Please answer ONE of the following questions. You should make sure you draw on academic writing and close textual analysis in your essay, and makes sure to use the films seen in the module unless stated otherwise in the question. List of films from the module: Wendy and Lucy (Kelly Reichardt, 2008), Solaris (Andrei Tarkovsky, 1972), Still Life (Jia Zhangke, 2006), Caché (Michael Haneke, 2005), The Arbor (Clio Barnard, 2010), Heartbeats (Xavier Dolan, 2010), Female Trouble (John Waters, 1974), Self Made (Shira Geffen, 2013), Festen (Thomas Vinterberg, 1998), Trouble Every Day (Claire Denis, 2001) -Using one or two films as examples, discuss the ways in which cinematic space can be used unconventionally. - Discuss the relationship between the personal/private and the social/political in either Caché or Self Made. You may also choose to compare and contrast these two films. - Discuss some of the ways in which slow cinema responds to contemporary society. You should draw attention to at least two films in your answer (these do not need to be films discussed in the module but they should have a clear relation to slow cinema). -Asbjørn Grønstad has argued: "If there is a quintessential film theorist for the slow cinema aesthetic, it must surely be André Bazin." Discuss this statement with reference to a film or films of your choice. You should draw on some of Bazin's key writings in your essay. -Michele Aaron has argued that 'defiance' is the unifying theme of New Queer Cinema. Assess the theme of defiance in a queer film of your choice. -Discuss the aesthetic features of camp and relate them to a film or films of your choice. -How are new forms of documentary challenging the conventions of the genre? You should make reference to at least two films in your answer. These can be films from outside the module. -To what extent is Thomas Vinterberg's use of documentary realism in Festen effective in portraying psychological violence? -Consider Tim Palmer's discussion of 'New French Extremism', in which he aks: "What is it about these works that renders the experience of them so memorable, so vivid?" How would you go about answering such as question in relation to Claire Denis' Trouble Every Day or any of the other films referenced in the lecture? NOTE: before you submit your essay please proofread and check the following: - Are your references presented correctly? - Are films listed under Filmography and written sources only presented under Bibliography? -Are all film titles presented in ITALICS ONLY with the name of director and year of release in brackets (for the first mention only)? - Is punctuation used properly? (avoid run-on sentences) Assessment Criteria -How well do you understand the institutional, national and transnational contexts of art cinema? - To what extent does your essay offer thoughtful analyses of the films, with reference to particular stylistic and narrative devices? - How well does your essay draw on and critically reflect upon specific theoretical concepts to back up your analyses of the films? -How well written, structured and referenced is your essay?