



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

Course 2010 - 2011

Curso: 1, Semestre: 2, Créditos: 7.5

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## Basic information

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### Teachers

- José Ángel García Landa [garciala@unizar.es](mailto:garciala@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.

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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 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*. 2<sup>nd</sup> ed. Malden, MA and Oxford: Blackwell, 2003, 264-282.

Luhr, William. 'Race'. In Peter Lehman and William Luhr. *Thinking about Movies: Watching, Questioning, Enjoying*. 2<sup>nd</sup> 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.

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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 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.

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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:** Throughout the course, students will be given a list of **compulsory and recommended readings and films** for analysis and discussion in the practical sessions. Students may also be required to write a number of short essays as a way to monitor their progress. The aim of the compulsory and recommended readings in the course syllabus, is to provide students with the critical tools they will be expected to use in the analysis of

various types of filmic narrative texts.

The textual analysis and the critical discussion of the readings/ films will show that the students have achieved learning objectives 1, 2 and 3. These activities will be assessed following the assessment criteria and the established level of exigency. The activities will be graded from 0 to 10 and represent 10% of the final grade of the student in this subject.

The analysis and discussion of obligatory and recommended readings should follow the guidelines provided in the "Guidelines for the analysis and discussion of textual models"

- 1:** Before the end of the course, 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 with one of the teachers. In this essay the students are expected to assimilate the different forms of representation presented by the teachers so that they can prove their ability to use them in the analysis of specific national 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 and this grade represents **90%** of the final score of the student in this subject. A pass mark in this essay is a *sine qua non* condition to pass the subject.

This 3,000-word essay should follow the norms and format specified in the "Guidelines for preparing the essay"

## Reference documents

### 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](http://www.oid.ucla.edu/students/cutf/cutfguidelines.doc))

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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:**

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

<b>Dr. Luis Miguel García Mainar</b>
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.
<b>Dr. María Dolores Herrero Granado</b>
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.

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