Materials/Equipment/ Technology or Technical Requirements:
David Bordwell and Kristin Thompson, *Film History: An Introduction*, 3rd ed., McGraw Hill, 2010.

Course Requirements:

Participation and Attendance (10%)
Active participation is essential to fostering an engaging learning environment. Students are expected to attend all classes, contribute thoughtfully to discussions, and engage with course materials. Participation includes in-class discussions, film screenings, and group activities. Absences without valid justification may result in a deduction from the participation grade.

Periodic Reading Quizzes (15%)
To ensure students remain engaged with the course material, periodic quizzes will assess comprehension of assigned readings. These quizzes will consist of multiple-choice, short-answer, and/or analytical questions. Quizzes will be administered at the beginning of class and cannot be made up unless prior arrangements are made in case of documented emergencies.

Film Analysis Papers (30%, 15% each)
Students will submit two analytical essays, each focusing on a specific film or thematic aspect discussed in class. These papers should demonstrate a critical understanding of film history, style, and theory while engaging with relevant course readings. Papers must be well-organized, properly formatted, and include scholarly references. Detailed assignment guidelines and grading rubrics will be provided.

Midterm Exam (20%)
The midterm exam will assess students' understanding of key historical developments, cinematic movements, and theoretical concepts covered in the first half of the course. The exam may include a combination of identification terms, short essays, and comparative analysis. A study guide will be provided in advance to help students prepare.

Final Project/Presentation (25%)
For the final assessment, students will complete a research-based project or presentation that critically engages with a film, filmmaker, or cinematic movement relevant to the course. This project may take the form of a written research paper, a multimedia presentation, or a creative analysis incorporating visual or digital elements. Students must submit a project proposal for approval, and final presentations will be shared during the last week of class.

Assessments: Activity	**Percent Contribution**
Participation and Attendance	10%
Periodic Reading Quizzes	15%

Film Analysis Papers (2)	30%
Midterm Exam	20%
Final Project/Presentation	25%

Grading:

Final grades will be based on the sum of all possible course points as noted above.

Grade	**Percentage of available points**
A	94-100
A-	90-93
B+	87-89
B	84-86
B-	80-83
C+	77-79
C	74-76
C-	70-73
D	64-69
D-	60-63
F	0-59

Course Schedule:
The schedule of activities is subject to change at the reasonable discretion of the instructor. Minor changes will be announced in class, major ones provided in writing.

FILM 2122 Schedule

Lecture	Topic	Readings & Screenings
L1	Course Introduction & Syllabus Overview Recap & Review	/
L2	The Contemporary Cinema Since The 1960s Hollywood's Fall and Rise 1960-1980	Chapter 22
L3	The 1960s: The Film Industry in Recession	Chapter 22
L4	The New Hollywood: Late 1960s to Late 1970s	Chapter 22
L5	Opportunities for Independents	Chapter 22
L6	Politically Critical Cinema of the 1960s and 1970s Political Filmmaking in the Third World	Chapter 23 *Jaws* (Spielberg, 1975)
L7	Political Filmmaking in the First and Second Worlds	Chapter 23
L8	Documentary and Experimental Film since the Late 1960s	Chapter 24 *Grizzly Man* (Herzog, 2005)
L9	Documentary Cinema Direct Cinema and Its Legacy	Chapter 24
L10	From Structuralism to Pluralism in Avant-Garde Cinema	Chapter 24
L11	New Cinemas and New Developments: Europe and the USSR since the 1970s	Chapter 25
L12	Western Europe Crisis in the Industry **Film Analysis Paper 1 due**	Chapter 25
L13	Eastern Europe and the USSR	Chapter 25
L14	**Midterm Exam**	/
L15	Beyond the Industrialized West: Latin America, The Asia-Pacific Region, The Middle East, and Africa since the	Chapter 26

	1970s From Third World to Developing Nations	*Moulin Rouge* (Luhrmann, 2001)
L16	Latin America: Accessibility and Decline India: Mass Output and Art Cinema	Chapter 26 *Bye Bye Brazil* (Diegues, 1979)
L17	Japan: Independent Filmmaking; The 1990s: The Punctured Bubble and a New Surge of Talent	Chapter 26
L18	China: The Fifth Generation and Beyond	Chapter 26
L19	New Cinemas in East Asia Australia and New Zealand Filmmaking in the Middle East African Cinema	Chapter 26
L20	Cinema in the Age of Electronic Media American Cinema and the Entertainment Economy: The 1980s and After Hollywood, Cable Television, and Videotape	Chapter 27 *Blue Velvet* (Lynch, 1986)
L21	Artistic Trends Form and Style **Film Analysis Paper 2 due**	Chapter 27
L22	A New Age of Independent Cinema Digital Cinema	Chapter 27
L23	Toward A Global Film Culture Regional Alliances and the New International Film	Chapter 28
L24	The Festival Circuit Global Subcultures Digital Convergence	Chapter 28
L25	**Students Presentations**	/

Accommodation Statement

Academic accommodations may be made for any student who notifies the instructor of the need for an accommodation. It is imperative that you take the initiative to bring such needs to the instructor's attention. Students who may require assistance in emergency evacuations should contact the instructor as to the most appropriate procedures to follow.

Academic Integrity Statement

Each student is expected to maintain the highest standards of honesty and integrity in academic and professional matters. The University reserves the right to take disciplinary action, up to and including dismissal, against any student who is found guilty of academic dishonesty or otherwise fails to meet the standards. Any student judged to have engaged in academic dishonesty in coursework may receive a reduced or failing grade for the work in question and/or for the course.

Academic dishonesty includes, but is not limited to, dishonesty in quizzes, tests, or assignments; claiming credit for work not done or done by others; hindering the academic work of other students; misrepresenting academic or professional qualifications within or without the University; and nondisclosure or misrepresentation in filling out applications or other University records.

Other Items:

Attendance and Expectations
All students are required to attend every class, except in cases of illness, serious family concerns, or other major problems. We expect that students will arrive on time, be prepared to listen and participate as appropriate, and stay for the duration of a meeting rather than drift in or out casually. In short, we anticipate that students will show professors and fellow students maximum consideration by minimizing the disturbances that cause interruptions in the learning process. This means that punctuality is a must, that cellular phones be turned off, and that courtesy is the guiding principle in all exchanges among students and faculty. You will be responsible for the materials and ideas presented in the lecture.

Assignment Due Dates
All written assignments must be turned in at the time specified. Late assignments will not be accepted unless prior information has been obtained from the instructor. If you believe you have extenuating circumstances, please contact the instructor as soon as possible.

Make-Up Work
The instructor will not provide students with class information or make-up assignments/quizzes/exams missed due to an unexcused absence. Absences will be excused and assignments/quizzes/exams may be made up only with written documentation of an authorized absence. Every effort should be made to avoid scheduling appointments during class. An excused student is responsible for requesting any missed information from the instructor and setting up any necessary appointments outside of class.

Access, Special Needs and Disabilities
Please notify the instructor at the start of the semester if you have any documented disabilities, a medical issue, or any special circumstances that require attention, and the school will be happy to assist.