

Department of Film Studies, Jadavpur University
BA (Minor) Examination, 2025
1st Year, 2nd Semester

Introduction to Film Art – 2

Time: Two Hours

Full Marks: 30

Answer *all four* questions

Answer *either* in English *or* in Bengali, but all questions in the same language

- 1a) Comment on John Berger's approach to visual representation in relation to spectatorship.
(CO1: 5 marks)
OR
1b) Discuss, with reference to Laura Mulvey, how visual representation constructs gendered meaning.
(CO1: 5 marks)
- 2a) The impression of duration on screen can be created through simple continuity cuts. Discuss with examples. (CO 2: 10 marks)
OR
2b) By mixing up the order of events filmmakers can play with narrative conventions. Discuss with examples. (CO 2: 10 marks)
- 3a) "It has been possible to establish briefly the fact that the most varied branches of Japanese culture are permeated by a purely cinematic element and by its basic nerve -- montage." Discuss Eisenstein's comment made in the essay 'Beyond the Shot' (1929). (CO 3: 10 marks)
OR
3b) Discuss the influence of Soviet constructivism in Dziga Vertov's films. (CO 3: 10 marks)
- 4a) Discuss the salient features of Binodebehari Mukhopadhyay's art, as explored in Satyajit Ray's *The Inner Eye* (1972). (CO 4: 5 marks)
OR
4b) Critically analyze the scene of 'The Oval Portrait' in Jean-Luc Godard's *Vivre sa Vie* (1962).
(CO 4: 5 marks)
