



## MAIN EXAMINATION: JUNE 2022

**PAPER:**  
**SUBJECT CODE:**  
**EXAMINERS:**

**FILM AND TELEVISION STUDIES 3A**  
**FTV3AA3**  
**DR LIMUKANI MATHE**

**MARKS: 100**

**TIME: 08:30**  
**02/06/2022**

**EXTERNAL  
EXAMINER:**

**PROF BS KARAM**

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**THIS PAPER CONSISTS OF SECTIONS A AND B  
ANSWER SECTION A (CONTEMPORARY FILM THEORY) AND SECTION B  
(DOCUMENTARY FILM THEORY) IN ONE DOCUMENT**

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**YOU SHOULD INCLUDE YOUR STUDENT NUMBER AND SURNAME IN THE DOCUMENT  
NAME WHEN YOU SUBMIT.**

**GUIDELINES FOR PREPARATION:**

- 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 supplementary material that you can access.
- The exam should be submitted on Blackboard **BEFORE MIDNIGHT** on the exam date.
- Please submit a typed essay. If this is not possible, you may take photographs/scans of a handwritten essay and submit it on Blackboard under the 'Exams' link that has been created.
- **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. *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 Blackboard site for your course, through TURNITIN. A link will be created where you can submit your exam. Submit Section A and Section B in one document

## **SECTION A – CONTEMPORARY FILM THEORY**

### **QUESTION 1 (COMPULSORY)**

Curran et al (1991:37) argue that mass media is in the hands of male owners and producers whom they say “operate to benefit their patriarchal society”

Critically discuss this statement by referring to the main concerns of feminist film scholars. Explain what they aim to achieve and change, using the following films: *Mona Lisa Smile* (2003), *Yesterday* (2004) and *The Colour Purple* (1985) to illustrate your answer.

**(30)**

**AND**

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

### **QUESTION 2**

Gianetti (2004:403) states that “in actual practice movies are highly variable in their degree of ideological explicitness”

Using the above statement, critically discuss ideological film theory in terms of degree of explicitness illustrating each with examples from the films discussed in the course.

**(20)**

**OR**

### **QUESTION 3**

Fourie (2001:217) states that “a sign is never the real object. It is not reality but represents and serves as means of referring to reality”

With the understanding of semiotics as film theory, discuss the representation of reality in films discussed in your course by exploring 3 major types of signs.

**(20)**

**[50]**

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## **SECTION B – DOCUMENTARY FILM THEORY**

**CHOOSE TWO QUESTIONS FROM THIS SECTION**

### **QUESTION 4**

Bill Nichols refers to six modes of documentary representation. Critically discuss these modes of documentary representation illustrating each with examples from at least THREE documentaries you have watched this semester.

**(25)**

**OR**

### **QUESTION 5**

Rabiger (2015:263) argues that “films can convey a range of points of view, and how the camera embraces them is highly influential”.

Critically discuss Point of View and Modes of documentary representation from TWO of the following films (a) *Capturing the Friedmans* (2003) (b) *Nanook of the North* (1922) and (c) *Stories We Tell* (2012)

**(25)**

**OR**

### **QUESTION 6**

Bill Nichols (2001:19) notes that,

*“... but the underlying question of what we do with the people persists as fundamental issue for ethics of documentary filmmaking”*

With this statement, critically discuss the ethical issues involved in documentary representation. Use examples from the films you watched this semester

**(25)**

**[50]**

**TOTAL: [100]**

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