FLM003 What is Cinema? Critical Approaches

Tuesday 10 May 2016, 10:00am

Duration: 3 hours

YOU ARE NOT PERMITTED TO READ THE CONTENTS OF THIS QUESTION PAPER UNTIL INSTRUCTED TO DO SO BY AN INVIGILATOR.

Answer TWO questions as indicated. All questions are equally weighted.

Do not duplicate material between answers, or between exam and assessed coursework.

In each answer, you must refer to AT LEAST TWO of the critical approaches studied on the module.

If you answer more questions than specified, only the first answers (up to the specified number) will be marked. Cross out any answers that you do not wish to be marked.

Complete all rough workings in the answer book and cross through any work that is not to be assessed.

Possession of unauthorised material at any time when under examination conditions is an assessment offence and can lead to expulsion from QMUL. Check now to ensure you do not have any notes, mobile phones, smartwatches or unauthorised electronic devices on your person. If you do, raise your hand and give them to an invigilator immediately. It is also an offence to have any writing of any kind on your person, including on your body. If you are found to have hidden unauthorised material elsewhere, including toilets and cloakrooms it will be treated as being found in your possession. Unauthorised material found on your mobile phone or other electronic device will be considered the same as being in possession of paper notes. A mobile phone that causes a disruption in the exam is also an assessment offence.

EXAM PAPERS MUST NOT BE REMOVED FROM THE EXAM ROOM

Examiner(s): Professor Janet Harbord
Dr Libby Saxton

© Queen Mary, University of London (2016)
Question 1
Do you agree with the claim that critical approaches to cinema in the twentieth century can be summed up as the long take versus the cut (montage)? Answer with reference to two theorists.

Question 2
Does cinema undermine our sense of a world governed by reason? Compare two approaches.

Question 3
According to some critical commentators, the experience of cinematic space and time is qualitative rather than quantitative. Consider the arguments for and against.

Question 4
Analyse the argument that cinema is primarily ‘realistic’, and examine how this has been affected by practices of remediation in film.

Question 5
Evaluate critical approaches to counter-cinemas that challenge the attitudes towards gender, race, ethnicity and/or sexuality found in mainstream cinema.

Question 6
How have theorists attempted to explain the processes that characterise the act of film viewing and with what degree of success?

Question 7
Do theorists of postmodernism or of digital mediation provide the most satisfying accounts of contemporary cinema and why?

Question 8
To what extent and in what new forms do the concerns of classical film theorists resurface in later approaches to cinema?

End of Paper