

FILM 2230 3.0
FILM AND TELEVISION AS SOCIAL PRACTICE
W20

FOURTH RESPONSE PAPER ASSIGNMENT

WORTH 20% OF THE FINAL GRADE

SUBMIT AS AN ATTACHMENT IN AN EMAIL TO YOUR TA

ANSWER BOTH OF THE FOLLOWING QUESTIONS IN ESSAYS OF ~500 WORDS EACH.

SUBMISSION GUIDELINES: SUBMIT A SINGLE DOCUMENT THAT INCLUDES, ALONG WITH THE TWO ESSAYS, A TITLE PAGE THAT INCLUDES THE ASSIGNMENT TITLE, YOUR NAME, YOUR TA'S NAME, AND THE COURSE NUMBER. THE ESSAYS ARE TO BE DOUBLE-SPACED, WITH PAGE NUMBERS, AND A WORKS CITED PAGE.

ANSWER BOTH QUESTIONS IN ESSAYS OF ~500 WORDS: WHILE ANSWERING THE QUESTIONS, INCLUDE RELEVANT REFERENCES TO AS MUCH COURSE MATERIAL AS POSSIBLE.

QUESTION 1: REFERRING TO DOUGLAS GOMERY'S CHAPTER IN *THE OXFORD HISTORY OF WORLD CINEMA* (1997), PAGES 443-451, DISCUSS THREE SIGNIFICANT CONTRIBUTING FACTORS IN THE TRANSFORMATION OF THE HOLLYWOOD STUDIO SYSTEM FOLLOWING WWII. IN YOUR DISCUSSION CLEARLY EXPLAIN HOW EACH FACTOR INFLUENCED CHANGES IN THE INDUSTRIAL PRACTICES OF HOLLYWOOD. (ANSWER IN AN ESSAY OF ~500 WORDS)

QUESTION 2: ON PAGES 509-516 OF HER CHAPTER IN *THE DOCUMENTARY FILM READER*, JEANNE HALL DESCRIBES HOW THE CINÉMA-VÉRITÉ DOCUMENTARY *PRIMARY* (DREW ASSOCIATES, 1960) USES SOUND-IMAGE MATCHES THAT CONTRIBUTE TO ITS REALISTIC EFFECT. DESCRIBE TWO OF HER "MATCH GAME" EXAMPLES AND DISCUSS HER ANALYSIS AND ASSESSMENT OF HOW THESE SOUND-IMAGE MATCHES INFLUENCE THE REPRESENTATION OF REALITY. (ANSWER IN AN ESSAY OF ~500 WORDS)

LATE PENALTY IS 5% PER DAY (INCLUDING WEEKENDS).

EACH STUDENT HAS THREE GRACE DAYS PER TERM THAT CAN BE USED TO EXCUSE LATE PENALTIES