



MAIN EXAMINATION: JUNE 2020

PAPER:	FILM AND TELEVISION STUDIES 3A	
SUBJECT CODE:	FTV3AA3	MARKS: 100
EXAMINERS:	PROF L LOUW PROF G MOTSAATHEBE	
INTERNAL EXAMINER:	PROF JANE DUNCAN	

THIS PAPER CONSISTS OF THREE (4) PAGES
THIS PAPER CONSISTS OF SECTIONS A AND B
ANSWER SECTION A ((CONTEMPORARY FILM THEORY) IN ONE DOCUMENT
ANSWER SECTION B (DOCUMENTARY FILM THEORY) IN A SECOND DOCUMENT

GUIDELINES FOR PREPARATION:

- The exam paper will be distributed on Ulink, and all other available platforms, **ONE WEEK** before the exam date on the timetable.
- This is a take-home exam, and therefore it is an open book exam. You should consult any readings that you have been assigned for your course, videos and presentations that have been posted online, as well as any videos or supplementary material that you can access.
- You can spend **ONE WEEK** to prepare and write your answers to this exam.
- **A note on essay questions/ discussions:** Please note that because you have access to all the readings and course materials, we require insight and depth in your answers, especially essay questions. You cannot rely on just putting down information – you should synthesise your reading and discuss the issues in depth. *The focus of this exam is to test how well you can integrate the discussion of the relevant films and videos you saw this semester with the theory that you learned.*

GUIDELINES FOR SUBMISSION:

- The primary portal for submission is the FTV3AA3 Blackboard site. A link will be created where you can submit your exam.
 - If you cannot submit your exam on Ulink, please submit on any of the other platforms available to you (email, Whatsapp, etc). Your lecturer will upload the submission onto Blackboard, so that we have a central record of submissions.
PLEASE DO NOT SUBMIT ON ANY OTHER PLATFORM IF YOU HAVE ACCESS TO BLACKBOARD!
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SECTION A – CONTEMPORARY FILM THEORY

QUESTION 1 (COMPULSORY)

Mona Lisa Smile (2003) does not only expose the miserable lives of the contemporary woman but also delves deeper into the areas that fuel this patriarchal ideology, it also has certain elements of empowerment that thrive to create more female space. It is a movie about women conforming to their traditional roles in a society that ascribes to the long-established conventional notions regarding women as their fathers' or husbands' property (Zareen,2017: 1).

With reference to the above statement, critically discuss the idea that *Mona Lisa Smile* (2003) constitutes a feminist film. Substantiate your answer with examples from the film focusing on the depiction of women and men.

(30)

AND

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

QUESTION 2

Film theorists have argued that the underlying assumptions and beliefs of audiences, filmmakers and critics should be rendered explicit rather than left implicit and uncriticized.

Using the above statement as a starting point, discuss the three levels of ideological explicitness defined by Giannetti (2004) illustrating each with examples from the films discussed in the course.

(20)

OR

QUESTION 3

Feminists can be classified into three main categories. Discuss these categories and provide relevant examples for each category.

(20)

[50]

SECTION B – DOCUMENTARY FILM THEORY

ANSWER EITHER QUESTION FOUR OR QUESTION FIVE

QUESTION 4: Answer all sections of the question

- 4 List and define, in your own words, the six modes of documentary filmmaking as identified by Nichols in his 2001 book *Introduction to Documentary*. Name an example of each mode drawing from the films we discussed and the clips we screened in class.

(12)

In a review on the Roger Ebert web page, Ebert describes Jonathan Caouette's film as follows

[...] "Tarnation" is the record of that pain, and a journal about the way her son, [Jonathan Caouette](#), dealt with it -- first as a kid, now as the director of this film, made in his early 30s. It is a remarkable film, immediate, urgent, angry, poetic and stubbornly hopeful. It has been constructed from the materials of a lifetime: Old home movies, answering machine tapes, letters and telegrams, photographs, clippings, new video footage, recent interviews and printed titles that summarize and explain Jonathan's life. "These fragments I have shored against my ruins," T.S. Eliot wrote in "The Waste Land," and Caouette does the same thing (<https://www.rogerebert.com/reviews/tarnation-2004>).

- a. By drawing on the Nichols modes of Documentary Filmmaking (2001), discuss the approach used by Caouette, using the appropriate modalities to substantiate your analysis of the director's approach.

(20)

- b. Michael Rabiger (2006) argues that all documentaries are either observational or participatory and that every documentary develops a point of view or points of view depending on the position of the camera in relation to the filmmaker and the social actors.

Discuss how Caouette's decision to personalise the film, by using his family's archive, impacts on the point of view of the film. Detail the points of view detailed by Rabiger in the construction of the film.

(18)

QUESTION FIVE: Answer all sections of this question

5.1 List and define, in your own words, the six modes of documentary filmmaking as identified by Nichols in his 2001 book *Introduction to Documentary*. Name an example of each mode drawing from the films we discussed and the clips we screened in class. (12)

In a synopsis on the filmmaker's home page, Simon Wood's film *The Silent Form* (2016) is introduced as

The Silent Form is a collaboration between director Simon Wood, sculptor Dylan Lewis and sound designer João Orecchia. The film constitutes a creative refusal of the verbal. The artist, Dylan Lewis, expresses his incapacity to account for the meaning of his work. His answers are truncated or supplanted by physical gestures and actions. Exiled from explanation and meaning, Lewis's sculptures morph into a mirror the filmmaker must observe and interpret. Wood creates obstructive silences, weaving abandoned farms, deserted towns, the vast Namibian desert and Africa's treacherous shoreline littered with colonial shipwrecks. This tussle between the artist and the filmmaker with their competing visual grammars relentlessly drives the film forward (<https://saltpeter.co.za/films>).

5.2 By drawing on the Nichols modes of Documentary Filmmaking (2001), discuss the approach used by the filmmakers, using the appropriate modalities to substantiate your analysis of the director's approach.

(20)

5.3 Michael Rabiger (2006) argues that all documentaries are either observational or participatory and that every documentary develops a point of view or points of view depending on the position of the camera in relation to the filmmaker and the social actors.

Discuss how the filmmakers' decisions to visualise the film, impacts on the point of view of the film. . Detail the points of view detailed by Rabiger in the construction of the film.

(18)

[50]

TOTAL: [100]

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