



SUPPLEMENTARY EXAMINATION PAPER: JANUARY 2021

COURSE:	FILM AND TELEVISION STUDIES	TIME: TAKE HOME (ONLINE)
PAPER:	FILM AND TELEVISION STUDIES 2B AUDIOVISUAL COMMUNICATION 2B	
SUBJECT CODE:	FTV2BB2/OVK2B21/FTV2B21	MARKS: 100
EXAMINER:	MS A VILJOEN DR P DANNHAUSER	
MODERATOR:	PROF G MOTSAATHEBE	

THIS PAPER CONSISTS OF THREE (3) PAGES
THIS PAPER CONSISTS OF SECTIONS A AND B
ANSWER TWO QUESTIONS FROM SECTION A AND TWO QUESTIONS FROM SECTION B

You must answer all the questions in one word document/hand-written document and submit it on blackboard.

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 FTV2BB2 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!

SECTION A – CLASSIC FILM THEORY

CHOOSE ONLY TWO (1) OF THE FOLLOWING THREE (3) QUESTIONS IN THIS SECTION:

QUESTION 1

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 Realism, Expressionism and Formalism. Use examples from any films you have seen this semester.

(25)

OR

QUESTION 2 Please note that 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).

Name and explain **five** examples of Eisenstein's description of conflict, either within the frame or by juxtaposition in a montage. Provide examples from the 'Odessa Steps' sequence in the film *Battleship Potemkin* (1925).

(25)

OR

QUESTION 3 Please note that this is not an essay question

The Cabinet of Dr Caligari (1920) is regarded as a seminal film in German Expressionism and the precursor to the horror film genre. Discuss how the basic principles of Expressionism can be found in this film, with detailed examples from the clips that you have studied. Refer to EACH of the five clips in your answer.

(25)

SECTION B – DIGITAL CINEMA

CHOOSE ONLY TWO (1) OF THE FOLLOWING THREE (3) QUESTIONS IN THIS SECTION:

QUESTION 4 (COMPULSORY)

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)

OR

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

QUESTION 5

Web 2.0: the read-write web has helped facilitate a transition from a hierarchical, institutionally dominated consumer culture to a broad-based “participatory culture” in which individuals act as producers as well as consumers of conten. (Deodato, 2014).

Discuss the above statement with reference to the shift from web 1.0 to web 2.0 and the effect that has had on video and film technology. In your answer, make reference to how digital technology has changed the relationship between the producer and the consumer of video content with examples from the vlogger you discussed in your assignment this semester.

(25)

OR

QUESTION 6

Virtual reality technology promises to immerse you in an exotic computer-generated world. You put on the helmet-like headset, slip on the data glove, and connect to a computer.

Discuss the above statement with reference to the pros and cons of virtual reality and the challenges and advantages connected to linear timeline-based stories as well as hierarchical event-based stories within virtual reality filmmaking. In your answer you can make reference to applicable films discussed this semester as well as examples from Shelley Barry’s VR film *Here* (2019).

(25)

TOTAL: [100]

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