



SUPPLEMENTARY EXAMINATION: MID-YEAR 2022

PAPER:	FILM AND TELEVISION STUDIES 3A	DATE:
SUBJECT CODE:	FTV3AA3	MARKS: 100
EXAMINERS:	DR LIMUKANI MATHE	
EXTERNAL EXAMINER:	PROF BS KARAM	

THIS PAPER CONSISTS OF THREE (3) PAGES
THE PAPER CONSISTS OF SECTIONS A AND B
ANSWER SECTION A ((CONTEMPORARY FILM THEORY) AND
SECTION B (DOCUMENTARY FILM THEORY) IN ONE DOCUMENT

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 videos or 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. Submit Section A and Section B in one document
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SECTION A – CONTEMPORARY FILM THEORY

CHOOSE TWO QUESTIONS FROM THIS SECTION

QUESTION 1

Critically discuss three main categories of Feminism and illustrate how each of these categories inform the depiction of traditional gender roles. Use films watched in your course to support your answer.

(25)

QUESTION 2

Discuss the three levels of ideological explicitness defined by Giannetti (2004) and illustrate each level with appropriate examples from the films discussed in your course.

(25)

QUESTION 3

Critically discuss the concept of semiotics as film theory, illustrating how meaning is created in film. Give examples from *Yesterday* (2004) and *Tsotsi* (2005) to support your answer.

(25)

[50]

SECTION B – DOCUMENTARY FILM THEORY

CHOOSE TWO QUESTIONS FROM THIS SECTION

QUESTION 4

Critically discuss Point of View as articulated by Rabiger, and the modes of documentary representation applicable to your chosen film from this semester. Give detailed examples from the relevant film to support your answer.

(25)

QUESTION 5

Bill Nichols (1991:ix) states:

“The pleasure and appeal of documentary film lies in the **representation**”.

Critically discuss ethics and representation as they pertain to documentary film, especially with reference to the representation of marginalised groups in documentary film. Use examples from any of the documentaries you have seen during the semester.

(25)

QUESTION 6

Bill Nichols refers to six modes of documentary representation. Critically discuss at least three modes of documentary representation used in the following films:

He Dances for his Cormorants (1994)

Man with A Movie Camera (1929)

(25)

TOTAL: [100]

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