



## Arizona State University Criteria Checklist for

### GLOBAL AWARENESS [G]

#### Rationale and Objectives

Human organizations and relationships have evolved from being family and village centered to modern global interdependence. The greatest challenge in the nuclear age is developing and maintaining a global perspective which fosters international cooperation. While the modern world is comprised of politically independent states, people must transcend nationalism and recognize the significant interdependence among peoples of the world. The exposure of students to different cultural systems provides the background of thought necessary to developing a global perspective.

Cultural learning is present in many disciplines. Exposure to perspectives on art, business, engineering, music, and the natural and social sciences that lead to an understanding of the contemporary world supports the view that intercultural interaction has become a daily necessity. The complexity of American society forces people to balance regional and national goals with global concerns. Many of the most serious problems are world issues and require solutions which exhibit mutuality and reciprocity. No longer are hunger, ecology, health care delivery, language planning, information exchanges, economic and social developments, law, technology transfer, philosophy, and the arts solely national concerns; they affect all the people of the world. Survival may be dependent on the ability to generate global solutions to some of the most pressing problems.

The word university, from universitas, implies that knowledge comes from many sources and is not restricted to local, regional, or national perspectives. The Global Awareness Area recognizes the need for an understanding of the values, elements, and social processes of cultures other than the culture of the United States. Learning which recognizes the nature of others cultures and the relationship of America's cultural system to generic human goals and welfare will help create the multicultural and global perspective necessary for effective interaction in the human community.

Courses which meet the requirement in global awareness are of one or more of the following types: **(1)** in-depth area studies which are concerned with an examination of culture-specific elements of a region of the world, country, or culture group, **(2)** the study of contemporary non-English language courses that have a significant cultural component, **(3)** comparative cultural studies with an emphasis on non-U.S. areas, and **(4)** in-depth studies of non-U.S. centered cultural interrelationships of global scope such as the global interdependence produced by problems of world ecology, multinational corporations, migration, and the threat of nuclear war.

**Proposer: Please complete the following section and attach appropriate documentation.**

<b>ASU--[G] CRITERIA</b>			
<b>GLOBAL AWARENESS [G]</b>			
YES	NO		Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<b>1.</b> Studies <b>must</b> be composed of subject matter that addresses or _____ leads to an understanding of the contemporary world outside the U.S.	Course Description, Course Competencies, Course Outline, Syllabus, Textbook Tables of Contents (see table on next page for details)
		<b>2.</b> The course must match at least one of the following descriptions: (check all which may apply):	
<input type="checkbox"/>	<input checked="" type="checkbox"/>	<b>a.</b> In-depth area studies which are concerned with an examination of culture-specific elements of a region, country or culture group. <b>The area or culture studied must be non-U.S. and the study must contribute to an understanding of the contemporary world.</b>	
<input type="checkbox"/>	<input checked="" type="checkbox"/>	<b>b.</b> The course is a language course for a contemporary non-English language, and has a significant cultural component.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<b>c.</b> <b>The course is a comparative cultural study in which most, i.e., more than half, of the material is devoted to non-U.S. areas.</b>	Course Description, Course Competencies, Course Outline, Syllabus, Textbook Tables of Contents (see table on next page for details)

<input type="checkbox"/>	<input checked="" type="checkbox"/>	<p><b>d.</b> The course is a study of the cultural significance of a non-U.S.-centered global issue. The course examines the role of its target issue within each culture and the interrelatedness of various global cultures on that issue. It looks at the cultural significance of its issue in various cultures outside the U.S., both examining the issue's place within each culture and the effects of that issue on world cultures."</p>	
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Course Prefix	Number	Title	Designation
HUM	211	Foreign Films: Classics	Global Awareness (G)

Explain in detail which student activities correspond to the **specific** designation criteria.

Please use the following organizer to explain how the criteria are being met.

Criteria (from checksheet)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
<p><b>SAMPLE:</b> 2d: study the cultural significance of a non-U.S. centered global issue</p>	<p><b>SAMPLE:</b> The course examines the cultural significance of financial markets Japan, Korea, and the UK.</p>	<p><b>SAMPLE:</b> Module 2 shows how Japanese literature has shaped how Japanese people understand world markets. Module 3 shows how Japanese popular culture has been changed by the world financial market system. Modules 4 &amp; 5 do the same for Korea and modules 6 &amp; 7 do the same for the UK.</p>
<p>1. Studies must be composed of subject matter that addresses or leads to an understanding of the contemporary world outside the U.S.</p>	<p>The course examines global cinema from most of the world's continents for their impact as global and cultural awareness tools. The films give insight into the cultures and cinema industries of the countries studied. As films are often historical as well as topical references of a particular country, this course illuminates each nation's view of itself and its place in the world. Film has the ability to communicate cultural differences and similarities through visual means that don't necessitate the</p>	<p>MCCCD Course Description; MCCCD Course Competencies; MCCCD Course Outline; Giannetti and Eyman Chapters 4, 7, 9, 11, 13, 15, 17, 19, and 21</p>

	<p>understanding of a particular language. At the same time, they are authentic cultural representations from the countries that produce them.</p>	
<p>2c. The course is a comparative cultural study in which most, i.e., more than half, of the material is devoted to non-U.S. areas.</p>	<p>The course specifically focuses on the development of cinema in various non-U.S. countries. This focus is both a global comparative in that cinema is a global art form and a universal avenue of communication, as well as a culture-specific art form that expresses the unique historical and contemporary traditions and customs of each country examined. Furthermore, the films produced by each culture provide a counterpoint perspective against which students may only have a U.S. point of view. By screening international films, students will also be able to recognize familiar cinematic styles and genres that are commensurate with U.S. cinema. Finally, this provides the student with an understanding that global cinema not only examines the cultural uniqueness of every country studied, but also the common threads between all cultures, U.S. included.</p>	<p>MCCCD Course Description; MCCCD Course Competencies; MCCCD Course Outline; Giannetti and Eyman Chapters 4, 7, 9, 11, 13, 15, 17, 19, and 21</p>

## **Foreign Films: Classics**

Course: **HUM211AA**

First Term: **1995 Fall**

Final Term: **Current**

Lecture **3** Credit(s) **3** Period(s) **3** Load

Course Type: **Academic**

Load Formula: **S**

**Description:** Analysis of contributions of foreign directors to the art and history of motion pictures through a study of selected films.

**Requisites:** Prerequisites: None

### **Course Attributes:**

General Education Designation: Global Awareness - [G]

General Education Designation: Humanities and Fine Arts - [HU]

### **MCCCD Official Course Competencies**

1. Identify and describe unique elements of theme and film style in selected European directors' films. (I)
2. Identify and describe unique elements of theme and film style in selected Scandinavian directors' films. (II)
3. Identify and describe unique elements of theme and film style in selected East European/Russian directors' films. (III)
4. Identify and describe unique elements of theme and film style in selected Indian directors' films. (IV)
5. Identify and describe unique elements of theme and film style in selected Asian and Pacific directors' films. (V)
6. Identify and describe unique elements of theme and film style in selected Mexican, Latin American, and South American directors' films. (VI)

## **MCCCD Official Course Outline**

- I. European films
  - A. Italy
  - B. West Germany
  - C. Spain
  - D. France
  - E. The Netherlands
- II. Scandinavian films
  - A. Denmark
  - B. Norway
  - C. Sweden
- III. East European/Russian films
  - A. Czechoslovakia
  - B. Poland
  - C. Russia
- IV. Indian films
- V. Asian and Pacific films
  - A. Japan
  - B. Australia
  - C. New Zealand
- VI. Mexican/Latin American/South American films
  - A. Mexico
  - B. Latin America
  - C. Brazil
  - D. Argentina

Last MCCCD Governing Board Approval Date: **4/12/1988**



**HUM 211AA: Foreign Films: Classics**

**Paradise Valley Community College**

Fall 2014; MW 9:00-10:15 AM

Section 31848; Room M112

Office Hours: M 2:00-3:00; TR 9:00-10:00;

F by appointment

Instructor: Prof. Gary Zaro

[gary.zaro@paradisevalley.edu](mailto:gary.zaro@paradisevalley.edu)

Office: M172

Phone: (602) 787-6553

**REQUIRED TEXT:** *Flashback, A Brief History of Film*, 6<sup>th</sup> edition, by Louis Giannetti and Scott Eyman.

**COURSE DESCRIPTION**

Analysis of contributions of foreign directors to the art and history of motion pictures through a study of selected films.

**COURSE COMPETENCIES**

- Identify/describe unique elements of theme and film style in selected European directors' films.
- Identify/describe unique elements of theme and film style in selected Scandinavian directors' films.
- Identify and describe unique elements of theme and film style in selected East European/Russian directors' films.
- Identify/describe unique elements of theme and film style in selected Indian directors' films.
- Identify and describe unique elements of theme and film style in selected Asian and Pacific directors' films.
- Identify and describe unique elements of theme and film style in selected Mexican, Latin American, and South American directors' films.

**REQUIREMENTS**

- Six (6) multiple choice exams. Students **MUST** provide a Scantron Answer Form **No. 19641** for EACH exam and a No. 2 pencil. Scantrons can be purchased at the campus bookstore.

**STUDENT MARICOPA E-MAIL POLICY**

- Your [MEID@maricopa.edu](mailto:MEID@maricopa.edu) e-mail account is the official form of communication between PVCC and you. You are responsible for reading college messages and responding accordingly.

**COURSE POLICIES**

- Students with disabilities who believe that they may need accommodations in this class are encouraged to contact the Disability Resource Center (KSC Building; 602-787-7171).
- Students are responsible for knowing the course requirements and policies included in this syllabus. Students will be notified by the instructor of any changes to the course.

## **HUM 211AA: Foreign Films: Classics**

- Students are responsible for knowing and following the policies included in the PVCC Catalog and the PVCC Student Handbook & Planner, and to abide by the PVCC *Code of Conduct*.
- Keep all graded work until the semester is over. Recording classes is strictly forbidden. Students may NOT take notes on their phones or iPads or use them to take pictures in class.

### **COURSE POLICIES (continued)**

- There will be **NO** extra credit assignments available except for critiques written based on your optional attendance at the Film Festival @ PVCC.
- There will be no formal reviews given before the exams. Therefore, it is the student's responsibility to take detailed notes, watch all of the assigned films, and fully comprehend the reading assignments. Students are encouraged to ask questions and to see the instructor for help outside of class. There is a study guide attached to this syllabus for the content exams.
- Students caught plagiarizing, or cheating on exams or assignments will receive a zero on that assignment and be immediately withdrawn from the class. Students may also be referred to the college administration for possible further disciplinary action.
- The PVCC Student Handbook states, "Plagiarism includes, but is not limited to, the use of paraphrase or direct quotation of the published or unpublished work of another person without full and clear acknowledgment. It also includes the unacknowledged use of materials prepared by another person or agency engaged in the selling of term papers or other academic materials. Information gathered from the Internet and not properly identified is also considered plagiarism."

### **ATTENDANCE AND EXAMS**

- Attendance and punctuality are vital. If a student is absent from class more than three times, the instructor reserves the right to withdraw the student from the course. Arriving late and leaving early from class are considered absences. Extenuating circumstances will always be considered, although documentation from the student may be necessary.
- **THERE ARE NO MAKE UP EXAMS!!!** I will drop the lowest exam grade of the semester for every student, so if you miss an exam that zero will be dropped from your final course grade.

## HUM 211AA: Foreign Films: Classics

- If a student has an official activity of the college, jury duty, subpoena, or religious holiday that falls on the same day and time as an exam, the student may take that exam in advance. It is the student's responsibility to make arrangements with the instructor at least two weeks prior to the scheduled exam date in order to take the exam in advance.
- In the case of the death of an immediate family member, the student may arrange with the instructor to take the exam upon their return to class.
- The college does **NOT** define as official absences such circumstances as the following: work, illness, personal emergencies, transportation problems, and childcare problems. Therefore, exams may **NOT** be made up for those reasons.
- There are **NO EXCEPTIONS** to these policies unless in cases of extreme and extraordinary circumstances and at the instructor's discretion. Make sure you understand them completely.

### WITHDRAWAL FROM CLASS

Although the instructor *may* withdraw a student who stops attending class, responsibility for official withdrawal rests with the student. The last day for student initiated withdrawal *without* the instructor's signature is **October 13, 2014**. The last day for student initiated withdrawal *with* the instructor's signature is **November 17, 2014**. **NO students will be withdrawn after this date.** Students withdrawing with a grade of D or F may be given a Y (withdraw failing).

### VIEWING ETIQUETTE

- Food and beverages, other than water, are strictly forbidden in class.
- If you leave the room during a viewing, please open and close the door quietly.
- Please do not talk during the films.
- **Turn OFF and put away your phones during class. Under NO circumstance may phones be taken out at any time during class. Students abusing this policy will be withdrawn from the course.**

### GRADING

6 Exams	300 Points (50 points each)
Lowest Exam Grade	-50 Points

Course Total

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250 Points

### FINAL COURSE GRADES

A	225-250	Points
B	200-224	Points
C	175-199	Points
D	150-174	Points
F	0-149	Points

## **HUM 211AA: Foreign Films: Classics\***

Readings are to be completed **PRIOR** to the class meeting where assigned.

AUG. 25-27	Introduction; Review Syllabus Chapter 11	GODZILLA (Japan, 1954, 96 min.)
SEPT. 1	***LABOR DAY*** CAMPUS CLOSED	
SEPT. 3-8	Chapter 11	THE VIRGIN SPRING (Sweden, 1960, 89)
SEPT. 10-17	<b>EXAM #1 (SEPT. 10)</b> Chapter 13; pp. 171-173	YESTERDAY, TODAY, AND TOMORROW (Italy, 1963, 119 minutes – <b>after the exam</b> )
SEPT. 22-24	Chapter 13	LOOK BACK IN ANGER (Great Britain, 1959, 101 min.)
SEPT. 29- OCT. 1	<b>EXAM #2 (SEPT. 29)</b> Chapter 15	ALI: FEAR EATS THE SOUL (West Germany, 1974, 94 min. <b>After exam</b> )
OCT. 6-8	Chapter 15	PICNIC AT HANGING ROCK (Australia, 1975, 115 min.)
OCT. 13-20	<b>EXAM #3 (OCT. 13)</b> Chapter 17	WEDDING IN GALILEE (Israel/Palestine, 1987, 113 m. <b>After exam</b> )
OCT. 22-27	Chapter 17	MANON DES SOURCES (France, 1986, 113 min.)
OCT. 29- NOV. 3	<b>EXAM #4 (OCT. 29)</b> Chapter 19	COLOR OF PARADISE (Iran, 1999, 85m.) <b>(after the exam)</b>
NOV. 5-10	Chapter 19	EAT DRINK MAN WOMAN (1994, Taiwan, 124 min.)
NOV. 12-17	Chapter 19	KOLYA (Czech Republic, 1996, 105 min.)
NOV. 19-26	<b>EXAM #5 (NOV. 26)</b> Chapter 21	THE SECRET IN THEIR EYES (Argentina, 2009, 129 min. <b>After the exam</b> )
DEC. 1-3	Chapter 21	WATER (India, 2005, 117 min.)
DEC. 8-10	Chapter 21	THE SKIN I LIVE IN (Spain, 2011, 120 m.)
DEC. 17	<b>EXAM #6, 8:30-10:20 AM</b>	

\*Many of these films contain graphic violence, profanity, nudity, and sexual content. If this presents a concern to the student they will need to reconsider enrollment in this course. No substitute or alternative films or assignments will be given if a student does not want to watch a film presented in class. Please see the instructor with any questions you may have regarding this.

**HUM 211AA Foreign Films: Classics  
Exam Review\***

**Exam #1**

**Films, Stars and their National Cinemas**

*Godzilla*  
*The Virgin Spring*  
*Rashomon*  
*The Seventh Seal*  
*The Seven Samurai*  
*Hidden Fortress*

**Directors and Screenwriters**

Ishiro Honda  
Ingmar Bergman  
Federico Fellini  
Rene Clement  
Akira Kurosawa  
Kenji Mizoguchi  
Yasujiro Ozu  
Robert Bresson  
Jacques Tati  
Francois Truffaut  
Alain Renais  
Sergio Leone

**Terms**

Bergman-esque lighting and symbolism  
Black and white cinematography  
Horror/Science Fiction  
*The Last House on the Left*  
Cannes Film Festival  
Venice Film Festival  
Japanese Cinema  
British Cinema  
Metaphors in film  
Flashbacks  
French New Wave  
Eastern European Cinema  
Italian Cinema

**Reading**

Chapter 11

**Exam #2**

**Films, Stars and their National Cinemas**

*Yesterday, Today, and Tomorrow*  
*Look Back in Anger*  
*Tom Jones*  
*The Servant*  
*Un Chein Andalou*  
*The Discreet Charm of the Bourgeoisie*

**Directors and Screenwriters**

Tony Richardson  
John Osborne  
Vittorio De Sica  
Cesare Zavattini  
Luis Buñuel  
Sergio Leone  
Joseph Losey  
Francois Truffaut  
Alain Renais  
Jean-Luc Godard

**Reading**

Chapter 13

**Terms**

Masterpiece Theatre Cinema  
Kitchen Sink Realism  
British Free Cinema  
Angry Young Man  
French Cinema  
French New Wave  
Surrealism  
Italian Cinema  
Italian Neo-Realism  
Male Fantasy Films  
Eastern European Cinema

### Exam #3

#### **Films, Stars and their National Cinemas**

*Ali: Fear Eats the Soul*

*Picnic at Hanging Rock*

*Mad Max*

*Marriage of Maria Braun*

*The Tin Drum*

*Aguirre: The Wrath of God*

#### **Directors and Screenwriters**

Rainer Werner Fassbinder

Peter Weir

Bruce Beresford

Werner Herzog

Wim Wenders

Bernardo Bertolucci

Lena Wertmuller

Andrei Tarkovsky

#### **Terms**

AFC

Australian Cinema

German Cinema & Expressionism

Anti-Colonialism

Third World Cinema

West German Das Neue Kino

Allegory

Surrealism

#### **Reading**

Chapter 15

### Exam #4

#### **Films, Stars and their National Cinemas**

*Manon of the Spring*

*Wedding in Galilee*

*A Room With a View*

*Mona Lisa*

*Women on the Verge of a Nervous*

*Das Boot*

*The Gods Must Be Crazy*

*Tampopo*

*Ran*

#### **Directors and Screenwriters**

Claude Berri

Marcel Pagnol

Michel Khlefi

James Ivory

Ismail Merchant

Bill Forsyth

Stephen Frears

Pedro Almodovar

Paul Verhoeven

Kenneth Branagh

#### **Terms**

Literary Adaptation

British Cinema of the 1980s

French Cinema of the 1980s

West German Cinema

Soviet Cinema

Polish Cinema

Hungarian Cinema

Third World Cinema

Japanese Cinema

Cannes Film Festival

#### **Reading**

Chapter 17

### Exam #5

#### **Films, Stars and their National Cinemas**

*Eat Drink Man Woman*

*The Color of Paradise*

*Kolya*

*Life is Beautiful*

*Like Water for Chocolate*

*The Piano*

*Shall We Dance*

*The Sweet Hereafter*

*In the Name of the Father*

*The English Patient*

#### **Directors and Screenwriters**

Majid Majidi

Ang Lee

Jan Sverak

Zdenek Sverak

Krzysztof Kieslowski  
Zhang Yimou  
Kenneth Branagh  
Ken Loach  
Mike Leigh  
Pedro Almodovar  
Krzysztof Zanussi  
Jane Campion

### **Terms**

Irish Cinema  
Eastern European Filmmaking  
Cinema of Moral Anxiety  
*Three Colors Trilogy*  
*The Decalogue*  
Taiwanese Cinema  
The Czech New Wave  
Velvet Revolution  
American Export Films  
Iranian Cinema  
British Cinema  
French Cinema  
Hong Kong Cinema

### **Reading**

Chapter 19

### **Exam #6**

### **Films, Stars and their National Cinemas**

*The Secret in Their Eyes*  
*Water*  
*The Skin I Live In*  
*Paradise Now*  
*City of God*  
*Pan's Labyrinth*  
*Persepolis*  
*Curse of the Golden Flower*  
*Maria Full of Grace*  
*No Man's Land*

*4 Months, 3 Weeks, and 2 Days*  
*The Queen*  
*The Lives of Others*

### **Directors and Screenwriters**

Juan Jose Campanella  
Pedro Almodovar  
Deepa Mehta  
Guillermo del Toro  
Jean Pierre Jeunet  
Clint Eastwood  
Mike Leigh

### **Terms**

Hand-held camera  
Flashbacks  
Non-linear narrative  
Horror Film  
Old Hollywood  
Bold colors  
Islamic Cinema  
Romanian Cinema  
Martial Arts Films  
Latin American Cinema  
British Cinema  
Globalization  
Mexican Journey Films  
Mise-en-Scène

### **Reading**

Chapter 21

\*This is only a guide. Material presented in class or in the readings is the student's responsibility to know for the exam. The instructor reserves the right to include material on the exam not listed on this guide.

EXAMINATION COPY

SIXTH EDITION

# FLASHBACK

A BRIEF HISTORY OF FILM



**Together we can make a difference.**

If you no longer require this examination copy, please return it to Pearson so that we can help keep the costs of college texts down for students and reduce the impact on the environment by sending it to another instructor for review.

← See back cover for details.

**LOUIS GIANNETTI | SCOTT EYMAN**



# CONTENTS

List of Film Photos	xi
Preface	xxi
Acknowledgments	xxi
About the Authors	xxii
<b>1 BEGINNINGS</b>	<b>1</b>
<b>2 GRIFFITH AND HIS CONTEMPORARIES: 1908-1920</b>	<b>13</b>
<b>3 AMERICAN CINEMA IN THE 1920s</b>	<b>31</b>
Major Filmmakers	33
The Feminine Mystique	44
Talkies	50
<b>4 EUROPEAN CINEMA IN THE 1920s</b>	<b>57</b>
Soviet Union	58
Germany	63
France	69
<b>5 THE HOLLYWOOD STUDIO SYSTEM: 1925-1955</b>	<b>75</b>
The Box Office	76
The Studio System	78
The Star System	84
The System of Genres	88
<b>6 AMERICAN CINEMA IN THE 1930s</b>	<b>95</b>
The Talkie Era	96
New Genres: Gangster Pictures, Musicals, Screwball Comedy	97
Major Filmmakers	104
<b>7 EUROPEAN CINEMA IN THE 1930s</b>	<b>117</b>
Germany	118
Great Britain	121
France	125
<b>8 AMERICAN CINEMA IN THE 1940s</b>	<b>135</b>
Decline of the Studio System	136
World War II	137
Major Filmmakers	139
Film Noir and Postwar Realism	152

<b>9</b>	<b>EUROPEAN CINEMA IN THE 1940s</b>	<b>157</b>
	Germany 158	
	France 160	
	Soviet Union 162	
	Great Britain 163	
	Italy 168	
<b>10</b>	<b>AMERICAN CINEMA IN THE 1950s</b>	<b>177</b>
	New Screens 179	
	The Red Scare 182	
	Social Realism 183	
	Method Acting 185	
	Major Filmmakers 189	
<b>11</b>	<b>INTERNATIONAL CINEMA IN THE 1950s</b>	<b>199</b>
	Japan 200	
	Ingmar Bergman 212	
	Federico Fellini 215	
	France 218	
<b>12</b>	<b>AMERICAN CINEMA IN THE 1960s</b>	<b>221</b>
	The Bloated Era 222	
	Major Filmmakers 224	
	New Directions 232	
<b>13</b>	<b>INTERNATIONAL CINEMA IN THE 1960s</b>	<b>245</b>
	France 246	
	Great Britain 256	
	Italy 264	
	Eastern Europe 269	
<b>14</b>	<b>AMERICAN CINEMA IN THE 1970s</b>	<b>273</b>
	The Vietnam-Watergate Era 274	
	The New Cinema 277	
	Major Figures 285	
<b>15</b>	<b>INTERNATIONAL CINEMA IN THE 1970s</b>	<b>297</b>
	Great Britain 298	
	France 300	
	West Germany 301	
	Italy 308	
	Eastern Europe 312	
	Australia 314	
	The Third World 319	

<b>16</b>	<b>AMERICAN CINEMA IN THE 1980s</b>	<b>323</b>
	Technology and the Marketplace 324	
	The Reagan Era 326	
	The Mainstream 327	
	The Mavericks 330	
<b>17</b>	<b>INTERNATIONAL CINEMA IN THE 1980s</b>	<b>339</b>
	Great Britain 340	
	Western Europe 347	
	U.S.S.R. and Eastern Europe 352	
	The Third World 354	
	Japan 356	
<b>18</b>	<b>AMERICAN CINEMA IN THE 1990s</b>	<b>361</b>
	The Hollywood Studios 362	
	The Bright Side 368	
	Major Filmmakers 371	
	The Independent Cinema 375	
<b>19</b>	<b>INTERNATIONAL CINEMA IN THE 1990s</b>	<b>383</b>
	Hollywood über Alles 384	
	Great Britain 386	
	Ireland 394	
	Continental Europe 398	
	Emerging Cinemas 400	
	Australia and New Zealand 402	
<b>20</b>	<b>AMERICAN CINEMA SINCE 2000</b>	<b>405</b>
	Major Figures 412	
	Emerging Artists 414	
<b>21</b>	<b>INTERNATIONAL CINEMA SINCE 2000</b>	<b>419</b>
	Europe 420	
	Islamic Cinema 426	
	Hong Kong/China/Japan 430	
	Latin America 433	
	Glossary	439
	Photo Credits	445
	Index	447