



## EXAMINATION: NOVEMBER 2018

<b>PAPER:</b>	<b>FILM AND TELEVISION STUDIES 1B</b>	
<b>SUBJECT CODE:</b>	<b>FTV1BB1</b>	<b>MARKS: 100</b>
<b>EXAMINERS:</b>	<b>MS K CANNON</b>	<b>TIME: 2 HRS</b>
	<b>PROF G MOTSAATHEBE</b>	
<b>MODERATOR:</b>	<b>MS P DANNHAUSER</b>	

---

**THIS PAPER CONSISTS OF TWO (2) PAGES**  
**THIS PAPER CONSISTS OF SECTIONS A AND B**  
**ANSWER SECTION A (NARRATIVE THEORY) IN ONE BOOK**  
**ANSWER SECTION B (FILM ANALYSIS & AUTEUR THEORY) IN A SECOND BOOK**

---

### **SECTION A – NARRATIVE THEORY**

#### **QUESTION 1 (COMPULSORY)**

**CHOOSE ONLY ONE (1) OF THE FOLLOWING TWO (2) QUESTIONS IN THIS SECTION:**

**A.** Discuss Roland Barthes' theory of narrative structure with specific reference to his linguistic application to narratology and cardinal functions and catalysers. Give examples from films discussed in class.

**(25)**

**OR**

**B.** Discuss Umberto Eco's application of narrative theories in his analysis of the James Bond narratives. Make use of the film *Die Another Day* (2002) to explain the workings of Eco's theory.

**(25)**

**AND**

**CHOOSE ONLY ONE (1) OF THE FOLLOWING TWO (2) QUESTIONS IN THIS SECTION:**

#### **QUESTION 2**

*Narrative can be defined as a type of filmic organisation in which the parts relate to each other through a series of causally related events taking place in space & time.*

(Bordwell & Thompson, 2010:79)

Discuss the above definition in terms of the concepts of 'cause and effect', 'plot and story' and 'time and space'.

**(25)**

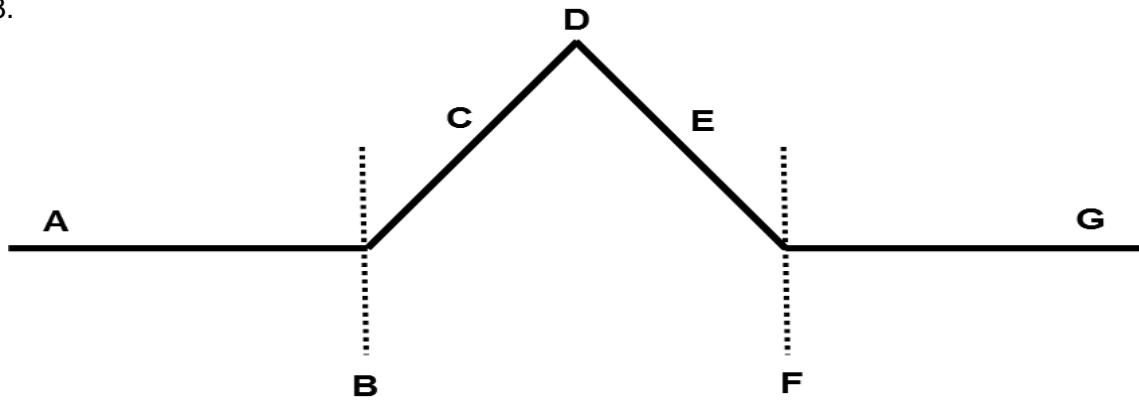
**OR**

#### **QUESTION 3**

3.1. Discuss Claude Lévi-Strauss's application of narrative theory. Illustrate your answer by referring to films watched during the viewings this semester. **(6)**

3.2. Discuss how a film uses the range and depth of story information to allow the audience to follow the storyline. Illustrate your answer with relevant examples discussed in class. **(4)**

3.3.



- a) Name the theory that is illustrated in the above diagram. (1)
  - b) Identify and briefly define each of the characteristics represented by A – G on the diagram above. (14)
- (25)**

---

## **SECTION B – FILM ANALYSIS & AUTEUR THEORY**

### **QUESTION 4 (COMPULSORY)**

*At its heart, auteur theory promotes the director as the author of a motion picture.*

*Behind every movie lies a director with a vision. The director gives the motion picture any distinctive quality it may have (Tregde, 2013:6).*

Please note: this is NOT an essay question. Discuss each subsection on its own.  
Discuss the auteur style of the director Wes Anderson using the following style points:

(Make use of examples from any of Anderson's films discussed in class)

- a) Framing (5)
- b) Costume (5)
- c) Colour (5)
- d) Music (5)
- e) Themes (5)

**Total for Question 4: [25]**

**AND**

**CHOOSE ONLY ONE (1) OF THE FOLLOWING TWO (2) QUESTIONS IN THIS SECTION:**

### **QUESTION 5**

Explain the following terms and discuss how each can be used by the filmmaker to communicate with the audience of the motion picture. Illustrate your answer with examples from films seen in the viewings.

- 5.1. The dominant contrast & the subsidiary contrast (2)
- 5.2. The 5 different shots with which a scene may be shot (10)
- 5.3. The 5 different angles from which a scene may be shot (10)
- 5.4. The character proxemics (3)

**Total for Question 5: [25]**

## **QUESTION 6**

6.1. Discuss how the placement of an object/character in a particular part of the film frame can be used symbolically in motion picture. Feel free to illustrate with pictures. (5)

6.2. Colour tends to be a subconscious element in film. Explain how colour can be used as an adjective in motion picture. (5)

6.3. Discuss how lighting in particular light and dark can be used effectively and symbolically in motion picture. (5)

6.4. Explain how compositional components can convey deeper meaning in a scene by making reference to the scene below from the film *Citizen Kane* (1941). (10)



**Total for Question 6: [25]**

**TOTAL: [100]**

**--ooOoo--**