



**UNIVERSITY OF JOHANNESBURG**

**NOVEMBER 2020: MAIN EXAMS**

**COURSE:**                      **FILM ND TV THEORY 3B**                      **DUE DATE: 03 Nov 2020**

**SUBJECT CODE:**   **FTV3BB3**                      **MARKS: 100**

**EXAMINERS:**              **DR OSWELLED UREKE**  
                                     **MS SHELLEY BARRY**

**MODERATOR:**          **Professor Beschara Karam**

**THIS PAPER CONSISTS OF THREE (3) 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**

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**SUBMIT ON BLACKBOARD IN THE “EXAM” TURNITIN LINK. *YOU SHOULD INCLUDE YOUR STUDENT NUMBER AND SURNAME IN THE DOCUMENT NAME WHEN YOU SUBMIT.***

**GUIDELINES FOR PREPARATION:**

- The exam paper will be distributed via an “EXAM” link on Blackboard ONE WEEK before the exam date on the timetable.
- This is a take-home exam, and therefore it is and open book exam. Thus you may use all the resources available to you.
- You can spend ONE WEEK to prepare and write your answers to this exam. The exam should be submitted on Blackboard BEFORE MIDNIGHT on the exam date.

**TECHNICAL REQUIREMENTS**

- See respective questions for technical requirements
- If typed: Arial 12, 1.5 spacing.

**GUIDELINES FOR SUBMISSION:**

- An “EXAM” TURNITIN link will be created where you will submit your exam.
- IF IT IS IMPOSSIBLE TO SUBMIT ON BLACKBOARD FOR TECHNICAL REASONS YOU MAY SUBMIT ON THE FOLLOWING PLATFORM (AS DETERMINED BY THE LECTURER): email to Ms. Barry [sbarry@uj.ac.za](mailto:sbarry@uj.ac.za) and Dr Ureke [oswelledu@uj.ac.za](mailto:oswelledu@uj.ac.za)

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

## **SECTION A – THE AUDIENCE**

**CHOOSE ONE (1) QUESTION FROM PART 1 AND ONE (1) QUESTION FROM PART 2**

### **PART 1**

#### **QUESTION 1**

Explain the polysemic nature of the television text using Stuart Hall's Encoding and Decoding Model. Use appropriate examples to support your explanation

**[30]**

**OR**

#### **QUESTION 2**

Discuss the concept "netnography" in the context of audience studies. Provide relevant examples in your answer.

**[30]**

### **PART 2**

#### **QUESTION 3**

Critically discuss the assumption that the media cause people to behave in certain predictable ways.

**[20]**

**OR**

#### **QUESTION 4**

"The [media] users are deciding what the point of their engagement will be, what application, what device, what time, what place" (Turner 2010:81). Critically discuss this statement in light of the various traditions in audience studies

**[20]**

**SECTION A TOTAL: 50 MARKS**

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## **SECTION B – SOUTH AFRICAN CINEMA**

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

### **QUESTION 5**

*“The gangster genre has thus always been intimately linked with actual societal problems and issues. As Andrew Tudor argues, “the construction of the genre was almost contemporaneous with the construction of the events themselves” (1974: 196-197).*

Discuss the above quote with reference to the film *Mapantsula* (1987). In your essay, make reference to the following points in your discussion:

- The shooting and distribution process of *Mapantsula* (1987)
- The relevance of Pantsula culture in the film
- The use of gangster genre conventions, or lack thereof

[25]

### **QUESTION 6**

Keyan Tomaselli (1983) notes that:

*The South African film industry works in a capitalist economy and this mode of production affects what is offered in aesthetic and thematic terms.*

Respond to this statement, with particular reference to the influence of Hollywood conventions evident in *Happiness is a Four Letter Word* (2016).

### **QUESTION 7**

Discuss the current challenges for black filmmakers in South Africa by referring to the impact of race, class, gender and access to the tools of production. Your essay should reflect your personal point of view, while also referencing research conducted by Rozanne Engel.

[25]

### **QUESTION 8**

Web series provides a platform for social justice content made by youth. Discuss this in relation to the significance of web series, citing examples from *The Foxy Five* (2016) by Jabu Newman.

[25]

**SECTION B TOTAL: 50 MARKS**  
**OVERALL TOTAL: 100 MARKS**