

Modern and Medieval Languages Tripos Part II Cinema and the Political (Specimen Paper)

Answer three questions, each drawn from a different section.

Each answer should be comparative across at least two different language areas (which may include English). Scripts as a whole must engage substantially with at least two different language areas in addition to English.

Do not draw substantially on the same material in more than one question.

Do not draw substantially on material from your dissertation or material which you intend to use or have used in another scheduled paper (including at Part IB).

Section A: Trauma and decolonisation

1. 'Cinema in the decades following the Second World War suggests that colonial and fascist dynamics are overlapping and inextricable.' Discuss.
2. 'In universalising the struggle for social equality, Third Cinema overlooks the specificities of struggle for gender equality.' Discuss.

Section B: Gender and sexuality

3. 'Cinema renders the body as a cultural artefact which should be read pluralistically as a site of both gender and political subversion.' Discuss.
4. 'Queer films invent new registers that both reflect experience and have the capacity to imagine radical forms of social being.' Discuss.

Section C: Labour and class

5. 'Cinematic reflections on work are structured by the paradox of labour's simultaneous visibility and invisibility.' Discuss.
6. 'Questions of neoliberal capital dominate recent filmic explorations of female subjectivity and desire.' Discuss.

Section D: Migration and diaspora

7. 'Films about migration reveal the interplay of humanitarian compassion and securitarian repression.' Discuss.

8. 'In cinema reflecting on migration, mobility designates a ruptured psycho-geography of fundamental ambivalence, calling up the longing for home and the embrace of elsewhere.'
Discuss.

Section E: Cinema of crisis

9. 'Contemporary cinema suggests that new forms of solidarity emerge from socioeconomic crisis.'
Discuss.
10. 'In recent cinematic explorations of race, the history of slavery is made violently present.'
Discuss.

Section F: Reframing worlds

11. 'Contemporary filmic representations of differently abled bodies move beyond a denigrating discourse of lack.' Discuss.
12. 'Cinema expresses the interconnectedness of human and other life forms, our implication in and filtering through material networks that enable and bind us.' Discuss.