



EXAMINATION: NOVEMBER 2019

COURSE: FILM AND TELEVISION STUDIES **TIME: 2 HRS**

PAPER: FILM AND TELEVISION STUDIES 2B
AUDIOVISUAL COMMUNICATION 2B

SUBJECT CODE: FTV2BB2/OVK2B21/FTV2B21 **MARKS: 100**

EXAMINERS: MS A VILJOEN
DR P DANNHAUSER

MODERATOR: PROF G MOTSAATHEBE

THIS PAPER CONSISTS OF TWO (2) PAGES
THIS PAPER CONSISTS OF SECTIONS A AND B
ANSWER SECTION A (CLASSIC FILM THEORY) IN ONE BOOK
ANSWER SECTION B (DIGITAL CINEMA) IN A SECOND BOOK

SECTION A – CLASSIC FILM THEORY

QUESTION 1 (COMPULSORY)

Critically discuss the assumptions of Realism and Neorealism. Using *The Bicycle Thief* (1948) and *The Best Years of our Lives* (1946) as the basis for your discussion, distinguish between the different approaches to Realism as a style as part of your answer.

(25)

AND

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

QUESTION 2 (NB This is not an essay question)

Montage consists in organic relations between different elements both within single shots and between separate shots that are combined (Fourie, 2002:202).

- a) Discuss the Odessa Steps sequence in *Battleship Potemkin* (1925) as a rhythmic montage and an example of Eisenstein's theory of collision montage. (10)
- b) Identify at least **five** instances of collision, either between shots or within the frame. (15)

Total for Question 2: (25)

OR

QUESTION 3

Classic film theory is concerned, among other things, with films' relationship with the real, specifically whether or not film should distort reality, or try to reinterpret reality. Critically discuss how Expressionism in the film *The Cabinet of Dr Caligari* (1920) goes about representing, or distorting the real by reflecting inner mental states.

(25)

SECTION B – DIGITAL CINEMA

QUESTION 4 (COMPULSORY)

4.1 Define and discuss what is meant by Web 1.0 and Web 2.0 and how Web 2.0 has facilitated the 'participatory turn'. (5)

4.2 Name and discuss the five tenets of participatory culture as defined by Jenkins (2017). Use examples from the vlogger you used in your assignment to illustrate your answer. (15)

4.3 Discuss the YouTube and vlogging phenomenon and how this has affected the relationship between the consumer and creator of video content. (5)

(25)

AND

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

QUESTION 5

As cinema attendance continues to decline, a certain uniqueness of experience seems more and more imperative (Alvin, 2015:75).

The unique experience of virtual reality (VR) is quickly taking the world by storm and filmmakers are curious about the possibilities for VR to extend the cinematic landscape.

Discuss some of the pros and cons of virtual reality and what its impact on traditional storytelling and cinema might be. In your discussion, be sure to include examples from applicable films as well as examples from your lecture with Shelley Barry and her VR film *Here* (2019).

(25)

OR

QUESTION 6

The obvious paradox here – creating credible photographic images of things which cannot be photographed (Prince, 1996:27).

Discuss the above statement's paradox in terms of the elements of photorealism and photographic verisimilitude, and how digital cinema and CGI have gone about crafting a sense of authentic presence on screen. Make use of examples from films discussed in class.

(25)

TOTAL: [100]

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