



SUPPLEMENTARY EXAM: DECEMBER 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)

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 the differences and similarities between Expressionism and Formalism. Use examples from any films you have seen this semester.

(25)

AND

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

QUESTION 2

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)

OR

QUESTION 3

Examine the following frames from the film *The Cabinet of Dr Caligari* (1920) carefully. Compare and contrast the three frames and comment on how these frames make the subconscious of the characters visible, thereby enabling us to classify them as Expressionist.

Figure 1: The town fair and Caligari



(5)

Figure 2: Cesare in the forest after the abduction, before he collapses



(10)

Figure 3: The asylum courtyard



(10)

(25)

SECTION B – DIGITAL CINEMA

QUESTION 4 (COMPULSORY)

Technical expertise frequently functions to produce, precisely, both spectacle and recognition of artifice itself. The extraordinary character of such imagery no matter how 'invisible' and technically opaque, nevertheless calls attention to itself and to its place within a particular aesthetic system: it is astonishing both for what it portrays and for how it does so (Darley, 2000:105).

Discuss this statement with reference to how the audience experiences special effects in the modern day cinema of attractions. Use examples from the film *Alice in Wonderland* (2010), as well as any other films discussed in class, to support your discussion.

(25)

AND

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

QUESTION 5

... [T]here is no realism, but there are realisms (Ellis, 1982:8).

Critically discuss what Ellis means by this statement, with reference to John Ellis' realist conventions in cinema, and how the advent of digital technology and Computer-Generated Imaging (CGI) has changed the way in which audiences engage with these conventions. Use examples from any of the films seen in this course to support your answer.

(25)

OR

QUESTION 6

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)

TOTAL: [100]

--ooOoo--