



# Máster en Estudios Textuales y Culturales en Lengua Inglesa 60706 - Cinema, Culture and Society

Course 2014 - 2015

Curso: 1, Semestre: 2, Créditos: 7.5

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## Basic information

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### Teachers

- **María Benita Nadal Blasco** mnadal@unizar.es
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### Recommendations to attend this course

- graduate studies
- C1 level of English (according to the European Framework of Reference for Languages)

### Course Schedule and Deadlines

Optional second semestre course

Compulsory readings and film viewings must be completed before the sessions that address the specific subject or topic.

Written assignments are to be handed in before the end of the semestre and oral presentations delivered during the course

The first draft of the obligatory course essay must be completed by the end of the second semester.

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## Home

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### Learning outcomes that define this course

**The student, in order to pass the course, will have to show her/his competence in the following skills:**

- 1:** The student's level of English should be a C1 (according to the Common European Framework of Reference for Languages) to hold her own, critically and academically, in analyses, explanations and discussions of

aspects and issues related to the subject/discipline.

- 2:** She/he can deal effectively with the most relevant critical approaches to film through their application to a corpus of film texts in English..
- 3:** The student can effectively address and apply critical theories and methodologies relevant to the elaboration of an academic essay and/or a specific research project.
- 4:** She/he is able to approach the analysis of different film texts critically.

## Introduction

### Brief presentation of the course

This is an interdisciplinary unit, whose prime aim is to advance the intersections of art, media, society and culture. The course is therefore designed to give students familiarity with contemporary British culture with a breath of political, economic and historical knowledge. It will provide a working knowledge of key writings by cultural studies' critics; contextualisations of given periods in British history and culture; an understanding of the inter-connections between film as media and power structures, as well as an overview of major British film genres. By thus "articulating" influential strands in recent British history and culture, the purpose of this course is to develop students' ability to establish, and/or critically link, varying concentric contexts so as to arrive at more in-depth analyses of a specific body of films and thus produce original work. The unit's interdisciplinary profile logically connects it to many of the other subjects on offer in the course, most particularly to the first semester, compulsory unit entitled "working with film in English", as well as the second semester, optional subject "Issues in representation".

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## Competences

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### General aims of the course

#### The expected results of the course respond to the following general aims

The aim of this course is to introduce students to the field of cultural studies through detailed analyses of selected British film texts from different approaches and theoretical perspectives. The specific objectives of this course are: 1) to develop a sense of the richness and diversity of British culture through the analysis of audiovisual texts in English. 2) To reinforce and intensify the students' interdisciplinary critical response to visual texts. 3) To broaden categories of cultural analysis by adding concerns such as: a) attention to systems of meaning and attendant issues of power, particularly in terms of gender, class and race b) critique of dominant traditions from perspectives associated with social outsiders c) explicitly political and social analyses of filmic texts. 4) Particular emphasis will be laid on developing writing, analytical, and research skills

#### Context/Importance of the course for the master degree

Basically what could be stated is that, delving as it does on film, the course evidently pertains to the cinema block or group. Broadly speaking, it is an extension of the course on cinematic representations, although in this particular seminar, emphasis is laid on representations of women's issues, feminism, class and race as ever-changing contextual, ideological, cultural and political trends. It also blends with the course on film genres since part of the syllabus is dedicated to distinguishing major British film genres and their (in this case, nationalistic) conventions. Heavy connections are likewise established with literature courses through or by means of the analyses of well-known screen adaptations of major canonical works.

#### After completing the course, the student will be competent in the following skills:

- 1:** Developing and applying original ideas in a professional as well as in a research context.

- 2: Understanding and applying acquired knowledge to solve problems related to professional and social contexts as well as to broader multidisciplinary contexts.
- 3: Being able to interrelate knowledge from different subjects, handle complex information, apply the proper methodology and frameworks, express informed critical views and provide conclusions in the form of written essays and oral presentations, in clear and appropriate English, aimed at both specialised and non-specialised audiences.
- 4: After acquiring the required critical and methodological skills, students are expected to possess the ability to carry out a piece of research in an autonomous way.
- 5: Offer interpretations of the contexts surrounding the works studied, developing a more complex vision of the world, as well as of past epochs, as contingent historical moments whose main characteristics are determined by networks of competing trends (artistic, social, economic, political).

## Relevance of the skills acquired in the course

Together with a sound theoretical and methodological background, the knowledge and dexterities acquired by the students will enable them to think up, develop and apply original ideas in research in the field of English studies as well as in professional contexts. Indeed students will have developed the ability to interrelate knowledge from different subjects, handle complex information, apply the proper methodology and frameworks, express a critical view and provide conclusions in both written essays and oral presentations, in clear and appropriate English.

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## Evaluation

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### Assessment tasks

The student will prove that he/she has achieved the expected learning results by means of the following assessment tasks:

1: **I. FIRST OFFICIAL ANNOUNCEMENT**

**A) ONGOING ASSESSMENT**

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**B) GLOBAL EXAMINATION (to be determined in the academic calendar):**

Assessment task 1. Students are required to write **short critical essays** on literary works or films (depending on the subject) and present them orally in the class. In these essays students are expected to understand theoretical concepts and apply them to the texts under analysis. Correct use of academic spoken and written English (at a C1 level) is expected. These activities will credit students' achievement of learning objectives # 1, 2, 3 and 4. Short essays will be graded from 0 to 10, this grade representing **10%** of the final score of the student.

Assessment task 2. Students will also be required to write a **3,000 word essay** in correct academic English on a specific aspect of the course contents, on a topic previously agreed on with one of the teachers. With this essay the students are expected to demonstrate that they have assimilated the critical approaches presented by the teachers and to prove their ability to use those approaches in the analysis of specific texts. The textual analysis and critical discussion of the readings will credit students' achievement of learning objectives # 1, 2, 3 and 4. This essay will be graded from 0 to 10, this grade representing **90%** of the final score of the student in the course. A pass mark in this essay is a *sine qua non* condition to pass the subject.

**Assessment criteria:**

Definition of key concepts. Initial hypothesis. Use of a theoretical framework and a methodology. Use of primary sources. Literature review. Argumentation and conclusions = 70%  
Independence, originality and critical examination = 10%  
Information organization structure of the essay. Layout of the text. Accuracy in the use of language and appropriateness of style = 20%

2:

## II. SECOND OFFICIAL ANNOUNCEMENT

**GLOBAL EXAMINATION** (to be determined in the academic calendar):

Assessment task 1. Students will be required to write a **3,000 word essay** in correct academic English on a specific aspect of the course contents, on a topic previously agreed on with one of the teachers. In this essay the students are expected to assimilate the critical approaches to literary texts or films presented by the teachers and to prove their ability to use those approaches in the analysis of those texts. The textual analysis and critical discussion will credit students' achievement of learning objectives # 1, 2, 3 and 4. This essay will be graded from 0 to 10, this grade representing **70%** of the final score of the student in the course. A pass mark in this essay is a *sine qua non* condition to pass the subject.

Assessment task 2. **Interview in English.** The student will debate with the teachers relevant aspects of the analysis and interpretation of the compulsory readings. In the interview, the students are expected to apply the theoretical approaches and the analytical methods studied to the analysis of various types of literary, filmic or linguistic texts. The textual analysis and the critical discussion of the readings will prove that the students have achieved learning objectives 1, 2, 3 and 4. The interview will be assessed following the established assessment criteria and the established level of exigency. It will be graded from 0 to 10, this grade representing **30%** of the final score of the student in this subject.

**Assessment criteria for Global Examination** (both for essay and for the interview):

Use a C1 level of English (according to the Common European Framework of Reference for Languages) to hold one's own, critically and academically, in analyses, explanations and discussions of aspects and issues related to the subject/discipline = 30%

Use relevant theoretical frameworks critically and apply methodological approaches appropriately to a corpus of texts in English = 40%

Provide an effective argument (factual evidence, exemplification, illustrations, citations, etc.) in order to make convincing claims and defend critically one's point of view = 30%

## Guidelines

### "Documento de referencia para la elaboración del ensayo"/"Guidelines for writing the essay"

1. Use a C1 level (according to the Common European Framework of Reference for Languages) to hold one's own, critically and academically.
2. Define appropriate key concepts and apply them adequately to the field of research.
3. Prepare the literature review (i.e. what other scholars have stated about the topic of the essay, or about related topics). Make sure that the literature review is sufficient in scope and relevant regarding the topic under investigation.
4. Define a thesis statement / Define the research questions.
5. State and justify the theoretical framework.
6. Define clearly the analytical categories (where appropriate, indicating overlapping or problematisation of those categories).
7. Describe the analytical methodology used for the study of the topic of the essay.
8. Provide an effective argument (factual evidence, exemplification, illustration, citations, etc.) in order to make convincing claims.
9. State a conclusion in accordance with your arguments and relate it to a wider context
10. Show independence in reading and researching, originality and critical examination.
11. Follow the information and style conventions of the subdisciplinary field (literature, film studies, cultural studies or linguistics).
12. Participants are expected to use a C1 level (according to the Common European Framework of Reference for Languages) to hold one's own, critically and academically.

### "Documento de referencia para el análisis y la discusión de las lecturas obligatorias" / "Guidelines for the

## **analysis and discussion of compulsory readings”**

1. The theoretical part of the seminar, taught by the teacher will provide an active learning environment in which students can develop the ability to read/view/analyse critically and conceptually and, therefore, to speak and write in the classroom.
2. The seminar will provide general introductions to theoretical frameworks or an application of a given research methodology/framework to a selection of texts.
3. Students should bring to the seminar a draft or notes on the text or film under analysis and participate actively in the classroom discussion.
4. Questions can be posed to improve the quality of the discussion.
5. Assignment of formal presentations and critical comment may also be requested for stimulating discussion.
6. Participants are expected to use a C1 level (according to the Common European Framework of Reference for Languages) to hold one’s own, critically and academically.

(Adapted from [www.oid.ucla.edu/students/cutf/cutfguidelines.doc](http://www.oid.ucla.edu/students/cutf/cutfguidelines.doc))

## **“Documento de referencia para el desarrollo de los seminarios teóricos y analíticos/”Guidelines for the development of theoretical and analytical seminars”**

1. Use a C1 level (according to the Common European Framework of Reference for Languages) to hold one’s own, critically and academically, in analyses, explanations and discussions of aspects and issues related to the subject/discipline.
2. Deal effectively with the most relevant critical approaches through their application to a corpus of texts in English.
3. Address and apply critical theories and methodologies relevant to the analysis of texts in English.
4. Provide an effective argument (factual evidence, exemplification, illustration, citations, etc.) in order to make convincing claims.
5. Approach the analysis of different texts critically.

## **“Documento de referencia para el desarrollo de entrevistas/”Guidelines for interviews”**

1. Use a C1 level (according to the Common European Framework of Reference for Languages) to hold one’s own, critically and academically, in analyses, explanations and discussions of aspects and issues related to the subject/discipline.
2. Deal effectively with the most relevant critical approaches through their application to a corpus of texts in English.
3. Address and apply critical theories and methodologies relevant to the analysis of texts in English.
4. Provide an effective argument (factual evidence, exemplification, illustration, citations, etc.) in order to make convincing claims.
5. Approach the analysis of different texts critically.

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## **Activities and resources**

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### **Course methodology**

#### **The learning process that has been designed for this course is based on the following activities:**

Theoretical principles and practical exercises aimed at training students in film criticism and cultural studies.

Cultural theory is first considered. After an overview of the main concepts, theories and debates in the field, the course the course reinforces the interdisciplinary nature of cultural studies by branching out to examine different dimensions of culture (feminism, class and race) by means of the analyses of contemporary British films.

### **Outline of the Programme**

#### **The programme offered to the students to help them achieve the learning results includes the following activities :**

- 1: **Seminars** (30h, 15 sesiones, 1,2 créditos) Exposition in class of the most influential cultural studies’ theories and each of the syllabus topics; illustration and/or discussion of the points advanced through a selection of

clips related to those topics (five hours per topic on average).

a) Cultural studies and the notion of culture as analytical site: Overview of main schools of thought in this field of study. British cinema vs Hollywood. British film genres

b) British cinema

c) Sex and Gender: from traditional concepts of femininity to Postfeminism.

d) Class. Analysis of the most influential theories on class and contextualisation of the concept: from the religious and ideological impositions of the 19th century to the more economically-based notions of the last decades of the 20th century.

e) Race, racism and ethnicity. General perspective on the changing concepts of race and ethnicity over the past centuries. Britain: from imperial power to multicultural society.

d) Gender, class, ethnicity the combined effects of gender, class and race.

**2:** **Tasks/Activities** (30h, 15 sesiones, 1,2 créditos). Activities designed to focus students' attention upon the more important issues raised in the seminars and compulsory readings. Class analysis of a selection of clips from the perspective of the theoretical approaches, methods and contexts explained in the theory sessions:

a) Sex and gender.

Adaptation(s) of Henrik Ibsen's *The Doll's House* (Patrick Garland, 1973)

Shelagh Delaney's: *Taste of Honey* (Tony Richardson, 1961)

*The Vicar of Dibley* (BBC TV series, 1992-)

b) Class.

Heritage:

Adaptations of *Oliver Twist* (David Lean, 1948; Carol Reed, 1968; Roman Polanski, 2005)

*Howards End* (James Ivory, 1992)

Social documentary:

*The Full Monty* (Peter Cattaneo, 1997)

c) Race, racism and ethnicity.

Colonial period:

*Heat and Dust* (James Ivory, 1997)

Post colonial period:

*Secrets and Lies* (Mike Leigh, 1996)

*My Son the Fanatic* (Udayan Prasad, 1998)

d) Gender, class, ethnicity

*Ladybird. Ladybird* (Ken Loach, 1993)

*My Beautiful Laundrette* (Stephen Frears, 1991)

*East is East* (Damien O'Donnell, 2000)

### **3: Essay** (40h, 1,6 cr.).

Students are expected to write a 3000 word essay on a subject related to the course. The topic will have been previously agreed with the teacher, who will offer the student constant guidance.

### **4: Individual study** (87,5h, 3,5 cr.).

Students are expected to read the compulsory texts listed in the programme and watch all the films included in the programme.

## **Course planning**

### **Calendar of actual sessions and presentation of works**

**Sesión 1 - sesión 3:** Cultural Studies as a field of study; Cultural Studies as a method of study

**Sesión 4 - sesión 5:** British cinema: industry; idiosyncracies and genres

**Sesión 6 - sesión 8:** Feminism(s)

**Sesión 9- sesión 15:** "putting theory into practice": analyses, critical discussions and oral presentations (or short essays) of/on visual texts whose date of production, setting or themes lend themselves to historical, cultural and theoretical appraisals.

**Sesión 16 - sesión 18:** Cultural and sociological perspectives on class

**Sesión 19 - sesión 21:** "putting theory into practice": analyses, critical discussions and oral presentations (or short essays) of/on visual texts whose date of production, setting or themes lend themselves to historical, cultural and theoretical appraisals.

**Sesión 22 - sesión 23:** Race, racism and ethnicity: from Empire to a multiculturalism

**Sesión 24 - sesión 26:** "putting theory into practice": analyses, critical discussions and oral presentations (or short essays) of/on visual texts whose date of production, setting or themes lend themselves to historical, cultural and theoretical appraisals.

**Sesión 27 - sesión 30:** putting interdisciplinarity into practice: the fusing of different theoretical currents/perspectives and historical circumstances: analyses, critical discussions and oral presentations (or short essays) of/on visual texts whose date of production, setting or themes lend themselves to historical, cultural and theoretical appraisals.

## **Bibliography**

### **BIBLIOGRAPHY AND SUPPLEMENTARY RESOURCES**

#### **Compulsory Readings:**

#### **PART I. 1: Cultural Studies**

Althusser, Louis (1971) 1998, "Ideology and ideological state apparatuses" in John Storey (ed.), *Cultural theory and popular culture*, London: prentice Hall, pp 153-164

Grossberg, Lawrence, 1994, "In defense of cultural studies?" in Henry Giroux & Peter McLaren (eds), *Between Borders: Pedagogy and the Politics of Cultural Studies*, London, Routledge, pp 4-9

Hall, Stuart, (1980) 2006, "Encoding/Decoding", in Meenakshi Gigi Durham & Douglas M. Kellner (eds), *Media and Cultural Studies*, Oxford, Blackwell, pp 163-174

Hall, Stuart, (1992) 2006, "Cultural studies and its theoretical legacies" in David Morley & Chen KUAN-Hsing (eds.), *Stuart Hall: Critical Dialogues in Cultural Studies*, London & New York, Routledge, pp 262-275

Hand Felicity & Cornut-Gentille Chantal, 1995, "What do we mean by culture? Overview of main concepts and ideas", in F.

Hand & C. Cornut-Gentile (eds.), *Culture and Power*, Barcelona, Prensas Universitat Autònoma de Barcelona, pp 1-17

Macherey, Pierre, (1978) 2004, "from a theory of literary production", in Anthony Easthope & Kate McGowan (eds.), *A critical and cultural theory reader*, Maidenhead: Open University Press, pp 15-23

Nelson, Cary, 1996, "Always Already Cultural Studies: Academic Conferences and a Manifesto" in John Storey (ed.) *What is Cultural Studies? A Reader*, London and New York, Arnold, pp 273-86

Turner, Graeme, 1996, *British Cultural Studies: An Introduction*, London, Routledge, pp 81-121

Weedon, Chris, 2004, "Subjectivity and identity" in *Identity and culture, narratives of difference and belonging*, Maidenhead, Open University Press, pp 5-21

Williams, Raymond, (1975) 1983, *Keywords: a vocabulary of culture and society*, London, Fontana, pp 121-127.

\_\_\_\_\_, 1997, "Advertising: the magic system" in Paul Morris & sue Thorham (eds.), *Media Studies Reader*, Edinburgh: Edinburgh University Press, pp 461- 465

## **Part I. 2: British Cinema**

Aitken, Ian, 2001, "The British Documentary Film Movement" in Robert Murphy (ed.), *The British Cinema Book*, London, BFI, pp 60-69.

Ashby, Justine & Higson, Andrew, 2000, "From the New Wave to Brit-Grit", "'Film, Class and National Identity" in *British Cinema, Past and Present*, London, Routledge, pp 249-273

Caughie, John & Rockett Kevin, 1996, *The Companion to British and Irish Cinema*, London, BFI, pp 1-10

Hall, Sheldon, 2001, "The Wrong Sort of Cinema: Refashioning the Heritage Film Debate" in Robert Murphy (ed.), *The British Cinema Book*, London, BFI, pp 191-200.

Higson, Andrew, 1998, "Nationality" in Adam Briggs & Paul Cobley (eds), *The Media: an Introduction*, Harlow, Longman, pp 354-364

Whelehan, Imelda. 1999. "Adaptations. The Contemporary Dilemmas" in Deborah Cartmell and Imelda Whelehan. (eds.). *Adaptations from Text to Screen and Screen to Text*. London and New York: Routledge: 3-19.

## **PART II: Feminism**

**From Gamble, Sarah (1998), 2001, *The Routledge Companion to Feminism and Post Feminism*, London, Routledge**

Hodgson-Wright, Stephanie, " Early Feminism" pp 3-15

Sanders, Valerie, "First Wave Feminism", pp 16-28

Thornham, Sue, "Second Wave Feminism", pp 29-42

Gamble, Sarah, "Postfeminism", pp 43-54

**From Humm , Maggie, 1992, *Feminisms: a Reader*, Hemel Hempstead, Harvester Press**

Simone de Beauvoir: *The Second Sex*, pp 44-50

Betty Friedan: *The Feminine Mystique*, pp 182-183

Sherry Ortner: "is Female to Male as Nature is to Culture?", pp 252-255

Gayle Rubin: "The Traffic of Women: Notes on the "Political Economy" of Sex", pp 256-259

Laura Mulvey: "Visual Pleasure and Narrative Cinema", pp 346-353

**From Eisenstein, Hester, 1984, *Contemporary Feminist Thought*, London, George Allen and Unwin**

"The Public/Domestic Dichotomy and the Universal Oppression of Women", pp 15- 26.

"The Cultural Meaning of Mothering: I. As experience and Institution", pp 69-78

"The Cultural Meaning of Mothering: II. The Mermaid and the Megamachine", pp 79-86

"The Cultural Meaning of Mothering: III. The Construction of Gender Identity", pp 87-95

Tong, Rosemary, 1993, "Postmodern Feminism" in *Feminist Thought: A Comprehensive Introduction*, London, Routledge, Chapter 8, pp 217-233

Gray, Frances, 1994, "Theoretical perspectives" in *Women and Laughter*, London, Macmillan, pp19-37

Freud, Sigmund, (1927) 1990, "Humour" in *Art and Literature*, Vol. 14, of the Penguin Freud Library, London, Penguin Books, pp 427-433

-----, (1905) 1981 "Jokes and the Comic", in Robert, W. Corrigan (ed.), *Comedy: Meaning and Form*, New York, Harper & Row, pp 167-173

Bakhtin, Mikhail, (1963) 1984, "Characteristics of Genre" in *Problems of Dostoevsky's Poetics*, Minneapolis, University of Minnesota Press, pp 122-133

Weedon, Chris, "The Production and Subversion of Gender: Postmodern Approaches" in *Feminism, theory and the politics of difference*, Oxford, Blackwell, pp 99-130.

**PART III: Class**

Bromley, Roger, 2000, "The theme that dare not speak its name: Class and recent British film" in *Cultural Studies and the Working Class - Subject to Change*, London, New York, Cassell, pp 51-68

Cannadine, David, 2000, "Towards a classless society?" in *Class in Britain*, London, Penguin, pp 163-189

Dave, Paul, 2006, "Introduction: British cinema and class: pastoral visions" in *Visions of England. Class and culture in contemporary cinema*, Oxford, Berg, pp 1-26

Edgell, Stephen, 1993, "Class Structure and Social Change" in *Class*, London and New York, Routledge, pp 53-82

Joyce, Patrick, 1995, "On class. Karl Marx and Friedrich Engels"; "On class: Max Weber" in *Class*, Oxford, OUP, pp 21-40

Munt, Sally, 2000, "Introduction" in *Cultural Studies and the Working Class - Subject to Change*, London, New York, Cassell, pp1-15

**PART IV: Race**

Bhabha, Homi K. (1983) 2004, "from the "other" question" in Anthony Easthope & Kate McGowan (eds), *A Critical and Cultural theory Reader*, Maidenhead, Open University Press, pp 62-69

Dyer, Richard, 1993, "White" in *The Matter of Images. Essays on Representation*, London, Routledge, pp 141-147

Hall, Stuart, 1997, "Cultural Identity and diaspora" in Kathryn Woodward (ed.). *Identity and Difference*, London, Sage, pp 51-58

Hall, Stuart, 1991, "Old and New Identities, Old and New Ethnicities" en Anthony D. King (ed.), *Culture, Globalization and the World System*, London, Macmillan, pp 41-68.

Muraleedharan, T., 2002, "Imperial migrations: Reading the Raj cinema of the 1990s" in Claire Monk & Amy Sargeant (eds.), *British historical cinema*, London, Routledge, pp 144-162

Said, Edward W., 1995, "Orientalism" in Bill Ascroft (ed.), *The Post-colonial Reader*, London, Routledge, pp 87-91

Santoalalla, Isabel, 1995, «Construction of Racial and Ethnic subjectivities in the Cinema» en Chantal Cornut-Gentile &

Felicity Hand (eds.), *Culture and Power*, Barcelona, Universitat Autònoma de Barcelona, pp 153-163.

### **Supplementary films (by topic):**

1. *Vera Drake* (Mike Leigh, 2004 ) *Calendar Girls* (2002, Nigel Cole)
2. *Brassed Off* (Mark Herman, 1997) *A Room with a View* (James Ivory, 1992)
3. *Passage to India* (David Lean, 1984)
4. *Bend it like Beckham* (Gurinder Chadha, 2002); *Anita and Me* (Metin Huseyin, 2003)

### **FURTHER READINGS (by topic)**

**Culture/Cultural Studies:** Susan Basnett, 1997, *Studying British Cultures*, London: Routledge; Burke, Peter (1997), *Varieties of Cultural History*, Cambridge: Polity Press; Connor, Steven (1992), *Postmodern Culture*, Oxford: Basil Blackwell; Cornut-Gentille Chantal, Felicity Hand (1995), "What do we mean by Culture?" in Felicity Hand & Chantal Cornut-Gentille (eds.), *Culture and Power*, Barcelona: Publicaciones Universitariaas Universidad Autònoma de Barcelona, 1-19; Inglis, F. (1993), *Cultural Studies*, Oxford: Blackwell; Munns Jessica & Gita Rajan, eds. (1996), *A Cultural Studies Reader: History, Theory, Practice*, London: Longman; Nelson Cary & Dilip Parameshwar Gaonkar, eds. (1996), *Disciplinary and Dissent in Cultural Studies*, London: Routledge; Graeme Turner, 1996; *British Cultural Studies*, London: Routledge; Simon During, 1993, *The Cultural Studies Reader*, London: Routledge; Lawrence Grossberg, Carty Nelson and Paula Treichler, 1992, *Cultural Studies*, London: Routledge; Jordan G. and Weedon C. 1995, *Cultural Politics*, Oxford: Basil Blackwell

**Class:** Friedrich Engels, (1884) 1986, *The Origin of the Family, Private Property and the State*, Harmondsworth: Penguin; Weeks Jeffrey, 1992, *Sex, Politics & Society*, Harlow: Longman; Worsley Peter, 1990, *Marx and Marxism*, London, Routledge; Marx Kark & Engels Friedrich, (1888) 1988, *The Communist Manifesto*, London: Penguin Books; Raymond Williams, 1976, *Keywords*, Hammersmith: Fontana; Raymond Williams, (1958), *Culture and Society*, London: Penguin; Stephen Edgell, 1997, *Class*, London: Routledge ; Patrick Joyce (ed.), 1995, *Class*, Oxford, OUP

**Feminism/Gender:** Sherry Ortner, "Is Female to Male as Nature is to Culture?" in (eds.) Michelle Zimbalist Rosaldo and Louise Lamphere, 1993, *Woman Culture and Society*, Stanford: Stanford University Press, California, pp 67-87; Sheila Ruth, 1992, *Issues in Feminism*, London: Mayfield Publishing Co.; Michelle Zimbalist Rosaldo and Louise Lamphere, 1993, *Woman Culture and Society*, Stanford: Stanford University Press; Gunew Sneja, 1991, *A Reader in Feminist Knowledge*, London: Routledge; Irons Glenwood, 1992, *Gender Language and Myth*, London: University of Toronto Press; Lovell Terry, 1990, *British Feminist Thought*, Oxford: Humm Maggie (ed), 1992, *Feminisms*, London: Harvester Wheatsheaf; Moi Toril, 1988, *Sexual/Textual Politcs*, London: Methuen;

**Race:** Stephen Bourne, 1998, *Black in the British Frame: Black people in British film and television 1896-1996*, London, Cassell; Stuart Hall and Paul du Gay, 1997, *Questions of Cultural Identity*, London: Sage; Paul gilroy, 1998, *There ain't no Black in the Union Jack*, London, Routledge; John Tomlinson, 1991, *Cultural Imperialism*, London: Pinter, Robert Lee (ed.), 1995, *Other Britain, Other British*, London: Pluto; John Solomos, 1993, *Race and Racism in Britain*, London: Macmillan; Erica Carter, 1993, *Space and Place: Theories of Identity and Location*; London: Lawrence & Wishart;

### **Bibliographic references of the recommended readings**