BA Examination by course unit

FLM003 WHAT IS CINEMA? CRITICAL APPROACHES

Wednesday 7 May 2014, 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 WHICH 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 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.

Examiners: Dr Alasdair King, Dr Libby Saxton

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Question 1
How effective are critical arguments that propose that cinema is a specific art form?

Question 2
How relevant are debates about the indexicality of the medium of film to an understanding of contemporary cinema?

Question 3
Evaluate the ways in which critical approaches to cinema have foregrounded the importance of the narrative properties of film.

Question 4
How convincing are the analogies that have been proposed between cinema and the phenomena of language and the psyche?

Question 5
Examine the cross-fertilisation between critical approaches to the misrepresentation or underrepresentation of different groups of people in the cinema.

Question 6
Evaluate the ways in which interactions between viewer and film have been theorised.

Question 7
What alternatives to the all-encompassing ‘Grand Theories’ influenced by Saussure, Lacan and Althusser that dominated scholarly discussion of cinema in the 1970s have been subsequently developed by film theorists?

Question 8
‘To understand the contemporary moving image, we should amend Bazin’s original question, “What is cinema?”’, and ask ourselves instead “Where is cinema?”’. Discuss.