



SUPPLEMENTARY EXAM: DECEMBER 2018

COURSE:	FILM AND TELEVISION STUDIES 3B		
SUBJECT CODE:	FTV3BB3 AND FTV3B21		
EXAMINERS:	MS. S BARRY	MARKS:	100
	PROF G MOTSAATHEBE		
MODERATOR:	MS. P DANNHAUSER	TIME:	3 HOURS

THIS PAPER CONSISTS OF TWO (2) PAGES

THIS PAPER CONSISTS OF SECTIONS A AND B

ANSWER SECTION A (THE AUDIENCE) IN ONE BOOK

ANSWER SECTION B (SOUTH AFRICAN CINEMA) IN A SECOND BOOK

SECTION A – THE AUDIENCE

QUESTION 1 (COMPULSORY)

Discuss the core assumptions of reception theory. In your discussion, use Wolfgang Iser's account of the interaction/confrontation between a text and a reader and discuss how we could apply Iser's theory to explain how viewers interact with a television soap opera.

[30]

AND

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

QUESTION 2

Explain the polysemic nature of the television text. Describe Hall's model of preferred reading in your answer and use appropriate examples to support your explanation

[20]

QUESTION 3

Critically compare and contrast the Uses and Gratifications theory with any of the media effect theories that we discussed in class with regard to the core assumptions that these two theories make about mass media audience.

[20]

SECTION B – SOUTH AFRICAN CINEMA

QUESTION 4 (COMPULSORY)

South African history has been repackaged for box office success. Discuss this statement with reference to any South African film premised on a historical context.

[30]

AND

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

QUESTION 5

The master plot of a romantic comedy incorporates the general story expectations of the spectator.

With this statement in mind, outline the Hollywood model for romantic comedies and how it applies to the film *Happiness is a Four Letter Word* (2016)

[20]

OR

QUESTION 6

The post-democratic era has heralded a new wave of South African filmmaking.

Write an essay that examines this statement reflecting on notions of national identity.

[20]

TOTAL: 100 MARKS