



UNIVERSITY
OF
JOHANNESBURG

EXAMINATION: NOVEMBER 2021

PAPER: FILM AND TELEVISION STUDIES 1B
SUBJECT CODE: FTV1BB1
EXAMINERS: MR L GUMEDE

MODERATOR: PROF G MOTSAATHEBE

MARKS: 100
TIME: TAKE HOME
EXAM

THIS PAPER CONSISTS OF FOUR (4) PAGES
THIS PAPER CONSISTS OF SECTIONS A AND B
ANSWER SECTION A (NARRATIVE THEORY) IN ONE PAGE
ANSWER SECTION B (FILM ANALYSIS & AUTEUR THEORY) IN A SECOND PAGE

Guidelines for preparation:

- This is a take-home or an open book exam. You should consult your course material.
- You can spend ONE WEEK to prepare and write your answers to this exam. The exam should be submitted on Blackboard BEFORE MIDNIGHT on the exam date.
- Please submit a word or text document. It can also be hand written.

Note on essay questions or discussions:

Because you have access to all the readings and course materials, we require insight and depth in your answers. 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 applied work with the theory that you learned this semester.

Guidelines for Submission:

- The primary portal for submission is the Blackboard site for your course, through TURNITIN. A link will be created where you can submit your exam.
- If it is impossible to submit on Blackboard for technical reasons you may submit by e-mail to lgumede@uj.ac.za

**PLEASE DO NOT SUBMIT ON ANY OTHER PLATFORM IF YOU HAVE ACCESS TO
BLACKBOARD**

SECTION A – NARRATIVE THEORY**QUESTION 1 (COMPULSORY)**

Narrative can be defined as a type of filmic organisation in which the parts relate to each other through a series of causally related events taking place in space and time.
(Bordwell & Thompson, 2010:79)

Discuss the above definition in terms of the concepts of *cause and effect*, *plot and story* and *Time and space*.

(25)

AND

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

QUESTION 2

Discuss Umberto Eco's application of narrative theories in his analysis of the James Bond narratives. Make use of the film *Skyfall* (2012) to explain the workings of Eco's theory.

(25)

OR

QUESTION 3

3.1. Discuss Claude Lévi-Strauss's application of narrative theory. Illustrate your answer by referring to films watched during the viewings this semester. (6)

3.2. Discuss how a film uses the range and depth of story information to allow the audience to follow the storyline. Illustrate your answer with relevant examples. (4)

3.3. *In a 500-word essay, discuss the characteristics of Freytag's Pyramid. Refer to films watched this semester.*

(15)

Total for Question 3: [25]

QUESTION 4 (COMPULSORY)

At its heart, auteur theory promotes the director as the author of a motion picture. Behind every movie lies a director with a vision. The director gives the motion picture any distinctive quality it may have (Tregde, 2013:6).

Please note: this is NOT an essay question. Discuss each subsection on its own. Discuss the auteur style of the director Wes Anderson using the following style points:

(Make use of examples from any of Spike Lee's films)

- a) Framing (5)
- b) Costume (5)
- c) Colour (5)
- d) Music (5)
- e) Themes (5)

Total for Question 4: [25]

AND

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

QUESTION 5

Explain the following terms in cinematography and discuss how each can be used by the filmmaker to communicate with the audience of the motion picture. Illustrate your answer with examples from films seen in the viewings.

- 5.1. Define cinematography (2)
- 5.2. The different possible distances from the subject (shot sizes) (10)
- 5.3. The role of aspect ratio and relative size within the frame (10)
- 5.4. The camera angles (3)

Total for Question 5: [25]

QUESTION 6

- 6.1. Discuss how the placement of an object/character in a particular part of the film frame can be used symbolically in motion pictures. Feel free to illustrate with pictures. (5)
- 6.2. Colour tends to be a subconscious element in film. Explain how colour can be used as an adjective in motion picture. (5)
- 6.3. Discuss how lighting in particular light and dark can be used effectively and symbolically in motion picture. (5)

6.4. Explain how compositional components can convey deeper meaning in a scene by making reference to the scene below from the film *The Matrix* (1999).

(10)



Total for Question 6: [25]

TOTAL: [100]

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