



EXAMINATION: NOVEMBER 2019

COURSE: FILM AND TELEVISION STUDIES HONOURS TIME: 3 HRS

PAPER: FILM AND TELEVISION THEORY

SUBJECT CODE: FTV8X02 MARKS: 100

EXAMINERS: DR P DANNHAUSER

EXTERNAL: PROF E LOUW (WITS)

THIS PAPER CONSISTS OF TWO (2) PAGES

THIS PAPER CONSISTS OF THREE (3) QUESTIONS

SECTION A: IS COMPULSORY

SECTION B: CHOOSE ONLY ONE QUESTION

SECTION A: COMPULSORY (ANSWER ONE (1) QUESTION)

QUESTION 1

According to Bill Nichols (2008:29) :

...all discourses, including documentary film, seek to externalize evidence ... Evidence refers back to a fact, object, or situation - something two or more people agree upon, something verifiable and concrete - but facts and events only acquire the distinctive status of evidence within a discursive or interpretive frame.

Critically discuss this statement in a considered discourse analysis of ONE of the following films:

Rob de Mezieres, Adam Rist: *Shooting Bokkie* (2003)

Nick Broomfield: *The Leader, His Driver and the Driver's Wife* (1991)

Jonathan Caouette: *Tarnation* (2003)

You may also refer to any other documentaries you have seen this semester to support your answer.

(50)

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SECTION B: ANSWER ONE (1) QUESTION FROM THIS SECTION

QUESTION 2

Haseenah Ebrahim (2018:21) warns against using the sole lens of national cinema to look at South African cinema:

Filmmakers who are attempting to develop new aesthetic frameworks that permit the telling of stories without recourse to easily digestible and familiar conventions are indeed fighting a difficult battle to develop audiences for their films. Nevertheless, despite the many challenges and pessimistic commentaries that persist in our discourses about cinema in South Africa, the cinemascapes that appears in view is a multifaceted one, sometimes conflicted, but also dynamic and vibrant. In terms of our film production, we are still faced with myriad contradictions, which sometimes generate a productive confusion, but such contradictions have also begun to shape a cinemascapes that is as diverse as the country's landscape.

Critically discuss this statement, focusing on the politics of identity in post-apartheid South Africa and the emergence of a multifaceted film culture. Use detailed examples from one or more South African film(s) you have seen in your answer.

(50)

OR

QUESTION 3

Murphy (2000:239) states the following regarding Western representations of Africa:

Effectively, Western cinematic representations of Africa helped to reinforce the dominant Hegelian vision of Africa as a continent with no history and no culture.

With regard to African filmmakers representing themselves, he writes:

The reality of 'Africans filming Africa' has not produced a unified, 'authentic' African cinema. Rather, it has produced a series of complex and often contradictory visions of the continent...

In a well-considered essay that confronts these contradictions, make a comparison between any two films that can be regarded as Western representations of Africa and representations produced by African filmmakers. Choose from the case study films discussed in the course of the semester.

(50)

TOTAL:

[100]

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