

OPPONENT'S ASSESSMENT OF A WRITTEN THESIS

Thesis title: Female cinematographers focus: The Male and Female Gaze
Thesis author: **Parinee Buthrasri** Parinee Buthrasri
Programme of study: CINKK
Programme type: MFA

Definition of objectives and their fulfilment: Parinee has taken one of the crucial texts of film criticism, Laura Mulvey's "Visual Pleasure and Narrative Cinema," and tries to "deconstruct" the text by focusing on films that were directed, as well as DPed by females. She asks, whether there is something like the „female gaze“ apparent in those films.

Topicality of the thesis topic (and relevance of the selected methodology in the case of a Master's thesis): The theme is indeed interesting, however, the methodology is not exactly clear. In fact, I am not sure whether Parinee understood fully Mulvey's text.

Scholarly contribution, originality of the thesis, and its utilisation in practice: The text is original by bringing the three entirely different films together, but what I found a shame is that I miss the attempt to find something common in the film style of those three films. Besides the fact, that they were all directed and DPed by females it does not seem that there are commonalities. Also, it is not exactly clear why Parinee has chosen exactly those three films, and not others (there are, indeed, more similar cases).

Logical construction and structuring of the thesis: The thesis has a logical structure – it is divided into chapters discussing each film separately.

Formal requirements and requisite contents of the thesis, including its length: The length of the essay is adequate to the MFA grade that is to be given to Parinee.

Work with information sources: Parinee mostly relies on interviews with the directors or directors of photography, rather than on scholarly sources, however, it may seem to be relevant considering her goal – to uncover their method in capturing their subject.

Level of language, style and terminology: Unfortunately, the level of language is fairly poor and I did have trouble understanding multiple times what Parinee wants to say. Some sentences do not even look like sentences. E.g. „As in chapter one, “the process of self-identification’ among each individual spectator within the cinema environment.“ (p. 36) or „In the revealing sequence of the character, Héloïse.“ (p. 13). Similarly confusing is the use of italics. Parinee uses italics not only for the titles of the films (what should be the case) but sometimes (she is not consistent at all) for names of people, names of festivals, and even for geographical locations. On the other hand, sometimes the titles of the films are NOT in italics (e.g. Beau Travail, p. 24). Citations are also sometimes problematic – for instance, Parinee is not familiar with „ibid,“ (as an example see p. 20, 21, 38). Parinee sometimes misspelled the names of scholars Imogen Sara Smith (Smiths, p. 13), and even Laura Mulvey (Mulvay, p. 7), in the table of contents she does have the wrong title of Mulvey’s essay (1b. *Visual Pleasure and Narrative story by Laura Mulvay*). Regardless of all of those problems, the development of Parinee’s thinking is sometimes hard to follow. E.g. „This motif lights movement unsettle the interior space of Dielman and the apartment.“ (p. 35). The bibliography is not following any citation systems. Parinee should be aware that the texts on the Internet are not written by themselves, they also have an author. For instance, the text that Parinee refers to as “How to Break the Fourth Wall With Impact.” *StudioBinder*, 21 June 2020, www.studiobinder.com/blog/breaking-the-fourth-wall was written by SC Lannom, and the title of the text is „Breaking the Fourth Wall: Definition, Meaning and Examples“.

Evaluator’s overall summary: Parinee’s thesis is the strongest in the parts where she analyses the films themselves – those are the most interesting moment, even when heavily influenced by external sources, not necessarily own Parinee’s observations. Unfortunately, the poor English, not consistent following of norms (e.g. random use of italics), misspelling of names, not proper citations, are taking a lot from the reader’s experience.

Questions and topics for discussion at the oral defence:

- 1/ Why did you choose exactly those three films? What was the key?
- 2/ What would you say those three films have in common (besides the apparent fact, that they were directed, as well as DPed by females)?


Recommendation of the thesis for the oral defence: I do recommend the thesis for the defence.

Recommended grade: C

Date of elaboration of this assessment: 3rd of June, 2023

Petra Dominková, PhD.

3rd of June, 2023



Name of the thesis opponent

(date and signature)