



SUPPLEMENTARY EXAMINATION: JULY 2020

PAPER:

FILM AND TELEVISION STUDIES 2AA2

SUBJECT CODE:

FTV2AA2

EXAMINER:

MS A VILJOEN

**TIME: TAKE HOME
EXAM**

MODERATOR:

PROF G MOTSAATHEBE

MARKS: 100

THIS PAPER CONSISTS OF THREE (3) PAGES. YOU MUST ANSWER ALL THE QUESTIONS IN ONE WORD DOCUMENT/HAND-WRITTEN DOCUMENT AND SUBMIT IT ON BLACKBOARD.

GUIDELINES FOR PREPARATION:

- The exam paper will be distributed on Ulink, and all other available platforms, **ONE WEEK** before the exam date on the timetable.
- 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.
- You can spend **ONE WEEK** to prepare and write your answers to this exam.
- **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. You cannot rely on just putting down information – you should synthesise your reading and discuss the issues in depth. *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 FTV2AA2 Blackboard site. A link will be created where you can submit your exam.
- If you cannot submit your exam on Ulink, please submit on any of the other platforms available to you (email, Whatsapp, etc). Your lecturer will upload the submission onto Blackboard, so that we have a central record of submissions.

PLEASE DO NOT SUBMIT ON ANY OTHER PLATFORM IF YOU HAVE ACCESS TO BLACKBOARD!

EXAMINATION: JUNE 2020 (CONTINUED)

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ALL QUESTIONS ARE COMPULSORY

QUESTION 1:

The sustained success of any genre depends upon at least two factors: the thematic appeal and significance of the conflicts it repeatedly addresses, and its flexibility in adjusting to the audience's and filmmakers' changing attitudes (Schatz, 1999:651).

Critically discuss this statement with reference to how genre conventions can illustrate the changing cycles of genre as defined by Giannetti and Lacey. Pay specific attention to *conflict*. Provide examples from films you have seen to substantiate your argument.

(25)

QUESTION 2

Television's techniques for gendering its audience has grown more sophisticated, and nowhere more so than in its development of gender-specific narrative forms (Fiske, 1994:197).

Critically discuss the above statement with reference to the characteristics of masculine and feminine genres. In your discussion you must include a rich discussion of the episodes from television shows you saw this semester, comparing them with one another.

(25)

QUESTION 3

Once a text has been identified as belonging to a particular genre, then the reader has certain expectations about what will happen and what rules apply in this particular narrative world (Lacey, 2000:135).

Based on Lacey's quote discuss genre film and the rules and expectations that the audience may have of the horror film genre. Substantiate your argument with reference to the film *Bram Stoker's Dracula* (1992).

(25)

AND

QUESTION 4

Film Genre:

4.1 Describe how and where the concept of 'genre' originated and how it has evolved from its primitive origins to the identifiable characteristics and conventions we know today. (10)

4.2 Explain the difference between *film genre* and *genre film* with examples discussed in class. (5)

Television Genre:

4.3 Describe the three aims of public services broadcasters when it comes to providing balanced television programming. Give examples from the content provided by the SABC. (5)

4.4 Explain what is meant by the feminist statement "the personal is political" and how that relates to gendered television programming like soap operas. (5)

(25)

TOTAL FOR EXAM: [100]