



Máster en Estudios Textuales y Culturales en Lengua Inglesa 60707 - Issues in representation. Forms, Methods and Problems

Course 2011 - 2012

Curso: 1, Semestre: 2, Créditos: 7.5

Basic information

Teachers

- **Beatriz Penas Ibáñez** bpenas@unizar.es

Recommendations to attend this course

The main aim of this course is to provide students with an introduction to the forms of representation of the cinemas of Hollywood, India, Australia and South Africa. Together with the subject "Cinema, Culture and Society: A Critical Reading of Key Texts in English" (also an optional subject in the second semester) it introduces students to relevant critical approaches and the critical analysis of texts in English, and seeks to develop students' critical response to these texts. Together with the subject "British and US Film Genres" (also an optional subject in the second semester), it introduces students to the application of the basic critical tools to the understanding and analysis of texts in English and to the development of skills in the use of English in a scholarly and critical environment.

Course Schedule and Deadlines

Presentation and discussion of the theoretical approaches included in the programme and application of the main tenets of these approaches to the analysis of various types of film texts (see course planning). 1.30 hours

Group analysis of a selection of film texts from the perspective of the critical approaches presented in the theory sessions (see course planning). 1.30 hours

Presentation of a 3,000-word essay: last day of the second semester.

Home

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 can use the basic critical tools to understand and analyse film texts in English.
- 2:** The student is capable of testing the explanatory power of the most relevant critical approaches to film

through their application to a corpus of film texts in English.

- 3:** The student is capable of developing skills in the use of English in a scholarly and critical environment.
- 4:** The student can provide a critical response to film texts.

Introduction

Brief presentation of the course

Introduction to some of the most relevant forms of representation for the critical analysis of Hollywood, Indian, Australian and South African filmic texts.

PROGRAMME OF THE SUBJECT

1. Introduction: The concept of representation

Representation as discourse. Power and the text. Identity and the stereotype.

2. Gender and race in contemporary Hollywood cinema

Identity in Hollywood films of the 1990s. Race and political discourse. Gender and genre.

3. Tradition and modernity in Indian culture and cinema

The Indian film industry. From the beginnings to the 1950s. The Indian Popular cinema: industry, ideology, consciousness and the superstars. The Art Cinema and its critique of social, political and religious structures.

4. The politics of representation Down Under: Issues in Australian cinema

Australian cinema, national identity and the spectres of post-coloniality. Ethnicity and "race". Space, centres and margins. The suburban surreal and urban battles.

5. Nation and colour: South Africa in the Cinema

South African national cinema and its discontents. The cinema of/ about apartheid. Race, class and gender in South African film.

BIBLIOGRAPHY AND SUPPLEMENTARY RESOURCES

a) Compulsory Readings:

1. Introduction: The concept of representation.

Hall, Stuart. 'Who Needs 'Identity'?' In Stuart Hall and Paul du Gay eds. *Questions of Cultural Identity*. London: Sage, 1996, 1-17.

----- . From 'The Spectacle of the Other'. In Stuart Hall ed. *Representation*. London: Sage, 1997, 225-238, 257-279.

2. Gender and race in contemporary Hollywood cinema.

Lehman, Peter. 'Gender and Sexuality'. In Peter Lehman and William Luhr. *Thinking about Movies: Watching, Questioning, Enjoying*. 2nd ed. Malden, MA and Oxford: Blackwell, 2003, 264-282.

Luhr, William. 'Race'. In Peter Lehman and William Luhr. *Thinking about Movies: Watching, Questioning, Enjoying*. 2nd ed. Malden, MA and Oxford: Blackwell, 2003, 283-306.

3. Tradition and modernity in Indian culture and cinema

Bose, Brinda. "The Desiring Subject: Female Pleasures and Feminist Resistance in Deepa Mehta's *Fire*". *Indian Journal of Gender Studies*, 2000, 7:2, 249-262.

Chaudhuri, Shoshini. *Contemporary World Cinema*. Edinburgh UP, 2005, 137-174.

Desai, Jigna. *Beyond Bollywood. The Cultural Politics of South Asian Diasporic Film*. New York and London: Routledge, 2004, 1-69 and 159-229. 'Introduction'. In *Indian Popular Cinema: A Narrative of Cultural Change*. Trentham Books, 2004, 1-30.

Moorti, Sujata. "Inflamed Passions. *Fire*, the Woman Question and the Policing of Cultural Borders", *Genders* 32 (2000): 1-20.

Pendakur, Manjunath. *Indian Popular Cinema. Industry, Ideology and Consciousness*. New Jersey: Hampton Press, Inc., 2003.

4. The politics of representation Down Under: Issues in Australian cinema

Coad, David. *Gender Trouble Down Under. Australian Masculinities*. Presses Universitaires de Valenciennes, 2002, 105-142.

Collins, Felicity and Therese Davis. *Australian Cinema after Mabo*. Cambridge UP, 2004.

Craven, Ian, ed. *Australian Cinema in the 1990s*. London: Frank Cass, 2001, 1-56 and 79-114.

McFarlane and Geoff Mayer. *New Australian Cinema. Sources and Parallels in American and British Film*. Cambridge UP, 1992.

Rayner, Jonathan. *Contemporary Australian Cinema. An Introduction*. Manchester UP, 2000, 1-23, 129-180.

Sheckels, Theodore F. *Celluloid Heroes Down Under. Australian Film, 1970-2000*. London and Connecticut: Praeger, 2002.

5. Nation and colour: South Africa in the Cinema

Botha, Martin P. "110 Years of South African Cinema (Part 1)". *Kinema*, Spring 2006.

<http://www.kinema.uwaterloo.ca/botha061.htm>, 1-14.

Maingard, Jacqueline. *South African National Cinema*. London and New York: Routledge, 2007, 106-178.

b) Supplementary films (by topic):

1. *Boyz N the Hood* (John Singleton, 1991), *Saturday Night Fever* (John Badham, 1977)
2. *Crash* (Paul Haggis, 2004), *Twisted* (Philip Kaufman, 2004)
3. *Dilwale Dulhania le Jayenge* (Aditya Chopra, 1995), *Water* (Deepa Mehta, 2005)
4. *The Adventures of Priscilla* (Stephan Elliott, 1994), *Romper Stomper* (Geoffrey Wright, 1992).
5. *Drum* (Zola Maseco, 2004), *Tsotsi* (Gavin Hood, 2005)

MOODLE PLATFORM

Moodle University of Zaragoza

<http://moodle.unizar.es>

The basic contents and bibliographical resources of the subject will be available on this e-learning platform.

Competences

General aims of the course

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

The main aim of this subject is to provide students with an introduction to the cinema of Hollywood, India, Australia and South Africa and to test their explanatory power through the close analysis of a selection of film texts in English from the various theoretical perspectives presented. The specific aims of this subject are the following: i) to provide the students with basic critical tools to understand and analyse genre films in English, ii) to familiarise the students with the critical approach of national cinema, iii) to test the explanatory power of this approach through its application to a corpus of film texts in

English, iv) to improve the students' skills in the use of English in a scholarly and critical environment, v) to reinforce the students' critical response to film texts.

Context/Importance of the course for the master degree

Together with the subject "Cinema, Culture and Society: Critical Analysis of texts in English" (also an optional subject in the second semester), this subject aims at presenting several theoretical approaches for the critical analysis of texts, while also trying to encourage a critical attitude on the part of the student. Together with the subject "English and American Cinematographic Genres" (also an optional subject in the second semester), this subject deals with the application of critical tools for the comprehension and analysis of filmic texts, while also encouraging the use of the English language in an analytical and critical context.

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

- 1:** Developing and applying original ideas in both a professional and 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.

Relevance of the skills acquired in the course

The proposed aims of this course are crucial to provide students with a sound theoretical and methodological background that will allow them to conduct research in English successfully. Similarly, the specific aims of this subject are essential skills to carry out the research process (i.e. using critical tools for understanding and analysing national cinemas in English, applying critical approaches to a corpus of film texts and developing a critical response to these texts).

The ability to develop and apply original ideas in a professional as well as in a research context is a fundamental skill to conduct successful research in the field of English studies. The same applies to 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, aimed at both specialised and non-specialised audiences, and the ability to conduct work (research) in an autonomous way.

Evaluation

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:**

Assessment task 1. Students are required to write **short critical essays** on literary works or films, or on linguistic analyses of texts (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 **20%** 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 **80%** 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%

B) 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, films or corpus of texts 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%

2:

II. SECOND OFFICIAL ANNOUNCEMENT

A) ONGOING ASSESSMENT

Assessment task 1. Students are required to write **short critical essays** on literary works or films or on linguistic analyses of texts (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 **20%** 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 **80%** 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%

B) 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, films or corpus of texts 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

Guidelines for preparing the essay and participating in seminars

The students may find it useful to follow the following guidelines:

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

1. Define appropriate key concepts and apply them appropriately to the field of research.

2. 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.
3. Define a thesis statement / Define the research questions.
4. State and justify the theoretical framework.
5. Define clearly the analytical categories (where appropriate, indicating overlapping or problematisation of those categories).
6. Describe the analytical methodology used for the study of the topic of the essay.
7. Provide an effective argument (factual evidence, exemplification, illustration, citations, etc.) in order to make convincing claims.
8. State a conclusion in accordance with your arguments and relate it to a wider context.
9. Show independence in reading and researching, originality and critical examination.
10. Follow the information and style conventions of the subdisciplinary field (literature, film studies, cultural studies or linguistics).

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

1. The theoretical part of the seminar, imparted by the teacher, will provide an active learning environment in which students can develop the ability to read/view/analyze 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/films.
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 discussion.
5. Assignment of formal presentations and critical comment may also be requested for stimulating discussion.

(Adapted from www.oid.ucla.edu/students/cutf/cutfguidelines.doc)

Guidelines

The students may find it useful to use the following 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.
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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)

"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.

Activities and resources

Course methodology

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

This course has been specifically designed to train researchers in criticism and theory in the field of Film Studies. For this reason, the proposed activities (the analysis of film texts by means of critical tools and the comments on, presentation of, and reflections on these analyses from a theoretical perspective) are aimed at the application of the fundamental principles of the critical and theoretical approach of national cinema to the analysis of representative Hollywood, Indian, Australian and South African film texts.

The course is organized in three stages: 1. Learning of the critical approaches and analytical tools; 2. Application of the learnt concepts through the analysis and collective discussion of the selected texts in English; and 3. Writing of an individual critical essay, applying the theoretical approaches and methods learnt, as well as the specific tools employed for the development of the selected topic of research.

Outline of the Programme

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

- 1:** Seminars on "Hollywood, Indian, Australian and South African cinema" (30h, 15 sessions, 1,2 cr.).

Theoretical and analytical seminars aimed at introducing the theoretical approach and critical technique of national cinema for the analysis of the tradition of the four countries.

These seminars will be conducted following the "guidelines for the development of theoretical and analytical

seminars”

2: Tasks/activities (30h, 15 sessions, 1,2 cr.)

Classroom activities will provide students with models for textual and critical analysis. In these tasks students will discuss both individually and in group the textual and critical analyses of a selection of film texts. The aim of the tasks/activities is to learn how to use/apply the critical and textual analytical tools and theoretical approaches dealt with in the course.

These activities will be conducted following the “guidelines for the analysis and discussion of compulsory and recommended readings”.

3: Writing of the essay (40h, 1,6 cr.).

The concepts explained and developed in the theoretical sessions will be revised so that the student can write an essay by applying them to the analysis of specific texts from the program. The topic will have been previously discussed with the teacher, who will offer the student constant assistance in the elaboration of the essay.

These activities will be conducted following the “guidelines for preparing the essay”.

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

The student will read/ watch/ study the compulsory (printed/ online) texts in the program. The teacher will advise her/him how to use them. Some of these texts will also be available on the subject’s Moodle site.

Course planning

Calendar of actual sessions and presentation of works

Dr. Luis Miguel García Mainar
Session 1- session 12: These sessions will be devoted to a theoretical approach to the issue of representation. Coinciding with these sessions, classroom activities will involve discussion of this theoretical approach and application of the main tenets of this approach to the analysis of various types of Hollywood film texts.
Dr. María Dolores Herrero Granado
Session 13- session 30: These sessions will be devoted to the theoretical approach of national cinema to the production of India, Australia and South Africa. Coinciding with these sessions, classroom activities will involve discussion of these theoretical approaches and application of the main tenets of these approaches to the analysis of various types of film texts.

PROGRAMME OF THE SUBJECT :1.Introduction

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Australian cinema, national identity and the spectres of post-coloniality. Ethnicity and "race". Space, centres and margins. The suburban surreal and urban battles.

5. Nation and colour: South Africa in the Cinema

South African national cinema and its discontents. The cinema of/ about apartheid. Race, class and gender in South African film.

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Pendakur, Manjunath. *Indian Popular Cinema. Industry, Ideology and Consciousness*. New Jersey: Hampton Press, Inc., 2003.

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Coad, David. *Gender Trouble Down Under. Australian Masculinities*. Presses Universitaires de Valenciennes, 2002, 105-142.

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5. Nation and colour: South Africa in the Cinema

Botha, Martin P. "110 Years of South African Cinema (Part 1)". *Kinema*, Spring 2006.
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Maingard, Jacqueline. *South African National Cinema*. London and New York: Routledge, 2007, 106-178.

b) Supplementary films (by topic):

1. *Boyz N the Hood* (John Singleton, 1991), *Saturday Night Fever* (John Badham, 1977)
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Bibliographic references of the recommended readings