

ENGLISH TRIPOS ELT2

Friday 3 June 2022: 12pm

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Saturday 4 June 2022: 12pm

Part II Paper 18

VISUAL CULTURE

Answer **three** questions, **at least one from Section A and at least one from Section B**.

In questions where a quotation is attributed, candidates are not obliged to refer to that author in their answer unless specifically required to do so.

*Do **not** present the same material twice, **either** in this paper **or** in the examination as a whole.*

Irrelevant answers, or answers only tenuously related to the question, will be penalized.

In the case of handwritten scripts, illegible handwriting may place candidates at a disadvantage.

*Include your **number**, not your name, on submitted scripts.*

There will be a word-count range of 800-1200 per essay, which is intended to approximate to the amount that can be written by hand under normal examination conditions.

For papers which include a 'Section A' made up of multiple parts, the word-count for a candidate's responses to Section A as a whole must be within the range of 800–1200 words.

Examination responses should conform to the following presentation requirements: they should be in minimum 12pt type; should use a sans serif typeface (eg Arial or Calibri); should be 1.5 or double-spaced; and should be submitted as a word-processed document (in .docx or .rtf format).

SECTION A

Practices and Methodologies

1. 'Commemoration of the enslavement and subsequent emancipation of African Americans has presented a formidable challenge for artists working in three-dimensional form.' (RENÉE ATER)
Consider how **any two or three** of the works of art attached below address that challenge.
2. What is newly possible when adapting a literary work in a visual medium?
3. 'Old art offers just as good a criticism of new art as new art offers of old.' (JASPER JOHNS)
Use an older artwork as a critical lens through which to interpret a newer one.
4. 'Photography freed the visual arts from their obsession with resemblance.' (ANDRÉ BAZIN)
Discuss the impact that **one** visual medium has had on another. You need not focus on photography in your answer.
5. 'Art is not what you see, but what you make others see.' (EDGAR DEGAS)
Discuss.
6. 'When it comes to ideas about art and about beauty, the black figure is absent.' (KERRY JAMES MARSHALL)
Write about the significance of the absence (or perceived absence) of any marginalised group in accounts of art history.
7. 'Our movements and feelings are constantly monitored, because surveillance is the business model of the digital age.' (KATHARINE VINER)
Discuss how artists **and/or** theorists have responded to the rise of surveillance in the twentieth and twenty-first centuries.
8. 'I decided that if I could paint that flower in a huge scale, you could not ignore its beauty.' (GEORGIA O'KEEFE)
Write on the importance of scale for works of visual culture.

9. 'As artists we need to stop making work only for gallery or museum walls.' (ZOE BUCKMAN)
Discuss how the context in which art is exhibited or viewed impacts its production or reception.
10. 'Films are not philosophy's raw material, nor a source for its ornamentation; they are philosophical exercises, philosophy in action—film as philosophizing.' (STEPHEN MULHALL)
Demonstrate how a film (or films) do philosophical work.
11. 'The gutter [the space between panels] plays host to much of the magic and mystery that are at the very heart of comics.' (SCOTT McCLOUD)
Analyse the role of 'the gutter' in the comics medium.
12. Examine some of the ways in which visual artists have incorporated the written word into their work, **or** the ways in which literary authors have used images or illustrations in theirs.
13. 'Roger Fry is painting me. It is too like me at present, but he is confident he will be able to alter that.' (E.M. FORSTER)
Is the aim of portraiture to produce a likeness?
14. 'Boring the public is one way of testing its commitment.' (BARBARA ROSE)
Analyse some works which have put this tactic to productive use.
15. 'Visual culture is never neutral, and is thus never without value. Visual culture is power.' (ALEXIS L. BOYLAN)
Is this idea helpful for an analysis of visual culture?

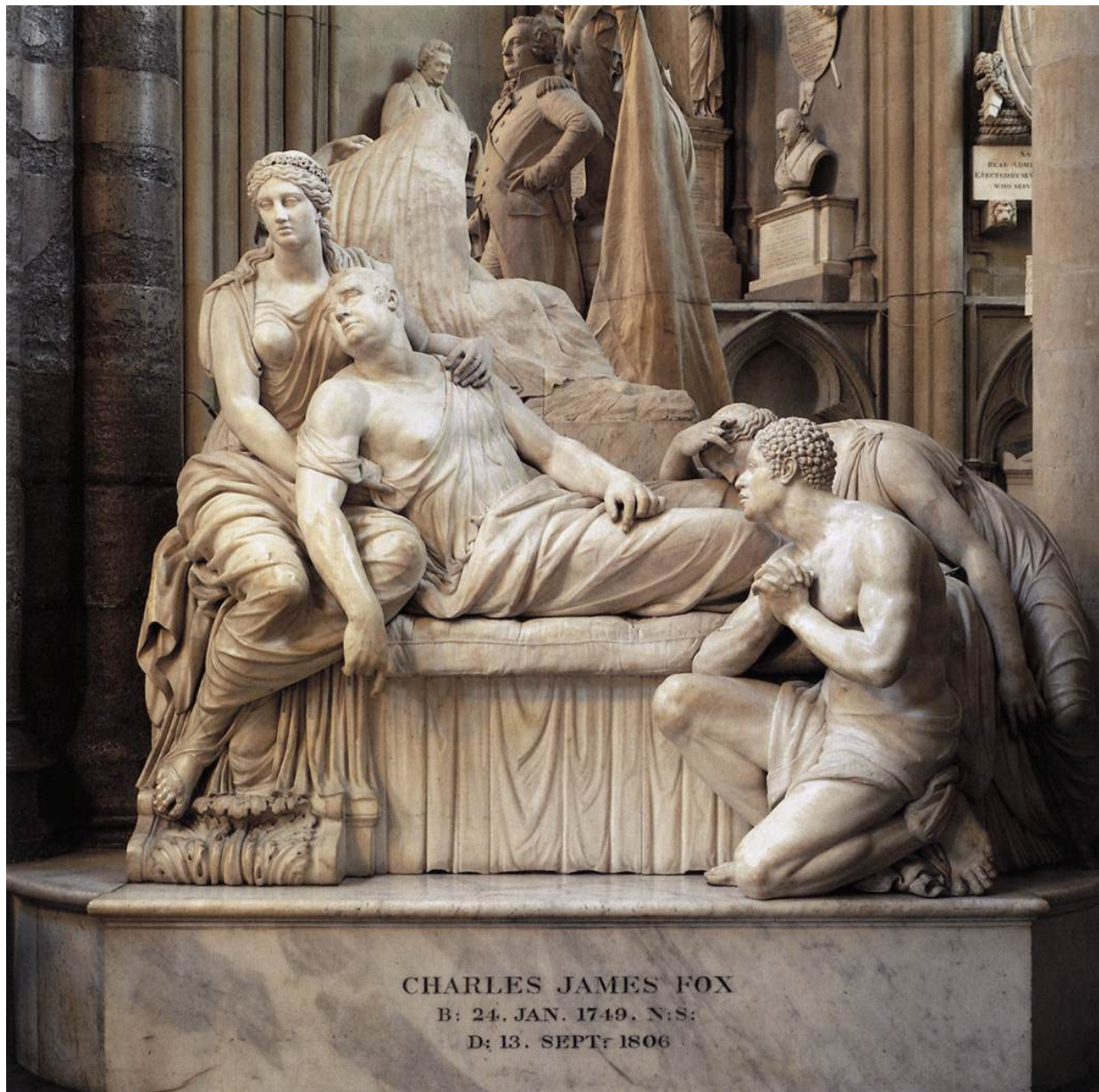
SECTION B

Classical Hollywood Cinema: Genre and Style 1930-1950

16. 'Direction is no longer a means of illustrating or presenting a scene, but a true act of writing. The film-maker/author writes with his camera as a writer writes with his pen.'
(ALEXANDRE ASTRUC).
What work does the metaphor of the Hollywood director as an 'auteur' do?
17. Analyse **one** recurring plot device used in Classical Hollywood cinema.
18. 'If it is true that speech and dialogue in the American cinema lose some of their semantic importance in favor of their aspects as sound, then conversely lighting, composition, and décor increase their semantic and syntactic contribution to the aesthetic effect.' (THOMAS ELSAESSER)
Should critics give more priority to *mise en scène* than plot or dialogue when writing about Classical Hollywood cinema?
19. 'A great movie tends to provide in the first few minutes the keys by which to unlock the rest of the film.' (ANNETTE INSDORF)
Test this idea through close analysis of **one or more** opening scenes in Classical Hollywood.
20. 'Film noir contains versions of both extremes of the female archetypes, the deadly seductress and the rejuvenating redeemer.' (JANEY PLACE)
Analyse the role that gender archetypes or stereotypes play in **any one** genre of Classical Hollywood cinema.
21. How have Classical Hollywood directors made use of a star's pre-existing persona when making their films?
22. 'Architecture is, in quite a profound sense, the subject of nearly all feature films.'
(KATHERINE SHONFIELD)
Write about the use of architecture in Classical Hollywood cinema.

23. 'It has somehow escaped theoretical attention that sexual difference is the effect of dominant cinema's *sound* regime as well as its visual regime, and that the female *voice* is as relentlessly held to normative representations and functions as is the female body.' (KAJA SILVERMAN)
Explore the relationship between sound and gender **and/or** sexuality in Classical Hollywood.
24. What impact did World War II have on Classical Hollywood?
25. 'From the very first films, black skin on screen became a complex code for various things.' (JAMES SNEAD)
Discuss some of the ways in which non-white skin has been coded in Classical Hollywood cinema.
26. While the achievements of Classical Hollywood have often been framed in terms of individuals (directors, stars, etc.), it was also importantly a cinema of partnerships (romantic relationships, business partnerships, director-screenwriter pairings, famous star pairings, etc.).
Discuss the role of partnerships of any kind in Classical Hollywood cinema.
27. Make a case for the importance of the moving camera in Classical Hollywood cinema.
28. 'Now, quite obviously, no major genre remains unchanged over the [course] of its existence.' (RICK ALTMAN)
Discuss some of the ways in which **one** Hollywood genre changed in the years between 1930 and 1950.
29. Analyse the function of costume design in the development of character **and/or** spectacle.
30. 'I'm Anna May Wong. I come from old Hong Kong. But now I'm a Hollywood star.'
(ANNA MAY WONG)
Discuss the role that non-Americans played in Classical Hollywood.

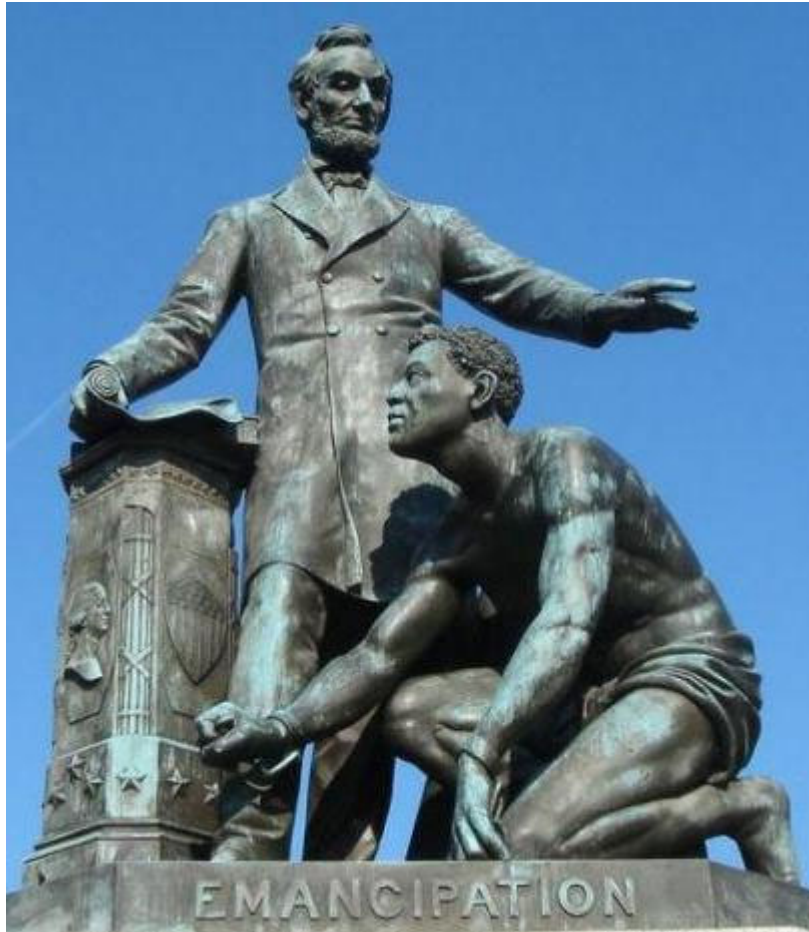
Question 1.



RICHARD WESTMACOTT, Monument to Charles James Fox, Westminster Abbey, 1822



EDMONIA LEWIS, *Forever Free*, 1867



THOMAS BALL, *Emancipation Memorial*, 1876, Washington DC



KARA WALKER, *A Subtlety, or the Marvelous Sugar Baby*, at the former Domino Sugar factory in Williamsburg, Brooklyn, 2014



MICHAEL WALSH, *Middle Passage Monument*, St Croix, US Virgin Islands, 1999



North Carolina Freedom Park, Raleigh, North Carolina, 2021

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