

Ex/FS/PG/4.2/2023

MASTER OF ARTS EXAMINATION, 2023

(2nd Year, 2nd Semester)

DEPARTMENT OF FILM STUDIES

[Film Theory 3]

Time : Two Hours

Full Marks : 50

Answer any *two* questions.

Answer *either* in English *or* in Bengali

All questions carry equal marks.

1. Discuss how feminist film theories emphasized gendered spectatorship more than representation after the 1960s.
2. Queer theory introduces the possibility of a political 'queering' of films. Do you agree with such a theoretical stand?
3. Affect, according to Gilles Deleuze, has two poles – 'power' and 'quality'. Comment with examples on this distinction in terms of the use of 'faceness' or close-up in cinema.
4. In Hitchcock, "(w)hat matters is not who did the action - what Hitchcock calls with contempt the *whodunit* - but neither is it the action itself: it is the set of relations in which the action and the one who did it are caught." – Examine the statement by Gilles Deleuze in the light of his discussion of the 'mental image'.

Ex/FS/PG/4.2/2023

MASTER OF ARTS EXAMINATION, 2023

(2nd Year, 2nd Semester)

DEPARTMENT OF FILM STUDIES

[Film Theory 3]

Time : Two Hours

Full Marks : 50

Answer any *two* questions.

Answer *either* in English *or* in Bengali

All questions carry equal marks.

1. Discuss how feminist film theories emphasized gendered spectatorship more than representation after the 1960s.
2. Queer theory introduces the possibility of a political 'queering' of films. Do you agree with such a theoretical stand?
3. Affect, according to Gilles Deleuze, has two poles – 'power' and 'quality'. Comment with examples on this distinction in terms of the use of 'faceness' or close-up in cinema.
4. In Hitchcock, "(w)hat matters is not who did the action - what Hitchcock calls with contempt the *whodunit* - but neither is it the action itself: it is the set of relations in which the action and the one who did it are caught." – Examine the statement by Gilles Deleuze in the light of his discussion of the 'mental image'.