

Trollhunter Questions
Late Assignment

- From whose point of view is this film shot? How does this influence the way we as viewers experience the film?

In much the same way that the viewer's point of view exists in the same space in most narrative films, I find that the viewer's lenses is literally that of the camera rather than the characters holding the camera in Trollhunter. This is a middle ground between the point of view in a documentary and the point of view in a traditional narrative. This allows the viewer to have a documentary-esque experience that makes the viewing immersive, while also taking advantage of being more temporal when advantageous.

- How effectively does the director use the “found footage” and mockumentary genres in the film?

I thought it was done in such a way that it was plausible that little if no camera stabilization was used during shots, the character carrying the boom was often seen in shots, and footage of the reporter was included showing him preparing as if for broadcast. This gives us the impression that the film wasn't edited by the director, and the scenes depicted are shown as they were shot.

- Who are the trolls? What do they represent? Is this movie more than just a “monster movie?”

I couldn't help but make a connection to some characters present in Arthurian legend and Hans. While Hans doesn't fit the mold of any particular knight, his quest doesn't show that modern government has given any thought in how to solve an old problem with more modern solutions, but would rather continue to send a man literally clad in armor to kill a bridge troll.

- Is this a horror film? A comedy? What genre would you place it in?

I don't feel as though the action in this film warrants placement with the horror genre. While a few comedians were involved in the film – and they do bring a comedic element to the film – this isn't a comedy either. I think this fits in better in the Simulated Reality genre, and despite that sounding extremely broad, I'd parallel it with something like Douglas Adam's *The Hitchhiker's Guide the Galaxy* or Kurt Vonnegut's *Slaughter-house Five*. Either pairs underscore a certain life that is present throughout the work allowing things to be funny, anxiety-inducing, or tragic all at their appropriate times.