



EXAMINATION: JUNE 2018

COURSE:	FILM AND TELEVISION STUDIES	TIME: 2 HRS
PAPER:	FILM AND TELEVISION STUDIES 2A	
	AUDIOVISUAL COMMUNICATION 2A	
SUBJECT CODE:	FTV2AA2/OVK2A21/FTV2A11	MARKS: 100
EXAMINERS:	MS K CANNON	
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MODERATOR:	MS P DANNHAUSER	

THIS PAPER CONSISTS OF TWO (2) PAGES
THIS PAPER CONSISTS OF SECTIONS A AND B
ANSWER SECTION A (FILM GENRE) IN ONE BOOK
ANSWER SECTION B (TELEVISION GENRE) IN A SECOND BOOK

SECTION A – FILM GENRE

QUESTION 1 (COMPULSORY)

Textual conventions are not what define genre. Genres exist only through the creation, circulation and reception of texts within cultural contexts (Mittell, 2001:8).

Discuss this statement with reference to the triangular connection between the filmmaker, the audience and the genre film and how these relationships work within cultural contexts.

(25)

AND

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

QUESTION 2

Please note: this is NOT an essay question. Discuss each subsection on its own.

The genre film lures its audience into a seemingly familiar world filled with reassuring stereotypes of character, action and plot. But the world may actually be not so lulling and, in some cases, acquiescence in convention will turn out to be bad judgment (Braudy, 1999:617).

Critically discuss this statement with reference to the following points listed below. Make reference to examples from film you have seen to substantiate your argument.

- a) Define Film Genre and Genre Film and discuss the relationship between the two with reference to genre conventions and characteristics. **(10)**
 - b) Define the term 'acquiescence' **(5)**
 - c) Differentiate between determinate space and indeterminate space. **(5)**
 - d) Discuss the concept of genre film as 'low art'. **(5)**
- (25)**

OR

QUESTION 3

In creating texts we select and combine signs in relation to the codes with which we are familiar 'in order to limit... the range of possible meanings they are likely to generate when read by others (Turner, 1992:17).

Critically discuss how signs and codes in semiotics can be used to identify film genre, specifically the crime genre. Make reference to prescribed films from the semester.

(25)

SECTION B – TELEVISION GENRE

QUESTION 4 (COMPULSORY)

Despite the fact that soap operas are often the target of derision and criticism, certain researchers have described soap operas as providing strong female role models for viewers and depict female characters who are comfortable expressing (and using) their sexuality.

Critically discuss this statement in relation to theories and soap operas discussed in the course. Refer to examples from soap operas discussed in the course.

(25)

AND

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

QUESTION 5

Robert Fiske (1994) talks about “gendered television” and distinguishes between masculine and feminine genres. In a well thought out essay, discuss the defining features of so-called ‘masculine television genres. Use examples of shows discussed in the course to illustrate your answer.

(25)

OR

QUESTION 6

Mary Ellen Brown defines eight generic characteristics of soap operas. Discuss any five of these illustrating your answer with examples from a soap opera/s studied in this course.

(25)

TOTAL: [100]

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