

Tutorial Letter 201/1/2018

Media Studies:

Media Content and Media Audiences

COM3703

Semester 1

Department of Communication Science

IMPORTANT INFORMATION

This tutorial letter contains feedback on your assignments
and examination preparation.

BARCODE

CONTENTS

	PAGE
1 INTRODUCTION	3
1.1 About this tutorial letter	3
1.2 The examination portfolio	3
1.3 Supplementary and aegrotat examination portfolio	3
2 CONTACT DETAILS	4
3 FEEDBACK: ASSIGNMENT 01	5
4 FEEDBACK: ASSIGNMENT 02 MULTIPLE-CHOICE QUESTIONS	26
5 ADDITIONAL GUIDELINES FOR THE EXAMINATION PORTFOLIO	26
6 MARK SCHEMES FOR ASSIGNMENT 01 AND THE EXAMINATION PORTFOLIO	40
7 IN CLOSING	48

Dear Student

1 INTRODUCTION

1.1 About this tutorial letter

In this tutorial letter, we provide you with comments and feedback on Assignment 01, which you had to hand in on or before 7 March 2018. We also supply guidelines for Assignment 03, the examination portfolio. Feedback on Assignment 02, which consists of multiple-choice questions, will follow in a separate tutorial letter, namely Tutorial Letter 202.

Please note that the questions in Assignment 03 build on the questions that you answered in Assignment 01; so, please review the feedback provided in this tutorial letter as well as the marker's comments on your marked assignment in preparation for completing Assignment 03.

Take note of the due dates below.

By now, you should have submitted the first assignment and should be finalising the second assignment. You should also be preparing to submit your examination portfolio.

ASSIGNMENT	DUE DATE
Written assignment (Assignment 01)	7 March 2018
Multiple-choice question assignment (Assignment 02)	29 March 2018
Examination portfolio (Assignment 03)	3 May 2018

1.2 The examination portfolio

To pass this module, you must submit an examination portfolio by **3 MAY 2018**.

The examination portfolio activities are contained in Tutorial Letter COM3703/101.

1.3 Supplementary and aegrotat examination portfolio

- The supplementary and aegrotat examination portfolio is due in the following semester when regularly registered students hand in their examination portfolios. Therefore, the supplementary and aegrotat examination portfolio will be due on 8 October 2018.

- The portfolio questions that you submit as your supplementary or aegrotat portfolio are the questions for the Semester 2 portfolio examination starting on p 42 of Tutorial Letter 101. You, therefore, cannot simply rework the portfolio you submitted for Semester 1; you need to do a new portfolio (the Semester 2 portfolio).
- If you qualify to submit a supplementary or aegrotat examination portfolio, you do not need to complete Assignments 01 and 02 again; submit only the portfolio. The mark you obtain for the supplementary or aegrotat examination portfolio will replace all your previous marks for this module and will be your final mark.

2 CONTACT DETAILS

The module coordinator for COM3703 is Mrs Leandra Koenig-Visagie. E-mail: kvisalh@unisa.ac.za; Tel: 012 429 8500; Theo van Wijk Building, Office No: TvW 7-81. You can contact Mrs Koenig-Visagie if you have any general questions about the module. If you have any specific questions about the module content, please consult the list of contact lecturers below.

Note that each lecturer is responsible for specific study units for this module. Before contacting your lecturer(s), please consult this list to make sure that you speak to the person who will be best equipped to answer your questions.

Lecturer and contact information	Study unit/s for which the lecturer is responsible
Ms Linah Nkuna E-mail: nkunaln@unisa.ac.za Tel: 012 429 8053 Office No: TvW 6-79	Unit 7 Narrative Analysis
Mr Percyval Mabizela E-mail: mabizpp@unisa.ac.za Tel: 012 429 2678 Office No: TvW 8-169	Unit 2 Communication and Media Semiotics
Mr Tony Lechaba Co-module coordinator E-mail: elechalt@unisa.ac.za Tel: 012 429 4779 Office No: TvW 7-85	Unit 3 Media, Language and Discourse
Mr Simphiwe Rens E-mail: rensse@unisa.ac.za Tel: 012 429 6460 Office No: TvW 8-169	Unit 11 Field Research in Media

If you:

- would like to contact any of these lecturers or the module coordinator, you are welcome to do so
- would like to come and see a lecturer in person, you **must** make an appointment in advance
- have a query regarding general administrative matters, please contact Ms Annelize Vermeulen, Room 7-77, Theo van Wijk Building, telephone 012 429 6016, e-mail: vermea@unisa.ac.za
- contact your lecturer by e-mail, please **do not** copy the message to more than one lecturer as this causes confusion as to who will respond. Please note that it is not always possible for lecturers to respond immediately.

3 FEEDBACK ASSIGNMENT 01

Thank you for submitting **Assignment 01**. We sincerely appreciate your effort and hard work. This section of the tutorial letter provides you with detailed feedback on all aspects of your assignment. It is an illustration of how you should have approached and answered this assignment. Please also see the mark scheme at the end of this tutorial letter.

This is how you should have structured your table of contents. If you did not adhere to this format for your table of contents, you may have lost marks for technical presentation.

PLEASE NOTE

In Tutorial Letter 101 it is stated that there should be a heading in the table of contents for the declaration, but this is not stated in Tutorial Letter CMNALLE/301.

The table of contents for your assignment should look like the one below (without the declaration), but we did not penalise you if you followed the format in Tutorial Letter 101 and included the declaration.

TABLE OF CONTENTS		PAGE
1	INTRODUCTION	1
2	COMMUNICATION AND MEDIA SEMIOTICS	1
2.1	Code and how it is related to meaning-making	1
2.2	The three components of the sign	2
2.3	Examples of three components of the sign from print advertisement	3
2.4	Denotation, connotation and ideology	4
2.5	Denotation, connotation and ideology in print advertisement	4
3	FIELD RESEARCH IN MEDIA STUDIES	5
3.1	Research statement / research question	5
3.2	The difference between “open” and “closed” locations	6
3.3	Research field site	6
3.4	The four field research techniques	7
3.5	Two suitable field research techniques	7
4	NARRATIVE ANALYSIS	8
4.1	The five codes that produce meaning in a narrative	8
4.2	Details about chosen television series	8
4.2.1	<i>Name of television series</i>	8
4.2.2	<i>Main characters in the chosen episode</i>	8
4.2.3	<i>Brief description of the plot</i>	9
4.3	Binary opposition	9
4.3.1	<i>The concept of “binary opposition”</i>	10
4.3.2	<i>Three binary oppositions in the chosen episode</i>	10
4.4	The four phases of narrative progression	11
5	MEDIA, LANGUAGE AND DISCOURSE	12
5.1	Definitions and discussions of concepts with examples	12
5.1.1	<i>Text</i>	12
5.1.2	<i>Discourse</i>	12
5.2	Newspaper article (printed or online)	13
5.2.1	<i>Words and jargon with examples</i>	13
5.2.2	<i>Discursive practice of article</i>	13
5.2.3	<i>Inverted-pyramid</i>	14
5.3	Ideology as naturalised by the media	14
6	CONCLUSION	15
7	SELF-ASSESSMENT AND SELF-REFLECTION	16
	SOURCES CONSULTED	17

ABOUT THE REFERENCING IN THIS TUTORIAL LETTER

The editor of your prescribed book is Fourie (2009). You will see below that, in some cases, we reference authors other than Fourie (2009) when we are referring to your prescribed book. This is because your prescribed book is a collection of texts that were written by various authors. Pitout (2009) in question 3 below is an example of this. Dr Pitout is one of various authors who contributed to your prescribed book.

Please see **1.6 Collective works (chapters in books written by different authors)** on p 25 of Tutorial Letter CMNALLE/301 for guidelines on this type of referencing.

1 INTRODUCTION (5)

In your introduction, you had to explain what you would discuss in the assignment and how your assignment would be structured. You had to mention all four themes/study units that you would cover in the assignment, as well as the topics within the themes on which you would answer questions. Furthermore, if you utilised media texts as examples in your answers, you had to name those media texts in the introduction.

For example, you could have stated that in this assignment you were going to:

- discuss communication and media semiotics and focus on the components of the sign as well as denotative, connotative and ideological meaning
- discuss field research in media studies and particularly the difference between open and closed locations and the four field research techniques
- discuss narrative analysis and focus on binary oppositions and the four phases of narrative progression
- discuss media, language and discourse by looking at discursive practice and ideology

Your introduction should ideally have consisted of a paragraph of approximately eight sentences and should have been not more than half a page in length.

2 COMMUNICATION AND MEDIA SEMIOTICS

(20)

In order to answer this question, you must select a full-page advertisement from a magazine and it must be in colour.

You must include a copy of the advertisement as part of your assignment, otherwise no marks will be awarded for the application questions in this section.

- 2.1 Code is a central concept in semiotics. Critically discuss what this concept entails and how it is related to meaning-making. (2)
Twenty five percent (25%) deducted for not referencing sources

A code is a technique through which signs are combined to create and express meaning (Fourie 2009:57). Fourie (2009:58) maintains that a code is a collection of signs and a set of rules regarding the use of signs. A code is thus the way according to which signs are combined to convey meaning.

This can include the grammar we use in our everyday linguistic formulations (written or spoken), the rhetorical techniques in public communication, the camera and editing techniques in film and television, and all the codes in printing, designing, architecture, theatre, poetry, prose, music and culture in general (University of South Africa 2009: 72).

- 2.2 Name and discuss the three components of the sign. (3)
Twenty five percent (25%) deducted for not referencing sources

Fourie (2009:51) distinguishes between three components of a sign, namely the signifier, the referent and the signified.

The signifier refers to the physical quality of a sign. The signifier is physically observable and usually tangible (Fourie 2009:51).

The referent denotes the idea or the object that is being represented by a sign (Fourie 2009:51).

The signified indicates the meaning attached to the sign by the recipient, and usually varies among people (Fourie 2009:51).

- 2.3 Select a sign from your print advertisement and identify the three components of that sign. (3)

For the purpose of this discussion, we refer to the advertisement for Camel cigarettes, which can be found on page 68 of your study guide as figure 2.10.

If we take the pack of Camel cigarettes as the sign, the signifier is the image of a pack of Camel cigarettes. The referent is the product it is signifying, namely Camel cigarettes.

The signified is the meaning attached to the sign by the recipient, which can be Camel cigarettes or even connotations such as relaxation or escapism through smoking.

- 2.4 Discuss the concepts of denotation, connotation and ideology in terms of meaning-making in semiotics. (6)
Twenty five percent (25%) deducted for not referencing sources

According to Fourie (2009:67) denotation refers to the actual, literal and dictionary meaning attached to a sign. Denotation is the widely accepted common definition of a sign without which it would be impossible to interpret the meaning of any sign (Fourie 2009:67).

Fourie (2009:68) states that connotation refers to a personal or applied meaning attached to a sign. Connotation depends on the individual's subjective interpretation of a sign, and it is often unstable and influenced by culture, historical period and the experience of the individual (Fourie 2009:68).

Sign and codes can convey ideological meaning. Fourie (2009:70) maintains that ideology is about how the social background, knowledge, culture and education of the recipient shape the meaning attached to a sign. Ideology encompasses ideas, attitudes, values and belief systems that are collectively held by members of a particular social group or culture (Fourie 2009:367).

2.5 Identify the denotative, connotative and ideological meanings in your chosen print advertisement. (3 marks) Explain why the examples that you identify are examples of denotative, connotative and ideological meaning. (3 marks) (6)

- Denotation

What is denoted is an image of a man in a natural environment, sitting sideways on his motorbike smoking a cigarette. Lower down in the advertisement a caption states the negative effects of smoking on a person's health. Next to the man a pack of Camel cigarettes is displayed, with the description of the product.

- Connotation

The chief connotation is that relaxation and escapism may be achieved by smoking Camel cigarettes. This is the connotation of a man who relaxes while sitting on his motorbike in a natural environment and smoking a cigarette. An impression that smoking is harmful to one's health is created by the warning message appearing in a caption lower down in the advertisement. Camel cigarettes are flavoursome as they are low in tar and come with that Camel taste; this is connoted by the description of the product, which appears next to the pack of the Camel cigarettes.

- Ideology

Consumerism is an ideology prevalent in the advert as it encourages people, and men in particular, to consume Camel cigarettes. Patriarchy is also a visible ideology because of the statement the headline makes 'Where a man belongs'. In addition, the Camel brand of cigarettes is expressed as a product to be consumed and used by a masculine, heterosexual man, as the model in the advertisement is rugged and seen as adventurous, on a motorbike in a natural environment.

3 FIELD RESEARCH IN MEDIA STUDIES

(20)

Scenario:

You work for a media and advertising agency as an audience insights and research analyst, where you are tasked to provide quarterly audience research reports as commissioned by the managing director. For this quarter, your task is to compile a report giving insight into how university students (undergraduate or postgraduate) living in campus residences engage with commercials (television advertisement) while communally watching television programmes. Your agency's client, 'Rent-A-Tutor' (a brand which offers tutoring by university students to grade 12 learners), wants to establish whether or not television advertising is effective in rendering brand recall by consumers/audiences exposed to brands through advertising on the medium of television. You are given two months to complete the data-collection process.

With the scenario above as guidance, answer the following questions:

- 3.1 Pitout (2009:487) notes that for researchers "to guide the formulation of a research question/research problem, we may ask: what do we want to find out? Who are the people we need to observe and talk to?"

In preparation for your field research and to help you complete this project, formulate a suitable research statement/research question for the scenario above. Your answer must clearly outline what you want to find out with this research and single out the people you need to observe and talk to in order to achieve this. (3)

You were asked to formulate a research question or a research problem that was suitable for the scenario you were provided with. Your answer should have outlined what you wanted to find out with this research and distinguish the specific people you needed to observe and talk to in order to achieve this.

Possible answers in this regard include:

Options for suitable research problems:

The purpose of this research is to explore whether or not television advertising is effective in providing brand recall by university students living in campus residences and whether university students are exposed to brands through advertising during communal television viewing.

The purpose of this research is to investigate the effectiveness of television advertising on brand recall by university students residing in campus residences while communally watching television.

Options for suitable research questions:

Do university students living in campus residences recall the brands that are advertised on television while communally watching television?

Is television advertising effective in allowing for brand recall by university students residing in campus residences during communal television viewing?

3.2 Discuss the difference between “open” and “closed” locations with respect to research field sites (2 marks for discussion – 25% deducted for not referencing sources) and provide an example of each type (2 marks for examples). (4)

Here you were asked to discuss the distinguishing characteristics between “open” and “closed” locations with respect to research field sites, and also providing examples of each type of research field site. By not referencing this theoretical discussion, you are penalised with a 25% deduction from your mark.

According to Pitout (2009), open locations have very few or no entry restrictions with regards to entry by anyone. These sites "can usually be entered by the public" (Pitout 2009:488). These locations are public venues that "we usually do not have to ask permission to enter" (Pitout 2009:488).

Examples of open locations are shopping malls, theatres, cinemas, restaurants, and so forth.

Closed locations, conversely, are sites with notable entry restrictions with regards to gaining entry. Entry into these locations is conditional. These locations are not readily accessible to the public and we are thus expected to first "ask permission to enter" (Pitout 2009:489).

Examples are a school hostel, a newspaper newsroom, a television studio, and so forth.

- 3.3 Into which research field site would you organise entry for the purpose of your research project? (2 marks) Is this an “open” or “closed” location? Explain why by referring to the relevant theory (3 marks for discussion, 25% deducted for not referencing sources). (5)

For this question, you were expected to mention the research field site for which you would arrange entry to complete your research project. You should have stipulated whether this is an “open” or “closed” location and explain why.

If your explanation is not referenced, you are penalised with a 25% deduction.

Considering the provided scenario, the most suitable research field site for this scenario would be a university campus residence building in which the communal television room/area needs to be accessed by the researcher.

This field site is an example of a “closed” location because the researcher is expected to “ask [for] permission to enter” the location (Pitout 2009:489).

For the purposes of exploring the effect of television advertising on specifically university students residing in a campus residence building; the researcher must negotiate entry into a university campus residence’s communal television viewing area by contacting “the relevant authorities and gatekeepers” (Pitout 2009:489), and explaining the purpose of the research, the time to be spent at the location, and “the possibility of the inconvenience [that the] research may engender” (Pitout 2009:489).

- 3.4 According to Pitout (2009:486), what are “the most important field research techniques” that media ethnography and audience reception researchers can deploy to conduct field research? Discuss the four techniques as outlined by Pitout (2009:486) (½ mark for each of the four techniques, 25% deducted for not referencing sources). (2)

To score full marks for this question, it was expected of you to outline all four of the research techniques that Pitout (2009:486) summaries in the prescribed textbook.

Failure to reference your sources in this discussion resulted in a 25% deduction.

As noted by Pitout (2009:486), “the most important field research techniques used in media ethnography and reception research are”, first, *participant observation* which allows the researcher the opportunity to directly observe the subject(s) of research as a means to collect relevant information for the research.

Second, there is the *in-depth interview* which is instrumental in allowing the researcher to have lengthy, direct conversations with research participants to be able to draw helpful information from these participants to aid the research project. A third technique is *document analysis* that sees the researcher closely evaluating existing documentation related to the research study being undertaken and, lastly, the *focus group interview* which is a helpful data collection research technique to help the researcher to evaluate media reception and engagement (Pitout 2009:486).

For a full discussion please see Pitout (2009:486–506).

- 3.5 Identify **TWO** field research techniques suitable for collecting relevant and useful data to help you with this research project (2 marks). Discuss **WHY** each of the two selected techniques is suitable, by referring to the relevant theory (4 marks for discussion, 25% deducted for not referencing sources).
(6)

This question required you to identify TWO field research techniques that you deem suitable for collecting relevant and useful data to help you with this research project as outlined in the given scenario.

Furthermore, you were expected to provide an explanation – by referring to relevant theory – as to **WHY** you consider each of the two selected techniques suitable for this purpose. Twenty five percent (25%) of your mark is deducted if the explanation is not referenced.

In this instance, you are tasked as a researcher to gather information that will be useful in granting insight into how university students living in campus residences engage with commercials (television advertisements) while they are communally watching television programmes and about their ability to recall/remember the brands that were advertised while they were watching television.

The two most appropriate techniques in this case would be **participant observation** and **focus group interviews**.

Participant observation can be conducted in order to observe the students' engagement with television advertising. According to Pitout (2009:486–487) this technique gives researchers direct access to their preferred field sites to closely observe individuals within these sites who participate in whatever activities take place in these research field sites.

The other appropriate technique is **focus group interviews**. This technique will assist in investigating students' ability to remember the brands that were advertised during their TV viewing session after a few days of participant observation. The focus group interview allows the researcher the opportunity "to determine the [participants'] attitudes and perceptions" around television advertising's effectiveness in rendering brand recall (Pitout 2009:498).

Alternatively, **in-depth interviews** with every student participating in the study could also help to garner relevant information with regard to brand recall. Therefore, this is also a suitable option in this case.

"When using this interview, we talk with separate participants on a one-on-one basis" (Pitout 2009:494). Interviews with individual university students will allow the researcher to find out if they are able to recall the brands that were advertised during their communal television watching.

The fourth technique that Pitout (2009:497) discusses – document analysis – is not an appropriate option in this regard. Document analysis focuses on using available "documents [that] can add additional insight or information to projects" (Pitout 2009:497). There are no pre-existing documents about the specific university residence outlining students' engagement with television advertising during communal watching.

4 NARRATIVE ANALYSIS

(20)

In order to complete the questions below, you must select an episode from a fictional television series of your choice. You are not allowed to use a television series that has been discussed in any of your study material.

The programme that you choose MAY NOT be a news, current affairs (eg *Carte Blanche*) or lifestyle programme (eg *Top Billing*) or a film, documentary, reality show or soap opera. Your selection must be a closed-ended episode, which means that the story cannot end on a "cliff-hanger" or be left "to be continued" (therefore, you are not allowed to choose a soap opera).

- 4.1 Name and discuss the five codes identified by Barthes (in Fourie 2009:274–276) that collectively produce meaning in a narrative. (5)
Twenty five percent (25%) deducted for not referencing sources

According to Barthes in Wigston (2009:274), a **hermeneutic or enigma code** is one that “sets and resolves the enigmas (riddle or mystery) of a narrative”. It controls the “pace and style of the discourse by controlling the flow of information” received “from the narrative in order to resolve the enigma”. An enigma is “created at the beginning of the narrative, which is then held in suspense awaiting resolution” (Wigston 2009:274–275).

A **semic code** is the “way the iconography of existents and events take on collective symbolic meaning that points to the general theme of the narrative” (Wigston 2009:275). Semic codes work “connotatively within the context of the narrative in order to generate images of characters, objects or places” (Whitehead 1992 in Wigston 2009:275). This code can entail how characters dress which signals a certain lifestyle, and which lifestyle may well be an important theme of the story (Wigston 2009:275).

Symbolic codes are the “fundamental oppositions on which the narrative is based” (Fiske 1987 in Wigston 2009:275). Wigston (2009:275) argues that it is through “these oppositions that the identity of an individual character is created within the narrative and where existents and events are interpreted symbolically at a connotative level”.

Proairetic or action codes are the portrayals and sequences of events in the narrative (Wigston 2009:275). It is related to the main events in the narrative that form the structure of the story, also referred to as “cardinal functions” (Wigston 2009:276). They can also be a form of shorthand to represent what is not shown (Wigston 2009:276). For example, a character saying goodnight and leaving the room is shorthand for the fact that he or she is going to bed and will spend the next several hours sleeping, which the viewer will not see.

Lastly, the **referential codes** extend meaning beyond the text instead of making reference to meanings within it. This refers to the general knowledge that readers/viewers bring to the text which aids in the creation of meaning and which can include “predetermined stereotypes that we bring to the text” (Wigston 2009:276). For example, to understand medical dramas on television we need to have some frame of reference of the medical profession and the type of people who are usually doctors. They are often thought to be smart, highly educated, wealthy and sometimes arrogant.

4.2 Provide the following details about your chosen television series:

4.2.1 The name of the television series (1)

For the purpose of this feedback, the television programme I will be using is episode 19 of season 8 of *Modern Family* (McCarthy-Miller 2017).

4.2.2 The main characters featured in the chosen episode (1)

There are three groups of main characters in this episode. The first group consists of the couple Jay and Gloria and their children Manny and Joe. The second group of characters are the couple Cam and Mitchell, their daughter Lily, and Cam's sister, Pam. The third group of characters consist of the couple Claire and Phil, their children Alex, Haley and Luke, their grandfather Frank and his wife to be, Lorraine.

4.2.3 A brief description of the plot of your chosen episode (1)

There are also three different storylines according to the three groups of main characters. In Jay, Gloria, Joe and Manny's storyline, Jay says no whenever someone in his family asks him to help them. He later realises that he says no too often and decides to change. In Cam, Mitch, Lilly and Pam's storyline, Cam's sister Pam comes to visit. Pam has a difficult personality and Cam struggles to stand up to her. We later find out that Pam is pregnant.

In Phil, Claire, Haley, Alex, Luke, Frank and Lorraine's storyline, they all attend Frank and Lorraine's wedding. Because it is a 1920s theme wedding, Phil insists that Claire, Alex, Haley and Luke dress up in costumes for the wedding. Phil makes too many jokes which annoys his family.

4.3 Answer the following questions on binary opposition.

4.3.1 Explain the concept of "binary opposition". (1)
Twenty five percent (25%) deducted for not referencing sources

A **binary opposition** deals with "irresolvable contradictions by depending on simple and recognisable meanings within a culture that reinforces and challenges social understanding" (Wigston 2009:276).

According to Fiske (1987 cited in Wigston 2009) “these contradictions are expressed in terms of **oppositional pairs**”. Levi-Strauss theorised this term as defining a situation when “two characters are opposed in a binary structure, their symbolic meaning is virtually forced to be both general and easily accessible because of the simplicity of the difference between them” (Bywater & Sobchak 1989:95 cited in Wigston 2009:276).

4.3.2 Identify three binary oppositions in the episode chosen. (3)

White & black

Arriving with his family at Frank’s wedding, Phil wears a black suit and his daughter Haley a white dress. The two costume colours are binary opposites.

Smile & frown (or anger & happiness)

Because Phil forgot to tell his family that wearing a 1920s costume to the wedding was optional, they are the only guests at the wedding wearing costumes. His wife Claire shouts at him and his kids are angry at Phil. Phil frowns when they leave him standing alone, but Frank approaches Phil with a smile, excited that he is getting married. Besides Phil’s frown and Frank’s smile, the anger of Phil’s children and Frank’s happiness are also binary opposites.

Men & women

Many men and women attend Frank’s wedding. Men are opposites of women, and that shows a binary opposite.

4.4 Discuss the four phases that form part of the narrative progression of a storyline (4 marks – 25% deducted for not referencing sources) and provide an analysis of your chosen episode based on these four phases (4 marks). (8)

The **exposition** introduces the reader to the “two basic components that make up the story, which are the principal characters and the space or environment that they occupy” (Wigston 2009:264). It is an introduction to the story. During this stage, viewers learn about the characters and the environment they are living in. This phase is not necessarily always in the beginning but characters can be introduced at any point in the narrative and that still captures an exposition. The problems to be solved in the narrative are often introduced or stated in the exposition.

The second phase is the **climax**, when the story reaches its peak. It may be in the form of either conflict or happiness. Usually conflict is the main driver during this stage. The climax is when the conflict between characters is at its fiercest and affects everyone. This is usually the peak of the story line where a clash between characters propels a predisposed judgement towards characters. The purpose of the climax or mini-climaxes is not to resolve the tension, but rather to heighten the interest of the audience or viewer in the narrative (Wigston 2009:264). This phase also introduces a large number of characters, some of whom will heighten the climax and some of whom will become part of the fall of the climax.

The third phase is the **resolution**, this is a phase that follows from the climax, and where often most of the mysteries, problems, riddles or enigmas that were initially introduced in the beginning of the narrative are then resolved (Wigston 2009:264). A resolution is an acknowledgement of any wrongdoing or a change of events which leads to an end of the climax.

The last phase is the **denouement**. This phase “brings about closure to the narrative” therefore “rounding out the story” (Wigston 2009:265). It is an end to all conflicts and a post-resolution period. The denouement therefore brings about closure to the narrative by drawing to a close of the entire story. *Dénouement* is a French word and some of its meanings include “untying” or “unknotting”. The narrative thus becomes “unknotted” towards the end.

For the purpose of this question, I consider the narrative progression of Jay, Gloria, Manny and Joe’s storyline.

The **exposition** happens during the initial scenes with these characters, where we are introduced to them as the principal characters and we see them in their environment, their home. Jay’s family is busy in the kitchen preparing food. Gloria struggles but indicates that she knows better than to ask Jay for help. Manny mentions that he needs to pick up his suit from the dry cleaners but declares that he will also not ask Jay for help. Little Joe comes in and complains that he has a monster in his room. He also states that he’s not asking Jay for help. Jay’s family knows that he usually refuses to help them.

The **climax** is when Jay finds his family having fun while painting Joe’s room with “monster repellent”. Again they affirm that they will not ask Jay for help. Jay realises that he always refuses to help and that he needs to say yes on more occasions.

In the **resolution**, Jay asks his family to help him to repaint Joe’s old crib that he wants to get rid of. He does it so that he can do something in the company of his family.

In the **denouement** Jay enjoys the space in the garage now that he is rid of the old crib. Cam's sister Pam had her baby and Jay gives her the crib which he repainted with the help of his family.

5 MEDIA, LANGUAGE AND DISCOURSE (20)

Verbal messages can be analysed in three dimensions or on three levels that are usually described as text, discourse and social context (Sonderling 2009:90).

5.1 Define and discuss the following concepts and provide examples of each:

5.1.1 Text (2 marks for the definition and discussion – 25% deducted for not referencing sources – and 1 mark for relevant example) (3)

A text can be referred to as any form of written or spoken language signs such as “sounds, spoken or written words, sentences, paragraphs and whole segments of texts” (Sonderling 2009a:90). It is the linguistic and formal version of a verbal message. A text is a product of a particular discourse or discursive practice (Sonderling 2009b:83).

Furthermore, a text is situated in a particular social group of people and institutions. Members of society produce texts as part of a communication process. For instance, I am involved in the process of producing this particular text as we speak. Therefore, texts are part of our everyday communication. Your favourite television show, your favourite book, a film, a song, a newspaper article, and so forth are all examples of texts.

5.1.2 Discourse or discursive practice (3 marks for the definition and discussion – 25% deducted for not referencing sources – and 1 mark for relevant example) (4)

As mentioned above, a text is a product of a discursive practice. According to Sonderling (2009a:90), “Discursive practice refers to the fact that the use of language is a practical social action or practice”. The use of language in this regard involves more than mere speech as there is a political aspect to it. Therefore, discourse or discursive practice is viewed as more than just the use of words to construct sentences or a group of signs or a text.

Discursive practice refers to a specialised form of language used by members of a particular social group such as lawyers, academics, journalists, etc (Sonderling 2009b:83).

Discourse has a bearing on what should be said about a particular topic and sets out the parameters for behaviour in relation to that particular topic. It serves to regulate what can be considered as “truth” within a particular social context (Sonderling 2009a:90). Take, for example, the language employed by lawyers and the legal fraternity which consists of specialised concepts and jargon such as *sub judice*, *subpoena*, *cross-examination*, *summons*, and so forth. This is a form of legal discursive practice.

The same goes for the medical jargon which is composed of terms such as *biopsy*, *bone marrow*, *clinical trial*, *hypertension*, and so forth and which constitutes the medical discursive practice.

5.2 Select any newspaper article (printed or online). The article (or a copy thereof) should be attached to the assignment. **No marks will be awarded for this question if the article is not included.**

For the purpose of this feedback, I refer to the article in the study guide on page 79 entitled “Assault on Foreigners raises fear of ethnic violence in South Africa” in *Business Day*, 21 May 2008.

5.2.1 Briefly discuss how words and jargon are used to communicate (1 mark for theoretical discussion – 25% deducted for not referencing sources) and identify significant words or jargon from the article you have selected (2 marks for examples from the article). (3)

According to Sonderling (2009a:94) the speakers of a language need words to communicate successfully in the language concerned. The words used to name things culminate in a collection of words that make up the vocabulary of that particular language. In addition, a language comprises words or concepts that form a jargon that is used to describe things and convey a particular meaning (Sonderling 2009b:84).

Furthermore, there are specific vocabularies of a specialised discursive practice or jargon such as law, engineering or journalism, that contain technical terms that have value and a particular meaning only within the specific discursive practice (Sonderling 2009a:95).

Significant words in the article in question are “foreigners”; “nationality test”; “mobs”; and “ethnic violence”. These words are deemed significant in the context of the message conveyed by the article - to communicate a message regarding immigrants and the type of language used to report about them.

5.2.2 What is the discursive practice that produced the article? Provide examples from the article. (1 mark for the identification of the discursive practice and 2 marks for relevant examples). (2)

Discursive practice refers to a specialised type of language used by certain people and the type of texts they produce (Sonderling 2009a:90).

Firstly, the article was produced by the discursive practice of journalism since it follows the rules of reporting on current events which journalists have to obey; for instance, catchy headlines and quoting sources to support their claims/facts.

Another discursive practice that produces the text is that of immigration through its use of words usually employed to report on foreigners. For instance, words such as “nationality tests” and *amakwerekwere* (a derogatory term for foreign nationals) are employed in this text to refer to foreign nationals and thus articulate a discourse about foreigners.

5.2.3 Is the article presented in the inverted-pyramid format? (1 mark) Give reasons for your answer. (1 mark) (2)

According to Sonderling (2009a:92), an inverted-pyramid text starts with the climax of a story and presents all the important facts in the first paragraph. The first sentence of the article tells the reader about the attack on so-called foreigners. The article then goes on to comment on the way in which these attacks on foreigners are carried out.

For instance, by determining whether the suspected foreign nationals are proficient in Zulu. Therefore, the article follows the inverted-pyramid format because the important information is given right at the beginning of the article, i.e. “Foreigners face a “nationality test” from their attackers” (Assault on foreigners...2008).

5.3 Explain how the notion of ideology is naturalised by the mass media. Provide examples from your own experience of media messages. (3 marks for the explanation – 25% deducted for not referencing sources – and 2 marks for own examples) (5)

Thompson in Sonderling (2009a:111) defines ideology as “meaning in the service of power”. It signifies ways in which social dominations are maintained in a social formation.

Ideology operates effectively when it is naturalised by members of society in order to perpetuate the status quo of how the world operates in particular ways (Sonderling 2009a:111). In this way ideology seeks to articulate and maintain asymmetrical power relations within a social formation as it is concealed as “common sense” and, therefore, the way things ought to be.

Media play a crucial role in perpetuating and framing the ideologies of a given dominant social group and, consequently, naturalising these asymmetrical power relations. Ideologies are expressed and reproduced in discourses and communication, including non-verbal semiotic messages such as pictures and films.

For this reason, ideology is there to sustain power relations within a particular society.

Media texts are regarded as sites where social norms are articulated. Think of, for instance, television dramas and their perpetual normalisation of heterosexual relationships where onscreen relationships are largely between a man and a woman. This way media products normalise specific social relationships and render other social behaviours “unnatural”. It does not follow that there are no other types of social relations – such as same-sex relationships – but these are avoided in the mainstream media.

Another example is the depiction of patriarchal social behaviours in the media. Take, for instance, the archetypal hero of an action film. He is bound to triumph over a villain and win the heart of the female lead. This social relation normalises a society in which women are regarded as objects and it strengthens the dominant masculinity paradigm of men being stronger than women. Taken-for-granted social relations depicted in the media are regarded as “normal” but they often conceal other realities.

6 CONCLUSION

(5)

In your conclusion, you were required to present a summary of the content of your assignment. The conclusion should mirror the introduction and so you should not have introduced new information or theory here. You should have referred to all four themes/study units discussed in the assignment and to media examples that you used for analysis. Your conclusion should have consisted of a paragraph of approximately eight sentences and should not have been more than half a page in length.

7 SELF-ASSESSMENT AND SELF-REFLECTION

(5)

You were required to answer the self-assessment and self-reflection questions in Tutorial Letter COM3703/101. The questions that you were required to answer for this section were as follows:

- 1 What have you learnt (what knowledge have you gained) by doing the portfolio task?
- 2 What skills, abilities and orientations (attitudes and values) have you accomplished?
- 3 Which strengths could you apply in your future life and work environment?
- 4 Which shortcomings do you need to address in future?
- 5 To what extent have you achieved the learning outcomes formulated for each study unit? **List the learning outcomes which you have achieved for the selected assignment/examination portfolio.** No marks were awarded if these were not listed.

TECHNICAL PRESENTATION

(5)

Please refer to Tutorial Letter CMNALLE/301 in this regard.

The technical presentation of your work was evaluated according to the following criteria:

Technical presentation

- The assignment/examination portfolio contains a declaration that the work you submitted is your own.
- The table of contents corresponds to the numbering, headings and subheadings in the theme. The correct numbering system is used (as in the study guide) — **not** the alphabet, nor I, II, III, IV, nor (i), (ii), (iii).
- All sources consulted, including newspapers, magazines, policy documents, tutorial letters, study guides, prescribed books and people consulted, are acknowledged in the list of sources.
- The correct referencing techniques are used in the assignment/examination portfolio **and** in the list of sources consulted. Entries in the list of sources are **not** numbered.
- Any other aspects related to the presentation of the assignment/examination portfolio (e.g. appropriate research terminology is used and the work submitted does **not** contain language, spelling or typing errors or personal forms of address).

The correct use of referencing techniques was an **important** presentation requirement.

[Total: 100 marks]

SOURCES CONSULTED

Your list of sources should have followed the same format as the sample list we have included below. You also needed to include the details of the media examples that you discussed in your essay.

Assault on foreigners raises fear of ethnic violence in South Africa. 2008. *Business Day* 21, May.

Fourie, PJ (ed). 2009. *Media studies. Media content and media audiences*. Cape Town: Juta.

Fourie, PJ. 2009. Communication and media semiotics, in *Media studies: media content and media audiences*, edited by PJ Fourie. Cape Town: Juta:39-82.

Fourie, PJ & Koenig-Visagie, L. 2009. Communication and media semiotics, in *Only study guide COM303A for COM3703. Media Studies: Content, Audiences and Production*, edited by J Reid & M van Heerden. Pretoria: University of South Africa:45-77.

McCarthy-Miller, BT (prod). 2017. Frank's wedding. *Modern Family*. [Television programme]. 20th Century Fox. Broadcast: 20:30, 3 August 2017, MNET.

Pillay, N. 2009. Field research in media studies, in *Only study guide COM303A for COM3703. Media studies: content, audiences and production*, edited by J Reid & M van Heerden. Pretoria: University of South Africa:250-261.

Pitout, M. 2009. Field research in media studies, in *Media studies. Media content and media audiences*, edited by PJ Fourie. Cape Town: Juta:484-514.

Reid, J & Van Heerden, M (eds). 2009. *Only study guide for COM303A. Media studies: media content and media audiences*. Pretoria: University of South Africa.

Sonderling, S. 2009. Media, language and discourse, in *Media studies: media content and media audiences*, edited by PJ Fourie. Cape Town: Juta:83-115.

Sonderling, S. 2009. Media, language and discourse, in *Only study guide COM303A for COM3703. Media studies: content, audiences and production*, edited by J Reid & M van Heerden. Pretoria: University of South Africa:78-90.

University of South Africa. Department of Communication Science. 2018a. *Media Studies: media content and media audiences. Tutorial Letter 101 for COM3703*. Pretoria: Unisa.

University of South Africa. Department of Communication Science. 2018b. *Tutorial Letter CMNALLE/301*. Pretoria: Unisa.

Wigston, D. 2009. Narrative analysis, in *Media studies: media content and media audiences*, edited by PJ Fourie. Cape Town: Juta:254-311.

Wigston, D. 2009. Narrative analysis, in *Only study guide COM303A for COM3703. Media studies: content, audiences and production*, edited by J Reid & M van Heerden. Pretoria: University of South Africa:156-198.

4 FEEDBACK ASSIGNMENT 02 MULTIPLE-CHOICE QUESTIONS

Feedback on Assignment 02, which consists of multiple-choice questions, will follow in a separate tutorial letter, namely Tutorial Letter 202.

5 ADDITIONAL GUIDELINES FOR THE EXAMINATION PORTFOLIO

Note:

If you do not cite your sources in the text of your portfolio, 25% will be deducted for certain questions. Please see the mark schemes below for more information about this.

Also, you need to attach copies of the media examples that you analyse, where applicable, otherwise the markers will not know what your analysis is about.

Once again, the mark schemes clearly indicate where you will lose marks if you do not attach your media examples.

1 INTRODUCTION (5)

In your introduction, you must clearly state what you are going to discuss in your portfolio and describe how your portfolio will be structured.

You must refer to all four themes/study units that you will cover in the portfolio as well as the particular topics within those themes that you will be answering.

Furthermore, if you make use of media texts as examples in your answers to some of the questions, **you must identify those media texts by name in the introduction.**

The introduction should ideally consist of a paragraph of approximately eight sentences and be not more than half a page in length.

2 COMMUNICATION AND MEDIA SEMIOTICS (35)

In order to answer this question, you must select a television advertisement of your own choice.

2.1 Identify your television advertisement and mention what product it is selling. (2)

In this question, you are expected to use a television advertisement of your own choice. Remember to **state** the **product** that is advertised.

2.2 Identify and discuss the three different readings that can take place during the moment of decoding, as theorised by Stuart Hall. (6)
Twenty five percent (25%) deducted for not referencing sources

Fourie (2009:69) explains that Hall distinguishes between various phases and moments in the encoding/decoding model. In this question, you have to identify and discuss the **three readings** that can occur during the **moment of decoding**.

You will be **penalised** for not referencing your sources.

- 2.3 Provide examples of each of the three different readings as they pertain to your chosen television advertisement. You need to be able to justify your choices and clearly explain how the examples that you have chosen relate to the particular reading. (6)

This question requires that you analyse the television advertisement that you have selected and identify examples of the **three different readings** that occur during the **moment of decoding**.

Provide examples of the three readings you identified and described in Question 2.2. Here you are supposed to give **examples** as they appear in the **advertisement** you have selected and justify why they are examples.

- 2.4 Identify and discuss the six different sign functions. (12)
Twenty five percent (25%) deducted for not referencing sources

Fourie (2009:53) introduces the six sign functions as explained by the Jakobson's communication model.

This question requires that you **identify** each sign function; and **describe** what each sign function entails.

You will be **penalised** for not referencing your sources.

- 2.5 Provide examples of each of the six different sign functions from your chosen television advertisement. You must be able to justify your choice and clearly explain how the examples that you have chosen relate to the particular sign function. (1½ marks per sign function) (9)

This question requires you to **analyse** the advertisement you have selected and to **identify examples** of the **six sign functions** from the advertisement.

Explain how **each** of the **six sign functions reflect** in your chosen advertisement and why the examples you have chosen are relevant.

3 FIELD RESEARCH IN MEDIA STUDIES**(35)****Scenario:**

You are a UNISA student taking COM3703 and have recently become curious about professional practices in the newsroom. You live three blocks from a popular regional radio station that you listen to on a daily basis. The station's journalists and newsreaders have a newsroom in which they gather to plan, chase, write and read news pieces on air. You are interested in doing a field research project using the techniques of participant observation with journalists/newsreaders and management in the newsroom, to explore the newsroom practices they function under.

With the scenario above as guidance, answer the following questions:

- 3.1 Pitout (2009:489) highlights that “no matter which location we need to enter, we must be honest and open about our objectives as well as the possibility of the inconvenience our research may engender”.

You have managed to get the contact details of the radio station manager of the station where you want to do your field research. She asked you to contact her via e-mail with your request. Formulate an e-mail to her in which you formally request access to the station's newsroom.

In the e-mail, explain: (10)

- | | |
|--|-----------|
| 3.1.1 The purpose of your research | (2 marks) |
| 3.1.2 What access you require | (2 marks) |
| 3.1.3 Who or what you want to observe | (2 marks) |
| 3.1.4 The time you anticipate you will spend on location | (2 marks) |
| 3.1.5 Potential disturbances your research may cause | (2 marks) |

For this question, do not be distracted by the technical presentation of the e-mail. It does not have to be formatted as an e-mail. You can merely respond to questions 3.1.1 to 3.1.5 as given above. In this case, you are allowed to provide your answer using the first person.

That means you will not be penalised for using “I”, “my” and “me” to refer to yourself as the researcher for this given scenario. Remember to stick to the provided scenario when responding to these five points.

3.2 As researchers conducting field research, “when we enter premises, we must decide whether we will adopt an overt or covert role” (Pitout 2009:489).

Explain the difference between overt and covert roles of observation during field research (4 marks for the discussion – 25% deducted for not referencing sources) (4).

For this question, ensure that you closely read Pitout’s (2009) discussion on page 489 in the prescribed textbook. She highlights the difference between overt and covert roles of observation under the discussion in which she outlines the “[...] roles of observers”. It is from there that you can identify the most appropriate response to this question.

3.3 You realise that to observe the professional practices of the journalists/newsreaders and management without compromising their behaviour (i.e. avoid the possibility of them altering their behaviour due to being observed by an outsider), you will have to engage in “undercover observation” (Pitout 2009:490) where you have to pretend to be an intern journalist at the radio station.

3.3.1 What role of observation is described by the statement above? (2 marks for discussion less 25% deducted for not referencing sources). Your answer must take the researcher as well as the location into consideration. (2)

In the prescribed textbook, pages 489 to 490 provide you with a helpful discussion that will assist you to tackle this question. Remember, your answer HAS to take into consideration both the researcher and the location of research.

3.3.2 “Undercover research has major ethical implications because researchers are faced with a dilemma – is it ethical to deceive people we are studying?” (Pitout 2009:490). Discuss the solution that Pitout (2009:490–491) offers as a means to overcome the ethical dilemma that comes with doing undercover research (5 marks for the discussion – 25% deducted for not referencing sources) (5)

To successfully tackle this question, focus on pages 490 and 491 where Pitout (2009) offers a brief discussion in which she provides a possible solution to help field researchers overcome the potential ethical implications that come with doing concealed participant observation research. Ensure that your discussion is elaborate enough for five marks by mentioning the recommended solution and adequately outlining the process involved in this regard.

3.4 Upon starting your field research you realise that, as an undercover observer in the radio station's newsroom, you are to be as unobtrusive as possible, but you still have to keep track of all critical observations so as not to forget these interactions when you have left the research location.

3.4.1 Name and describe the data collection technique that would best assist you with your aim to discreetly keep record of your observations in the newsroom (4 marks – 25% deducted for not referencing sources) (4)

Pitout's (2009) discussion on pages 492 to 493 in your prescribed textbook touches on the most appropriate data collection technique to consider when a researcher aims to discreetly keep record of their observations while doing participant observation research. The key to this question is the idea of discreet record keeping.

3.4.2 You have spent a few days observing and discreetly keeping record of your observations in the newsroom. You realise that you now require extra information from some of the key people in the newsroom so as to supplement your participant observation and enhance your research findings.

Discuss TWO appropriate data-collection techniques to aid you in this goal (2 marks for discussion – 25% deducted for not referencing). Explain why these techniques will be useful in helping you gather more detailed data for your research. (4 marks) Consider Pitout's (2009:494–499) discussion to help you. (6)

As hinted in the question itself, the best approach is to read Pitout's (2009) discussion on pages 494 to 499 closely. The discussion covers a number of data collection techniques and gives a description of each technique in practise.

By reading this, you will be able to identify two of the most appropriate techniques that would help you with gathering extra information from key people in the newsroom.

Be sure to discuss the two data collection techniques that are most suitable to gather more information from key people in the newsroom and explain why these techniques will be useful to help you gather more data for your research.

3.4.3 Which two recording devices can you use to effectively capture your data while you are in the process of engaging in any one of the two data-collection techniques identified in question 3.4.2 above? (2 marks) Provide TWO reasons why these devices would be helpful to you. (2 marks for reasons – 25% deducted for not referencing sources). (4)

Focus specifically on Pitout's (2009) discussion on page 494 where she outlines recording devices that may be suitable for field research. Identify the two recording devices that you will use and provide two reasons why these devices would be helpful to you.

4 NARRATIVE ANALYSIS (35)

In order to complete the questions below, you must select **a film** of your choice. You are not allowed to use a film that has been discussed in any of your study material. Your selection MAY NOT BE a news, current affairs (eg *Carte Blanche*) or lifestyle programme (eg *Top Billing*), nor a television series, documentary, reality show or soap opera. You must select a closed-ended film, which means that the story cannot end on a "cliff-hanger" or be left "to be continued".

4.1 Identify and discuss the three assumptions regarding messages in the media. (3)
Twenty five percent (25%) deducted for not referencing sources

This question requires you to identify and discuss the three assumptions regarding messages in the media. In order to answer this question successfully, you have to have read Wigston (2009:256–260).

This is a theoretical question, therefore 25% will be deducted for not referencing your sources. One (1) mark will be awarded for the identification and discussion of each assumption.

4.2 Discuss the three attributes of a narrative identified by Chatman (in Fourie 2009:267–268). 25% deducted for not referencing sources (6)

Here you need to discuss the three attributes that a narrative requires. You will need to read Wigston (2009:267-268) to answer the question successfully.

This is a theoretical question, therefore, 25% will be deducted for not referencing your sources. Two (2) marks will be awarded for the discussion of each attribute.

- 4.3 Discuss the concept of “metanarrative”. (2)
Twenty five percent (25%) deducted for not referencing sources

This question requires you to define or discuss the “metanarrative” concept. In order to answer this question successfully, you need to consult Wigston (2009:300). This is a theoretical question; therefore, 25% will be deducted for not referencing your sources. Two (2) marks will be awarded for discussing the concept of “metanarrative”.

- 4.4 Provide the following details about your film: (2)

In order to answer the following questions successfully, you will need to select a film of your choice. Remember that you are not allowed to use a film that has been discussed in any of your study materials. Your selection **MAY NOT BE a news, current affairs (eg *Carte Blanche*) or lifestyle programme (eg *Top Billing*), nor a television series, documentary, reality show or soap opera.**

You must select a closed-ended film, which means that the story cannot end with a “cliff-hanger” or “to be continued”. You will then use the film that you have selected to answer the questions below. You must provide the name of the film, the main characters in the film as well as the storyline or plot, which is a summary of what is happening in the film. Half a mark will be awarded for the name and characters and one (1) mark will be awarded for the description of the storyline.

This is not a theoretical question.

- 4.4.1 The name of the film (½ mark)
4.4.2 The main characters featured in the film (½ mark)
4.4.3 A brief description of the plot of your film (1 mark)

- 4.5 Answer the following questions on the *dramatis personae*:

- 4.5.1 Define each of the following four categories of Propp’s *dramatis personae*: hero, helper, villain and princess. (4)
Twenty five percent (25%) deducted for not referencing sources

To answer this question successfully, you will need to read Wigston (2009:284–286). The question asks you to define or describe each of the categories of characters that have been given to you, namely hero, helper, villain and princess. This is a theoretical question; therefore, 25% will be deducted for not referencing your sources. One (1) mark will be awarded for the definition of each category of character.

4.5.2 Identify the four character roles of the *dramatis personae* in the film of your choice (2 marks) and explain their respective spheres of action (2 marks).
(4)

Now that you have defined the four categories that were selected in question 4.5.1, you will need to identify the same four character roles in the film of your choice and then explain their spheres of action. This is not a theoretical question. You will be awarded half a mark ($\frac{1}{2}$ mark) for each character identified and another half a mark ($\frac{1}{2}$ mark) for the explanation of each character's sphere of action.

4.6 Todorov's model outlines the five steps in the linear progression of a narrative. Identify and discuss the five steps of Todorov's model and identify the five steps as they appear in your chosen film. (5 marks for identification and discussion – 25% deducted for not referencing sources – and 5 marks for applying it to the film of your choice) (10)

In order to answer this question successfully, you will need to read Wigston (2009:279-280). The question requires that you identify and discuss the five steps of Todorov's model and thereafter to identify the same steps as they appear in the film of your choice. Five (5) marks will be awarded for the theoretical identification and discussion of the five steps. This first part of the question is theoretical; therefore, 25% will be deducted if you do not reference your sources.

The second part of the question that requires you to identify the five steps in the film will be awarded the remaining five (5) marks and this part of the question is not theoretical.

4.7 Answer the following questions on binary opposition:

4.7.1 Discuss the role of binary oppositions in a narrative. (2)
Twenty five percent (25%) deducted for not referencing sources

To answer this question successfully, you will need to read Wigston (2009:276-278). The question requires that you discuss the role or purpose of binary oppositions in a narrative. This is a theoretical question; therefore, 25% will be deducted for not referencing your sources. Two (2) marks will be awarded for the discussion.

- 4.7.2 Provide two examples of binary oppositions in your chosen film. (1 mark for each pair). (2)

In this question, you will then need to identify two examples of binary oppositions in your chosen film. To answer this question successfully, you will need to understand the role of binary oppositions as discussed in Wigston (2009:276–278); however, this is not a theoretical question. One (1) mark will be awarded for each pair of binary oppositions.

5 MEDIA, LANGUAGE AND DISCOURSE (35)

- 5.1 Select a **front page** of a newspaper and conduct your own case study on the use of language by the media. Attach the chosen front page (or a copy thereof) to the portfolio. **No marks will be awarded for this question if the newspaper's front page is not included.** You may use an online version of a newspaper's front page.

Your study should be guided by the following elements:

- 5.1.1 Define “metaphors” and identify them on the front page of your newspaper (3 marks for the definition – 25% deducted for not referencing sources – and 2 marks for the identification of metaphors from the text). (5)

This question requires you to, firstly, provide a theoretical definition of “metaphors” – in other words, what is meant by this concept. Do not forget to reference your sources. You then need to identify metaphors from your chosen newspaper front page. For more on “metaphors”, read pages 97 to 98 of your prescribed book.

- 5.1.2 Define and discuss “political discourse” and indicate how it is applied on the front page of the newspaper (3 marks for the definition and discussion – 25% deducted for not referencing sources – and 2 marks for the explanation of how it is applied in the text). (5)

According to Sonderling (2009:90) discourses are produced by members of identifiable social groups and include the texts produced by these groups. This question requires you to give a theoretical definition and discussion of “political discourse” (do not forget to reference your sources) and thereafter demonstrate how your chosen newspaper front page uses political discourse. You may demonstrate this by providing examples from the text.

- 5.1.3 Explain what is meant by significant concepts, words or jargon in relation to texts (2 marks – 25% deducted for not referencing sources) and identify such concepts, words and jargon in the text you have selected. (3 marks)
(5)

Here you need to provide a theoretical explanation of what is meant by “significant concepts, words or jargon” and then identify these from your chosen newspaper front page. It is inevitable that texts will contain concepts, words or jargon in order to convey meanings. Thus your chosen front page is bound to contain these.

- 5.1.4 Who, in your opinion, is the audience of the newspaper you have selected? Give reasons for your answer. (2)

Here you need to use your own discretion in identifying the people who read your chosen newspaper and justify that choice. Newspapers are produced with certain readers in mind such as, for instance, middle-class urban dwellers.

- 5.1.5 Name and define any four functions of language and provide examples of these from your selected text. You need to be able to justify your choices and clearly explain how the examples you have chosen relate to a particular function (½ mark for naming each function, and 1 mark for each definition – 25% deducted for not referencing sources – and 4 marks for examples and justification). (10)

The four language functions are clearly outlined in your prescribed book. You are required to name and define any four functions (reference accordingly) and then find examples in your newspaper front page – do not forget to provide reasons for your examples.

For instance, if you claim that a certain statement is an example of the *referential function*, you have to motivate why you say that.

- 5.1.6 Explain how the passive and active voices are used as grammatical choices in the process of text production. (2)
Twenty five percent (25%) deducted for not referencing sources

According to Sonderling (2009:99), grammar does more than just to “dictate good usage of language”; here you should provide a theoretical explanation of the use of the active and passive voice in the production of texts. A theoretical explanation is needed here. Please reference your sources.

5.1.7 Describe how instances of the passive and active voice are used in the text of your newspaper front page. (2)

This is the application part of the above theoretical question. You need to demonstrate how your newspaper front page uses the active and passive voice to convey meaning.

Demonstrate this by giving examples from your newspaper front page.

5.2 Discuss the concept of “polysemy” as it relates to the meaning and interpretation of messages. Provide your own media examples from advertisements and newspaper headlines that you have encountered. (2 marks for the theoretical discussion – 25% deducted for not referencing sources – and 2 marks for your own examples) (4)

Texts are produced to be consumed by audiences and during this process they are interpreted by these consumers. This question requires you to provide a theoretical discussion of “polysemy” followed by examples of polysemic readings of advertisements and newspaper headlines that you have come across.

For instance: why do you believe that a particular newspaper headline or an advertisement is polysemic? You may use any newspaper headline or any advertisement that you have encountered to demonstrate the polysemic readings of that particular text.

Please ensure that you reference your sources correctly, both in the text and in the list of sources consulted, including all your selected media examples. Please consult Tutorial Letter 301 (CMNALLE/301) for the correct referencing techniques.

6 CONCLUSION (5)

You must include a conclusion at the end of your completed portfolio. In your conclusion, you should present a summary of the various themes discussed in your examination portfolio. Your conclusion should consist of a paragraph of approximately eight sentences and it should not be more than half a page in length.

7 SELF-ASSESSMENT

(5)

You are required to answer the self-assessment and self-reflection questions in Tutorial Letter COM3703/101.

The questions which you are required to answer in this section are as follows:

- 1 What have you learnt (what knowledge have you gained) by doing the portfolio task?
- 2 What skills, abilities and orientations (attitudes and values) have you accomplished?
- 3 Which strengths could you apply in your future life and work environment?
- 4 Which shortcomings do you need to address in future?
- 5 To what extent have you achieved the learning outcomes formulated for each study unit?

List the learning outcomes which you have achieved for the selected assignment/examination portfolio. No marks will be awarded if these are not listed.

TECHNICAL PRESENTATION

(5)

Please refer to Tutorial Letter CMNALLE/301 in this regard.

Your work will be evaluated according to the following criteria:

Technical presentation

- The assignment/examination portfolio contains a declaration that the work you submitted is your own.
- The table of contents corresponds to the numbering, headings and subheadings in the theme. The correct numbering system is used (as in the study guide) — **not** the alphabet, nor I, II, III, IV, nor (i), (ii), (iii).
- All sources consulted, including newspapers, magazines, policy documents, tutorial letters, study guides, prescribed books and people consulted, are acknowledged in the list of sources.
- The correct referencing techniques are used in the assignment/examination portfolio **and** in the list of sources consulted. Entries in the list of sources are **not** numbered.
- Any other aspects related to the presentation of the assignment/examination portfolio (e.g. appropriate research terminology is used and the work submitted does **not** contain language, spelling or typing errors or personal forms of address).

Description of key technical areas

1 Declaration and structure	<ul style="list-style-type: none"> • The declaration must be worded and presented exactly as set out in Tutorial Letter CMNALLE/301. • The structure pertains specifically to the correct format of the headings (first order, second order and third order). • The headings must correspond with the table of contents and page numbers. • Where applicable, an answer must include a proper introduction, body and conclusion.
2 All sources are referenced in text	<ul style="list-style-type: none"> • The student must acknowledge ALL sources consulted. • If in-text references have been omitted, a mark of 0 will be awarded for technical presentation.
3 List of sources consulted	<ul style="list-style-type: none"> • A complete list of sources consulted should be included at the end of the assignment. • The sources must be listed alphabetically. • Any tutorial letters consulted must also be listed. • If no list of sources has been supplied, a mark of 0 will be awarded for technical presentation.
4 Correct referencing techniques	<ul style="list-style-type: none"> • Students must follow the Harvard referencing style as set out in Tutorial Letter CMNALLE/301.
5 Grammar, typing errors, terminology, spelling rules, etc.	<ul style="list-style-type: none"> • Follow UK spelling conventions (“s” not “z”). • All words must be spelt correctly and used in the correct context. • Correct punctuation to be used. • Academic writing style followed. • Abbreviations should be avoided, if possible.

TOTAL MARKS: 160

IMPORTANT NOTICE:

YOU ARE NOT ALLOWED TO COPY AND PASTE ANY OF THE FEEDBACK PROVIDED IN THIS TUTORIAL LETTER INTO YOUR EXAMINATION PORTFOLIO.

THIS WILL CONSTITUTE AN ACT OF PLAGIARISM AND YOU WILL GET ZERO (0) MARKS FOR THE QUESTIONS WHERE YOU DID THIS.

BE VERY CAREFUL OF THIS AS YOU COMPILE YOUR EXAM PORTFOLIO, ESPECIALLY WHERE WE HAVE PROVIDED DISCUSSIONS OF THEORETICAL QUESTIONS FOR ASSIGNMENT 01, WHICH ARE APPLICABLE TO YOUR EXAM PORTFOLIO (ASSIGNMENT 03).

6 MARK SCHEMES FOR ASSIGNMENT 01 AND THE EXAMINATION PORTFOLIO

COM3703

MARK SCHEME FOR ASSIGNMENT 01

SEMESTER 01 OF 2018

		TOTAL
1	INTRODUCTION (5)	/5
2	COMMUNICATION AND MEDIA SEMIOTICS (20)	/20
2.1	Code is a central concept in semiotics. Critically discuss what this concept entails and how it is related to meaning-making. (2) (25% deducted for not referencing sources)	
2.2	Name and discuss the three components of the sign. (3) (25% deducted for not referencing sources)	
2.3	Select a sign from your print advertisement and identify the three components of that sign. (3)	
2.4	Discuss the concepts of denotation, connotation and ideology in terms of meaning-making in semiotics. (6) (25% deducted for not referencing sources)	
2.5	Identify the denotative, connotative and ideological meanings in your chosen print advertisement. (3)	
•	Explain why the examples that you identify are examples of denotative, connotative and ideological meaning. (3)	

3	FIELD RESEARCH IN MEDIA STUDIES	(20)	/20
3.1	Formulate a suitable research statement/research question for the scenario. Your answer must clearly outline what it is you want to find out with this research, and the specific people you need to observe and talk to, to achieve this.	(3)	
3.2	Discuss the difference between “open” and “closed” locations with respect to research field sites. (25% deducted for not referencing sources)	(2)	
	• and provide an example of each type	(2)	
3.3	Into which research field site would you organise entry for the purpose of your research project? • Is this an “open” or “closed” location? Explain why by referring to the relevant theory.	(2)	
	(25% deducted for not referencing sources)	(3)	
3.4	According to Pitout (2009:486), what are “the most important field research techniques” that media ethnography and audience reception researchers can deploy to conduct field research? Discuss the four techniques as outlined by Pitout (2009:486) (½ mark for each of the four techniques). (25% deducted for not referencing sources)	(2)	
3.5	Identify TWO field research techniques suitable for collecting relevant and useful data to help you with this research project.	(2)	
	• Discuss WHY each of the two selected techniques are suitable in this regard by referring to the relevant theory. (25% deducted for not referencing sources)	(4)	

<p>4</p> <p>4.1</p> <p>4.2</p> <p>4.2.1</p> <p>4.2.2</p> <p>4.2.3</p> <p>4.3.1</p> <p>4.3.2</p> <p>4.4</p> <ul style="list-style-type: none"> • 	<p>NARRATIVE ANALYSIS</p> <p>Name and discuss the five codes identified by Barthes (in Fourie 2009:274-276) that collectively produce meaning in a narrative. (5) (25% deducted for not referencing sources)</p> <p>Provide the following details about your chosen television series:</p> <p>Name of the television series (1)</p> <p>Main characters featured in the chosen episode (1)</p> <p>Brief description of the plot of your chosen episode (1)</p> <p>Explain the concept of “binary opposition” (1) (25% deducted for not referencing sources)</p> <p>Identify three binary oppositions from the episode chosen.(3)</p> <p>Discuss the four phases that form part of narrative progression of a storyline. (4) (25% deducted for not referencing sources)</p> <p>and provide an analysis of your chosen episode based on these four phases (4)</p>	<p>(20)</p> <p>/20</p>
<p>5</p> <p>5.1</p> <p>5.1.1</p> <ul style="list-style-type: none"> • • <p>5.1.2</p> <ul style="list-style-type: none"> • • <p>5.2</p> <p>5.2.1</p> <ul style="list-style-type: none"> • <p>5.2.2</p> <ul style="list-style-type: none"> • <p>5.2.3</p> <ul style="list-style-type: none"> • <p>5.3</p> <ul style="list-style-type: none"> • 	<p>MEDIA LANGUAGE AND DISCOURSE</p> <p>Define and discuss the following concepts and provide examples of each:</p> <p>Text (2) (25% deducted for not referencing sources)</p> <p>Example (1)</p> <p>Discourse or discursive practice (3) (25% deducted for not referencing sources)</p> <p>Example (1)</p> <p>Select a newspaper article.</p> <p>Discuss how words and jargon are used to communicate. (1) (25% deducted for not referencing sources)</p> <p>Identify significant words or jargon from the article. (2)</p> <p>What is the discursive practice that produced the text? (1)</p> <p>Examples from the article. (2)</p> <p>Is the article presented in inverted-pyramid format? (1)</p> <p>Justify your answer. (1)</p> <p>Explain how the notion of ideology is naturalised by mass media. (3) (25% deducted for not referencing sources)</p> <p>Provide your own examples from media. (2)</p>	<p>(20)</p> <p>/20</p>

6	CONCLUSION	(5)	/5
7	SELF-ASSESSMENT AND SELF-REFLECTION	(5)	/5
	TECHNICAL PRESENTATION	(5)	/5
	TOTAL	(100)	/100

SELF-ASSESSMENT AND SELF-REFLECTION (5)

You were required to complete the self-assessment and self-reflection questions which were provided to you in Tutorial Letter COM3703/101.

The questions which you were required to answer for this section are as follows:

1	What have you learnt (what knowledge have you gained) by doing the assignment/portfolio task?	
2	What skills, abilities and orientations (attitudes and values) have you accomplished?	
3	Which strengths could you apply in your future life and work environment?	
4	Which shortcomings do you need to address in future?	
5	To what extent have you achieved the learning outcomes formulated for each study unit? (List the learning outcomes which you have achieved for the selected assignment/portfolio examination. No marks are awarded if these are not listed.)	
	TOTAL	/5

TECHNICAL PRESENTATION (5)

The criteria for evaluating your performance are as follows:

- The assignment/portfolio examination contains a personal declaration of own work.
- The table of contents corresponds with the numbering, headings and subheadings in the theme. The correct numbering system is used (as in the study guide) – **not** the alphabet, nor I, II, III, IV or (i), (ii), (iii).
- All sources consulted are cited in the list of sources consulted, including newspapers, magazines, policy documents, tutorial letters, study guide(s), prescribed book(s) and people consulted.
- The correct referencing techniques are used in the assignment/portfolio examination **and** in the list of sources consulted and the sources are **not** numbered in the list.
- Any other aspects related to the presentation of the assignment/portfolio examination will be assessed (e.g. appropriate research terminology is used and presentation does **not** contain language, spelling or typing errors, or personal types of address).

**COM3703
MARK SCHEME FOR EXAM PORTFOLIO**

SEMESTER 01 OF 2018

		TOTAL
1	INTRODUCTION	(5)
2	COMMUNICATION AND MEDIA SEMIOTICS	(35)
2.1	Identify your television advertisement and mention what product it is selling.	(2)
2.2	Identify and discuss the three different readings that can take place during the moment of decoding as theorised by Stuart Hall. (25% deducted for not referencing sources)	(6)
2.3	Provide examples of each of the three different readings as they pertain to your chosen television advertisement. You need to be able to justify your choices and clearly explain how the examples that you have chosen relate to the particular reading.	(6)
2.4	Identify and discuss the six different sign functions. (25% deducted for not referencing sources)	(12)
2.5	Provide examples of each of the six different sign functions from your chosen television advertisement. You need to be able to justify your choices and clearly explain how the examples that you have chosen relate to the particular sign function. (1½ marks per sign function)	(9)
		/35

3	FIELD RESEARCH IN MEDIA STUDIES	(35)	/35
3.1	Formulate an e-mail in which you formally request access to the station's newsroom. In the e-mail, explain:		
3.1.1	The purpose of your research	(2)	
3.1.2	What access you require	(2)	
3.1.3	Who or what you want to observe	(2)	
3.1.4	The time you anticipate you will spend on location	(2)	
3.1.5	Potential disturbances your research may cause	(2)	
3.2	Explain the difference between overt and covert roles of observation during field research.	(4)	
	(25% deducted for not referencing sources)		
3.3.1	What role of observation is described by the statement? Your answer must take into consideration the researcher as well as the location.	(2)	
	(25% deducted for not referencing sources)		
3.3.2	Discuss the solution that Pitout (2009: 490-491) offers as a means to overcome the ethical dilemma that comes with doing undercover research.	(5)	
	(25% deducted for not referencing sources)		
3.4.1	Name and describe the data collection technique that would best assist you with your aim to discreetly keep record of your observations in the newsroom.	(4)	
	(25% deducted for not referencing sources)		
3.4.2	Discuss TWO appropriate data collection techniques to aid you in your goal of obtaining extra information from key people in the newsroom.	(2)	
	(25% deducted for not referencing sources)		
•	Why are these techniques useful in helping you to gather more detailed data for your research?	(4)	
3.4.3	Which two recording devices can you use to effectively capture your data while you are in the process of engaging in any one of the two data collection techniques identified in question 3.4.2 above?	(2)	
•	Provide TWO reasons as to why these devices would be helpful to you.	(2)	
	(25% deducted for not referencing sources)		

4	NARRATIVE ANALYSIS	(35)	/35
4.1	Identify and discuss the three assumptions regarding messages in the media. (25% deducted for not referencing sources)	(3)	
4.2	Discuss the three attributes of a narrative identified by Chatman (in Fourie 2009:267–268). (25% deducted for not referencing sources)	(6)	
4.3	Discuss the concept of “metanarrative” (25% deducted for not referencing sources)	(2)	
4.1	Provide the following details about your film:		
4.4.1	Name of the film	(½)	
4.4.2	Main characters featured in the film	(½)	
4.4.3	Brief description of the plot of your film	(1)	
4.5.1	Define each of the following four categories of Propp’s <i>dramatis personae</i> : hero, helper, villain and princess (25% deducted for not referencing sources)	(4)	
4.5.2	Identify the four character roles of the <i>dramatis personae</i> in the film of your choice (2 marks) and explain their respective spheres of action. (2 marks)	(4)	
4.6	Identify and discuss the five steps of Todorov’s model. (25% deducted for not referencing sources)	(5)	
	• and identify the five steps as they appear in your chosen film.	(5)	
4.7.1	Discuss the role of binary oppositions in a narrative. (25% deducted for not referencing sources)	(2)	
4.7.2	Provide two examples of binary oppositions in your chosen film. (1 mark for each pair)	(2)	
5	MEDIA, LANGUAGE AND DISCOURSE	(35)	/35
5.1.1	Define “metaphors”. (25% deducted for not referencing sources)	(3)	
	• Identify metaphors on the front page of your newspaper.	(2)	
5.1.2	Define and discuss “political discourse”. (25% deducted for not referencing sources)	(3)	
	• How is it applied on the front page of the newspaper?	(2)	
5.1.3	Explain significant concepts, words or jargon in relation to texts. (2)		
	• Identify concepts, words and jargon in the text.	(3)	
5.1.4	Who in your opinion is the audience of the newspaper you selected?	(1)	
	• Justify your answer.	(1)	
5.1.5	Name any four functions of language.	(2)	
	• Define the four functions of language. (25% deducted for not referencing sources)	(4)	
	• Examples and justification.	(4)	

5.1.6	Explain how passive and active voices are used as grammatical choices in the process of text production. (2) (25% deducted for not referencing sources)	
5.1.7	Describe the instances of passive and active voices in your newspaper front page. (2)	
5.2	Discuss the concept of “polysemy” as it relates to the meaning and interpretation of messages. (2) (25% deducted for not referencing sources)	
•	Examples of polysemy in advertisements and newspaper headlines (2)	
6	CONCLUSION (5)	/5
7	SELF-ASSESSMENT AND SELF-REFLECTION (5)	/5
	TECHNICAL PRESENTATION (5)	/5
	TOTAL (160)	/160

SELF-ASSESSMENT AND SELF-REFLECTION (5)

You were required to complete the self-assessment and self-reflection questions which were provided to you in Tutorial Letter COM3703/101.

The questions which you were required to answer for this section are as follows:

1	What have you learnt (what knowledge have you gained) by doing the assignment/portfolio task?	
2	What skills, abilities and orientations (attitudes and values) have you accomplished?	
3	Which strengths could you apply in your future life and work environment?	
4	Which shortcomings do you need to address in future?	
5	To what extent have you achieved the learning outcomes formulated for each study unit? (List the learning outcomes which you have achieved for the selected assignment/portfolio examination. No marks are awarded if these are not listed.)	
	TOTAL (5)	/5

TECHNICAL PRESENTATION

(5)

The criteria for evaluating your performance are as follows:

- The assignment/portfolio examination contains a personal declaration of own work.
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- Any other aspects related to the presentation of the assignment/portfolio examination will be assessed (e.g. appropriate research terminology is used and presentation does **not** contain language, spelling or typing errors, or personal types of address).

7 IN CLOSING

We sincerely hope that you have found this tutorial letter helpful while revising your assignment and that you will find the guidelines in this tutorial letter useful when you prepare your examination portfolio. Begin with the preparation of your examination portfolio well in advance – in fact, by the time you receive this tutorial letter, you should have already started. However, if you have not yet done so, do not wait any longer!

Keep in contact with your lecturers. If you have any theoretical questions or require any assistance with your examination portfolio, please contact us straight away so that we can assist you. Please have a look at the various discussion forums on myUnisa.

We wish you all the best with the rest of your studies in COM3703, and we hope that the content of this module will help you to build a successful future career.

Kind regards

The COM3703 Team

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