

WORLD CINEMAS 2018/19

Unit Code: 1H6Z0107_1819_9Z1F

Unit leader: Dr Amy C. Chambers (amy.c.chambers@mmu.ac.uk)

Office Hours: see Moodle for up to date office hours

Credit Value: 30

Level: 3

Class Contact Time: 50 hours

Amount of Student Effort: 250 hours

Unit Status: Option

Pre-Requisites: Completion of Stage 5



This unit explores the production, reception, and dissemination of non-Anglo-American cinema since 1960. The unit interrogates the issues and experiences of transnational interactions and cross-cultural appropriation, the problems with the concept of authentic 'national cinema' and gives students the tools to explore global screen cultures. It analyses canonical and exemplary films/directors from West African; West, East and South East Asian; Latin American; Australian; and European cinemas.

Key themes: imagined communities; national cinema; world cinema; diaspora; transnationalism; globalisation; race; gender; identity; post-colonialism

LEARNING OUTCOMES:

On successful completion of this unit, students should be able to:

1. Analyse the globalisation of screen cultures from various historico-cultural perspectives.
2. Critically evaluate the ideological sites of global screen cultures.
3. Evaluate the complex relationships between different world cinemas and their audiences.
4. Apply some of the key theoretical approaches to the study of world cinemas.

SCHEME OF WORK:

READING: Students are expected to complete the reading for each week so that they can fully participate in class discussion in line with the [MMU Student Commitment](#). Seminars will include discussion of the screened film, the texts in the reading list, further viewing, and other relevant texts covered in independent study.

STUDENT-LED SEMINARS: Students will be selected to work together to lead one of the unit seminars. This will involve providing a short critical review of the week's essential reading, a brief discussion of the screened film, and posing questions/themes for discussion.

VIEWING: Films will be screened every other week as part of the unit – if you miss the screening you must make arrangements to see the film independently. Students will be provided with a list of further viewing for each week that should form a base for exploring the national cinema/s under discussion in class. There is a large 'world cinema' collection at the library which you can check out.

CONTENT WARNING: Several films in this module tackle sensitive issues (e.g. suicide, sexual assault, domestic abuse, overt racism). Warnings will be provided before screening such material.

TERM ONE SEPTEMBER-DECEMBER 2018



Week One (A – lecture and screening)

Screening: *Una Mujer Fantástica/A Fantastic Woman* (Sebastián Lelio, 2017) 104 mins
Oscar winner for best foreign language film at this year's Academy Awards

Lecture: World Cinema? From a fixed category into an open question

Essential Reading:

Chapter 4: Andrew, Dudley. 2010. Time Zones and Jet Lags: The Flows and Phases of World Cinema. In: *World Cinemas, Transnational Perspectives* by Natasa Āurovičová and Kathleen E. Newman (editors). New York: Routledge.

Chapter 4: Higson, Andrew. 2000. The Limiting Imagination of National Cinema. In: *Cinema and Nation* by Mette Hjort and Scott Mackenzie (editors). New York: Routledge.

Further reading:

Shochat, Ellie, and Robert Stam. 1985. The Cinema After Babel: Language, Difference, Power. *Screen* 26:2, pp.35-58.

Week Two (A – lecture and screening)

Screening: *Persona* (Ingmar Bergman, 1966) 84 mins

Lecture: Euro Art Cinema [Example: Nordic Cinema, Ingmar Bergman, and Dogme '95]

Essential Reading:

Chapter 5: Counterglobalization: A Transnational Communicative Space Emerges in the North. In: Mette Hjort, 2005. *Small Nation, Global Cinema*. Minneapolis: University of Minnesota Press.

Introduction: Hjort, Mette and Ursula Lindqvist. 2016. Nordic Cinema: Breaking New Waves since the Dawn of Film. In: *A Companion to Nordic Cinema* by Mette Hjort and Ursula Lindqvist (editors). Hoboken, NJ: John Wiley & Sons, Inc.

Week Three (B - seminar)

Seminar: Imagined Communities and small nation cinema

- Does a best foreign film award at the Oscars belong to the nominating country or the individual filmmakers? Are the Oscars nominations/selections political? If so, how/why?
- Is Ingmar Bergman an art cinema auteur or a Swedish filmmaker? Can he be both?
- Is Lars von Trier an art cinema auteur or a Danish filmmaker? Can he be both?
- Where are all the women?
- What is an imagined community? What did Benedict Anderson mean by this term?
- What is the distinction between first, second, and third cinema?

Essential Reading:

Chapter 4: Andrew, Dudley. 2010. Time Zones and Jet Lags: The Flows and Phases of World Cinema. In: *World Cinemas, Transnational Perspectives* by Natasa Ďurovičová and Kathleen E. Newman (editors). New York: Routledge.

Chapter 4: Higson, Andrew. 2000. The Limiting Imagination of National Cinema. In: *Cinema and Nation* by Mette Hjort and Scott Mackenzie (editors). New York: Routledge.

Chapter 5: Counterglobalization: A Transnational Communicative Space Emerges in the North. In: Mette Hjort, 2005. *Small Nation, Global Cinema*. Minneapolis: University of Minnesota Press.

Introduction: Hjort, Mette and Ursula Lindqvist. 2016. Nordic Cinema: Breaking New Waves since the Dawn of Film. In: *A Companion to Nordic Cinema* by Mette Hjort and Ursula Lindqvist (editors). Hoboken, NJ: John Wiley & Sons, Inc.

Further Viewing:

The films of [Ingmar Bergman](#) | The films of [Lars von Trier](#) | The films of [Dogme 95](#)
The films of [Catherine Breillat](#) | The films of [Claire Denis](#) | The films of [Agnès Varda](#)
Låt Den Rätte Komma In/Let the Right One In (Tomas Alfredson, 2008)

Week Four (A)

Screening: *La Noire de.../Black Girl* (Ousmane Sembène, 1966) 55 mins

Lecture: Post-colonial Cinema: Challenging Views of Africa and Demanding Change

Essential Reading:

Virtue, Nancy. 2014. Le film de...: Self-Adaptation in the Film Version of Ousmane Sembène's *La Noire de...* *Literature/Film Quarterly* 42:3, pp.557-567.

Chapter 2: Murphy, David. 2006. Africans Filming Africa: Questioning Theories of an Authentic African Cinema. In: *Transnational Cinema: The Film Reader* by Elizabeth Ezra and Terry Rowden (editors). London: Routledge.

Chapter 1: Armes, Roy. 2006. *African Filmmaking: North and South of the Sahara*. Edinburgh: Edinburgh University Press.

Week Five (B)

Seminar: Ousmane Sembène: The Father of African Film

- Why is *Black Girl* an important film in Senegalese national cinema?
- How does it represent French colonisation and Senegalese independence?
- How does the film discuss the theme of social isolation?
- How did independence influence cinematic output? What is Wolof?
- Did Sembène's death mean an end to Senegal's national cinema?

Essential Reading:

Virtue, Nancy. 2014. Le film de...: Self-Adaptation in the Film Version of Ousmane Sembène's *La Noire de...* *Literature/Film Quarterly* 42:3, pp.557-567.

Chapter 2: Murphy, David. 2006. Africans Filming Africa: Questioning Theories of an Authentic African Cinema. In: *Transnational Cinema: The Film Reader* by Elizabeth Ezra and Terry Rowden (editors). London: Routledge.

Chapter 1: Armes, Roy. 2006. *African Filmmaking: North and South of the Sahara*. Edinburgh: Edinburgh University Press.

Further Viewing:

Films of [Ousmane Sembène](#) | Films of [Djibril Diop Mambéty](#)
Karmen Geï (Joseph Gaï Ramaka, 2001) - <https://vimeo.com/73599831>

Week Six: READING WEEK

See end of this document and online reading list for suggestions and digitised copies.

Week Seven (A)

Screening: *Red Sorghum* (Zhang Yimou, 1988) 95 mins

Lecture: Chinese Cinema Since the Cultural Revolution

Essential Reading:

Jia-Xuan, Zhang. 1989. Review: Red Sorghum. *Film Quarterly* 42:3, pp.41-43.

Chapter 4: Wang, Xin. 2011. From the Art House to the Mainstream: Artistry and Commercialism in Zhang Yimou's Filmmaking. In: *Dekalog 4: On East Asian Filmmakers* by Kate E. Taylor (editor). London: Wallflower Press.

Chapter 6: Zhang, Yinjing. 2010. Chinese Cinema and Transnational Film Studies. In: *World Cinemas, Transnational Perspectives* by Natasa Ďurovičová and Kathleen E. Newman (editors). New York: Routledge.

Further Reading:

Rawnsley, Gary, and Ming-yeh Rawnsley. 2010. Introduction. AND Fung, Anthony, and Joseph M. Chan. Towards a global blockbuster: the political economy of *Hero's* nationalism. In: *Global Chinese Cinema: The Culture and Politics of Hero* by Gary Rawnsley and Ming-yeh Rawnsley (editors). New York and London: Routledge.

Week Eight (B)

Seminar: Zhang Yimou and the Fifth Generation

- What is your vision of Modern China? How important is an understanding of modern Chinese cinema to understand recent trends in production, distribution and receivership?
- When considering nationhood how often does gender come into the question?
- How do we read notions of the “transnational” in cinematic terms?

Essential Reading:

Jia-Xuan, Zhang. 1989. Review: Red Sorghum. *Film Quarterly* 42:3, pp.41-43.

Chapter 4: Wang, Xin. 2011. From the Art House to the Mainstream: Artistry and Commercialism in Zhang Yimou's Filmmaking. In: *Dekalog 4: On East Asian Filmmakers* by Kate E. Taylor (editor). London: Wallflower Press.

Chapter 6: Zhang, Yinjing. 2010. Chinese Cinema and Transnational Film Studies. In: *World Cinemas, Transnational Perspectives* by Natasa Ďurovičová and Kathleen E. Newman (editors). New York: Routledge.

Further Viewing:

The Red Trilogy: *Red Sorghum* (1988), *Judou* (1990), *Raise the Red Lantern* (1991)

The films of [Zhang Yimou](#) | The Films of Ann Hui

Farwell My Concubine (Chen Kaige, 1993)

Kekexili: Mountain Patrol (Lu Chuan, 2004)

Week Nine (A)

Screening: *Happy Together* (Wong Kar-wai, 1997)

Lecture: Hong Kong Cinema: Coloniser, Motherland, and Self

Essential Reading:

Chow, Rey. 1999. Nostalgia of the New Wave: Structure in Wong Kar-wai's *Happy Together*. *Camera Obscura* 14:42, pp/ 30-50.

Chapter 6: Hong Kong Films: Cinematic Constructions of Hong Kong's Quasi-national Identity. AND Conclusion: Hong Kong Cinema and Quasi-national Cinema. IN: Chu, Yingchi, 2003. *Hong Kong Cinema: Coloniser, Motherland, and Self*. London: Routledge, pp.67-83 AND 93-95.

Further Reading:

Khoo, Olivia. 2014. Wong Kawaii: Pop Culture China and the Films of Wong Kar-wai. *Journal of Popular Culture* 47:4, pp.727-741.

Marchetti, Gina. 2016. Handover women: Hong Kong Women Filmmakers and the Intergenerational Melodrama of Infidelity. *Feminist Media Studies* 4, pp.590-609.

Pang, Laikwan. 2010. Hong Kong Cinema as a Dialect Cinema? *Cinema Journal* 49:3, pp. 140-143. <http://sensesofcinema.com/2002/great-directors/wong/>

Week Ten (B)

Seminar: Pop Cinema: From *Return of the Dragon* to *Chunking Express* to *Kung Fu Hustle*

- Why is Hong Kong the place where East meets West?
- What happened in 1997? Why is this important for understanding Hong Kong culture?
- What and where is home in *Happy Together*? Is the film a melodrama?
- How does the editing contribute to the dramatic power of *Happy Together*?
- Is Wong Kar-Wai an auteur? Do you think he purposely constructed that persona?

Essential Reading:

Chow, Rey. 1999. Nostalgia of the New Wave: Structure in Wong Kar-wai's *Happy Together*. *Camera Obscura* 14:42, pp/ 30-50.

Chapter 6: Hong Kong Films: Cinematic Constructions of Hong Kong's Quasi-national Identity. AND Conclusion: Hong Kong Cinema and Quasi-national Cinema. IN: Chu, Yingchi, 2003. *Hong Kong Cinema: Coloniser, Motherland, and Self*. London: Routledge, pp.67-83 AND 93-95.

Further Viewing:

The films of [Wong Kar-wai](#)

Touch of Zen (Tsui Hu, 1970) – Taiwanese

Enter the Dragon (Bruce Lee, 1973)

Zu: Warriors from the Magic Mountain (Tsui Hark, 1983)

Shaolin Soccer (Michael Chow, 2001) / *Kung Fu Hustle* (Michael Chow, 2004)

TERM TWO (JANUARY-APRIL 2019)



Week One (A)

Screening: *Battle Royale* (Fukasaku Kinji, 2001)

Lecture: Japanese Cinema and East Asian Horror

Essential Reading:

Fukasaku Kinji and Beginning with a Bomb AND Film Analysis: *Battle Royale*. In: Taylor-Jones, Kate E. 2013. *Rising Sun, Divided Land: Japanese and South Korean Filmmakers*. New York: Columbia University Press, pp.65-72.

Introduction. In: Balmain, Colette. 2008. *Introduction to Japanese Horror Film*. Edinburgh: Edinburgh University Press, pp.1-8.

Shin, Chi-Yun. 2008. Art of Branding: Tartan "Asia Extreme" Films. *Jump Cut: A Review of Contemporary Media* 50. URL: <https://www.ejumpcut.org/archive/jc50.2008/TartanDist/text.html>.

Further Reading:

The Lone Woman: Kawase Naomi. AND Film Analysis: *Shara*. In: Taylor-Jones. 2013. *Rising Sun, Divided Land*. New York: Columbia University Press, pp.146-165.

Chapter 10: Williams, Tony. 2005. Case study: *Battle Royale's* Apocalyptic Millennial Warning. In: *Japanese horror cinema* by Jay McRoy (editor). Edinburgh: Edinburgh University Press.

Williams, Tony. 2004. Takashi Miike's Cinema of Outrage. *Cineaction* 64, pp.54-62.

Brown, William, 2013. Violence in Extreme Cinema and the Ethics of Spectatorship. *Projections: The Journal for Movies and Mind* 7:1, pp.25-42.

Galloway, Patrick. 2006. *Asia shock: Horror and dark cinema from Japan, Korea, Hong Kong and Thailand*. Berkeley, CA: Stone Bridge.

Hendrick, Grady. 2014. Kaiju Shakedown: The Return of Asian Extreme. *Film Comment* [online]. 25 March. URL: <https://www.filmcomment.com/blog/the-return-of-asian-extreme/>

Week Two (B)

Seminar: Asian Extreme Cinema: Marketing Violent Stereotypes

- What do we think of when we think of Japanese Cinema?
- How effective are film advertisement campaigns? What narratives and themes are they trying to convey. Now consider how this related to world cinema?
- How have World Cinemas (not-Hollywood) generated their own patterns of genre success?
- Why have Japan and South Korea become associated with the horror and 'extreme cinema'?

Essential Reading:

Fukasaku Kinji and Beginning with a Bomb AND Film Analysis: *Battle Royale*. In: Taylor-Jones, Kate E. 2013. *Rising Sun, Divided Land: Japanese and South Korean Filmmakers*. New York: Columbia University Press, pp.65-72.

Introduction. In: Balmain, Colette. 2008. *Introduction to Japanese Horror Film*. Edinburgh: Edinburgh University Press, pp.1-8.

Shin, Chi-Yun. 2008. Art of Branding: Tartan "Asia Extreme" Films. *Jump Cut: A Review of Contemporary Media* 50. URL: <https://www.ejumpcut.org/archive/jc50.2008/TartanDist/text.html>.

Further Viewing:

The films of [Kawase Naomi](#) | The films of [Takashi Miike](#) | The films of [Park Chan Wook](#)
Sympathy for Mr. Vengeance and *Lady Vengeance* (Park Chan Wook, 2002, 2005) – South Korea
Oldboy (Park Chan Wook, 2003) – South Korea
Ichi the Killer (Takashi Miike, 2001) – Japan | *Audition* (Takashi Miike, 1999) – Japan
Tokyo Gore Police (Yoshihiro Nishimura, 2008) – Japan
Tetsuo: The Iron Man (Shinya Tsukamoto, 1989) – Japan

Week Three (A)

Screening: *Persepolis* (Marjane Satrapi and Vincent Paronnaud, 2007)

Lecture: Iranian New Wave

Essential Reading:

Chapter 2: Framing Feminisms: Iranian Diasporan Women Directors and Cultural Capital. In: White, Patricia. 2015. *Women's Cinema, World Cinema: Projecting Contemporary Feminisms*. Specifically 88-103 (but the entire chapter if you can – pp.68-103).

Naficy, Hamid. 2003. Theorizing 'Third World' Film Spectatorship: The Case of Iran and Iranian Cinema. In: *Rethinking Third Cinema* by Anthony R. Guneratne, Wimal Dissanayake (editors). London: Routledge, pp. 181-201

Chapter 3: Iranian Cinema in the World Circuit: Politics, Economics, and Aesthetics. In: Esfandiary, Shahab. 2012. *Iranian Cinema and Globalization: National, Transnational, and Islamic Dimensions*. Bristol: Intellect Books, pp. 67-79.

Further Reading:

Moore, Lindsey. 2005. Women in a Widening Frame: (Cross-)Cultural Projection, Spectatorship, and Iranian Cinema. *Camera Obscura* 20:2 (59), pp.1-33.

Ganjavie, Amir. 2014. The Question of National Cinema in Iranian Independent Cinema. *Film International* 12:3, pp.11-20.

Gilbride, Meghan. 2011. Perceiving *Persepolis*: Personal narrative, sense memories, and visual simplicity in Marjane Satrapi's animated autobiography. *Forum for World Literature Studies* 3:1, pp.137-146.

Serban, Silviu, and Anita Grigoriu. 2014. Feminism in Post-revolutionary Iranian Cinema. *Journal of Research in Gender Studies* 4:2, pp.967-978.

Week Four (B)

Seminar: Diasporan Third Cinema?

- What do you know about the Middle East? How has your perception of this region been constructed? What do you know about its vibrant visual culture?
- How is animation used in *Persepolis*? How does it tell Satrapi's story? How is language used?
- What is intercultural cinema?
- Can cinema made by members of the Iranian diaspora (e.g. Satrapi) be considered Iranian national cinema?

Essential Reading:

Chapter 2: Framing Feminisms: Iranian Diasporan Women Directors and Cultural Capital. In: White, Patricia. 2015. *Women's Cinema, World Cinema: Projecting Contemporary Feminisms*. Specifically 88-103 (but the entire chapter if you can – pp.68-103).

Naficy, Hamid. 2003. Theorizing 'Third World' Film Spectatorship: The Case of Iran and Iranian Cinema. In: *Rethinking Third Cinema* by Anthony R. Guneratne, Wimal Dissanayake (editors). London: Routledge, pp. 181-201

Chapter 3: Iranian Cinema in the World Circuit: Politics, Economics, and Aesthetics. In: Esfandiary, Shahab. 2012. *Iranian Cinema and Globalization: National, Transnational, and Islamic Dimensions*. Bristol: Intellect Books, pp. 67-79.

Further Viewing:

The films of [Samira Makhmalbaf](#)

Osama (Siddiq Barmak, 2003) - Afghanistan

The Circle (Jafar Panahi, 2000)

The Day I Became a Woman (Marziah Makhmalbaf, 2000)

A Girl Walks Home Alone at Night (Ana Lily Amirpour, 2014) – Persian-American

Week Five (A)

Screening with post-screening discussion: *Nollywood Babylon* (Ben Addelma, 2008)

Lecture: The Big Two: Nollywood and Bollywood

Essential Reading:

Chapter 32: Okome, Onookome. 2017. Nollywood: Spectatorship, Audience, and the Sites. In: *The Screen Media Reader: Culture, Theory, Practice* by Stephen Monteiro. New York: Bloomsbury, pp.395-416.

Chapter 1: Bollywood and its Implied Viewers Gehawat, Ajay. 2010. *Reframing Bollywood: Theories of Popular Hindi Cinema*. New Dehli: Sage Publications India.

Further Reading:

Ebelebe, Ugo Ben. 2017. Reinventing Nollywood: The impact of online funding and distribution on Nigerian cinema. *Convergence: The International Journal of Research into New Media Technologies*, pp. 1-13.

Krings, Matthias, and Onookome Okome. 2013. Global Nollywood: The transnational dimensions of an African video film industry. Indiana University Press.

Bhattacharya, Nandini. 2004. A 'Basement' Cinephilia: Indian Diaspora women watch Bollywood. *South Asian Popular Culture* 2:2, pp.161-183

Bandyopadhyay, Ranjan. 2008. Nostalgia, Identity and Tourism: Bollywood in the Indian Diaspora. *Journal of Tourism and Cultural Change* 6:2, pp.79-100.

Gooptu, Sharmistha. 2011. The 'Nation' in Indian Cinema. *History Compass* 10:9, pp.767-775.

Asma Ayob and Marisa Keuris. 2017. Bollywood Cinema: A Transnational/Cultural Role. *Journal of Literary Studies* 33:2, pp. 35-58.

Further Viewing:

Beyond Bollywood (Adam Dow and Ruchika Muchhala, 2013) -Netflix

Big in Bollywood (Bill Bowles and Kenny Meehan, 2011) – Netflix

'76 (Izu Ojukwu, 2016) – shown at tiff

Week Six: READ/VIEWING WEEK

Reading week viewing: watch some Nollywood and Bollywood films
(you can find them online via Netflix, MUBI, and Amazon)

Week Seven (A)

Screening: *beDevil* (Tracey Moffatt, 1993)

Lecture: Australia: From Tropicana Surrealism to Indigenous Filmmaking

Essential Reading:

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

Mimura, Glen Masato. 2003. Black Memories: Allegorizing the Colonial Encounter in Tracey Moffatt's *beDevil* (1993). *Quarterly Review of Film & Video* 20:2, pp.111-123.

Smaill, Belinda. 2013. Asianness and Aboriginality in Australian Cinema. *Quarterly Review of Film & Video* 30:1, pp.89-102.

Further Reading:

Collins, Felicity. 2010. After the apology: Reframing violence and suffering in *First Australians*, *Australia*, and *Samson and Delilah*. *Continuum* 24:1, pp. 65-77.

Chapter 1: Introducing Australian National Cinema. In: O'Reagan, Tom. *Australian National Cinema*. London: Routledge.

Starrs, D. Bruno. 2016. Fourth Formation Cinema and Aboriginal Australian/Aboriginal Canadian Sovereignty. *Quarterly Review of Film and Video* 33:4, pp.362-376.

Week Eight (B)

Seminar: Australian Cinema's Split Personality

- What do you know about Australia? What do you know about its colonial past?
- Is aboriginal cinema a third cinema to the Australian 'not quite Hollywood' first cinema? Compare Baz Luhrman's output (e.g. *Strictly Ballroom*, 1992) to the aboriginal films discussed in the lecture.
- How can we use concepts of colonialism and post-colonialism in analysing Australian output?

Essential Reading:

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

Mimura, Glen Masato. 2003. Black Memories: Allegorizing the Colonial Encounter in Tracey Moffatt's *beDevil* (1993). *Quarterly Review of Film & Video* 20:2, pp.111-123.

Smaill, Belinda. 2013. Asianness and Aboriginality in Australian Cinema. *Quarterly Review of Film & Video* 30:1, pp.89-102.

Further Viewing:

Sweet Country (Warwick Thornton, 2017)

Samson and Delilah (Warwick Thornton, 2009)

Strictly Ballroom (Baz Luhrman, 1992), *Australia* (Baz Luhrman, 2008)

Week Nine (A)

Screening: *Y tu mamá también* (Alfonso Cuarón, 2001)

Lecture: Transnational Latin American Cinema: Directors Without Borders?

Essential Reading:

Shaw, Deborah. 2007. Latin American Cinema Today: A qualified success story. In: *Contemporary Latin American Cinema: Breaking into the global market* by Deborah Shaw (editor). Lanham, MD: Rowman & Littlefield.

Menne, Jeff. 2007. A Mexican "Nouvelle Vague": The Logic of New Waves under Globalization. *Cinema Journal* 47:1, pp.70-92.

Chapter 1: From Hollywood and Back: Alfonso Cuarón's Adventures in Genre. In: Tierney, Dolores. 2018. *New Transnationalisms in Contemporary Latin American Cinemas*. Edinburgh: Edinburgh UP.

Further Reading:

Baer, Hester, and Ryan Long. 2004. Transnational Cinema and the Mexican State in Alfonso Cuarón's *Y tu mamá también*. *South Central Review* 21:3, pp. 150-168.

Tierney, Dolores. 2018. *New Transnationalisms in Contemporary Latin American Cinemas*. Edinburgh: Edinburgh UP.

Davies, Ann, Deborah Shaw, and Dolores Tierney (editors). 2014. *The Transnational Fantasies of Guillermo del Toro*. New York: Palgrave Macmillan.

Week Ten (B)

Seminar: The Three Amigos and the Mainstream Latin American Cinema

- Are films produced within or under the structures of Hollywood apolitical and divorced from notions of national or continental identity?
- Who are the Three Amigos? And why are they transnational filmmakers?
- Can a film made by a Mexican born director be considered part of the cinema of elsewhere?

Essential Reading:

Shaw, Deborah. 2007. Latin American Cinema Today: A qualified success story. In: *Contemporary Latin American Cinema: Breaking into the global market* by Deborah Shaw (editor). Lanham, MD: Rowman & Littlefield.

Menne, Jeff. 2007. A Mexican "Nouvelle Vague": The Logic of New Waves under Globalization. *Cinema Journal* 47:1, pp.70-92.

Chapter 1: From Hollywood and Back: Alfonso Cuarón's Adventures in Genre. In: Tierney, Dolores. 2018. *New Transnationalisms in Contemporary Latin American Cinemas*. Edinburgh: Edinburgh UP.

Further Viewing:

Films of [Alfonso Cuarón](#)

Films of [Guillermo del Toro](#)

Films of [Alejandro González Iñárritu](#)

Films of [Walter Salles](#)

Key chapters/books:

Introduction: **Anderson, Benedict, 1983. *Imagined Communities***. London: Verso, 2006, pp.1-7.

Introduction: Badley, Linda and R. Barton Palmer. 2006. ***Traditions in World Cinema* by Linda Badley and R. Barton Palmer** (editors). Edinburgh: Edinburgh University Press.

Introduction: Chaudhuri, Shohini. 2005. ***Contemporary World Cinema***. Edinburgh: Edinburgh UP.

Croft, Stephen. 2000. Concepts of National Cinema. In: ***World Cinema: Critical Approaches*** by John Hill & Pamela Gibson (editors). Oxford: Oxford UP, pp. 1-10.

Rajadhyakshka, Ashish. 2000. Realism, Modernism, and Post-Colonial Theory. In: ***World Cinema: Critical Approaches*** by John Hill & Pamela Gibson (editors). Oxford: Oxford UP, pp. 29-40.

Chapter 2: Hjort, Mette. 2010. On the Plurality of Cinematic Transnationalism. In: ***World Cinemas, Transnational Perspectives* by Natasa Āuroviĉov and Kathleen E. Newman** (editors). New York: Routledge.

Chapter 4: Andrew, Dudley. 2010. Time Zones and Jet Lags: The Flows and Phases of World Cinema. In: ***World Cinemas, Transnational Perspectives* by Natasa Āuroviĉov and Kathleen E. Newman** (editors). New York: Routledge.

Chapter 4: Higson, Andrew. 2000. The Limiting Imagination of National Cinema. In: ***Cinema and Nation* by Mette Hjort and Scott Mackenzie** (editors). New York: Routledge.

Brown, William. 2012. Has film ever been Western? Continuity and the question of building a "common" cinema. In: ***De-westernizing Film Studies* by Saer Maty B and Will Higbee** (editors). London: Routledge.

B, Saer Maty, and Will Higbee Introduction. 2012. In: ***De-westernizing Film Studies* by Saer Maty B and Will Higbee** (editors). London: Routledge.

Chapter 1: Situating Accented Cinema. In: Naficy, Hamid. 2001. ***An Accented Cinema: Exilic and Diasporic Filmmaking***. Princeton, NJ: Princeton UP, pp.10-39.

Chapter 1: Hall, Stuart. 1994. Cultural Identity and Diaspora. In: ***Diaspora and Visual Culture: representing Africans and Jews*** by Nicholas Mirzoeff. London: Routledge, 2000.