

I, Bodedi Rungiah Naidu, state that this thesis is my own original work.

ABSTRACT

The Teaching of Thinking Skills through the medium of Television.

This dissertation investigates the television paradigm. It investigates:-

- a) whether pupils understand the Cinematic Codes used in television;
- b) whether pupils need to have specific thinking skills taught to them for television viewing.

It is widely assumed that television viewing has a negative effect on school achievement. This is sometimes supported by the negative statistical association that is sometimes found between school achievement and the amount of television viewing. Views expressed are that heavy television viewers show poorer school achievement than light television viewers.

There is, however, general consensus that the entertainment media has an influence on children; however very little research has been done which throws light on the following questions:

- a) What exactly is the influence that television has on cognitive development?
- b) To what extent are pupils aware of the specific effects of television on their thinking?
- c) To what extent are pupils aware of Cinematic Codes?
- d) Are pupils capable of analyzing the effects of the Cinematic Codes from a *metacognitive* point of view so that they can develop and control the overall effect?

Research seems to be ambivalent in its association of television with pupils' school achievement and most research fails to indicate all, or some of the following:

- a) What types of television they were referring to, whether all types or certain programmes.
- b) The socio-economic background of the sample.
- c) Whether there was silent or mediated viewing.
- d) Whether the viewing was background viewing.
- e) Whether the viewing was for relaxation, for watching the news, for watching sport, for entertainment, for educational purposes or for watching advertisements.

However, since a large body of research seems to indicate that television *does* have *some* influence on children, and possibly on their thinking skills in particular, it would appear that the teaching of thinking skills with regard to television literacy ought to be accommodated in the school curriculum.

The research undertook to investigate the following hypotheses:

- a) Are pupils able to differentiate between their purposes in television viewing?
- b) Are pupils aware that television viewing may require specific thinking skills?
- c) Do pupils have a knowledge of Cinematic Codes which underlie thinking skills with regard to the television medium?

Standard nine pupils from two full time private, boarding schools, Michaelhouse (experimental group) and Hilton (control group) were used for this investigation.

ACKNOWLEDGEMENTS

I would like to acknowledge the assistance of a number of people who helped towards this dissertation:

- a) To all my M.ED (Curriculum) lecturers for their guidance, tolerance and advice.
- b) To my supervisor, Mrs Belle Wallace-Adams for her untiring efforts in keeping me on the correct path, for the encouragement throughout the course and for the valued advice given during the preparation of this thesis.
- c) To Yorke Rodda and William Mzimba for their unselfish assistance in converting the graphs for me.
- d) To the headmasters, staff and pupils of Michaelhouse and Hilton for all their assistance given to me.
- e) To Patrick Molatedi for assisting me with photocopying and collation.
- f) To my wife, Angie, and my two sons, Loren and Philen for their assistance, understanding, encouragement and tolerance of my sometimes strange behaviour.
- g) To everyone else who assisted in the preparation of this dissertation.

TABLE OF CONTENTS

1.	Chapter One	1
1.1	General	1
1.2	Cinematic Codes	2
1.3	The Present Research	8
1.4	Brief Outline of Dissertation	10
2.	Chapter Two	11
2.1	Why there is a need for Research into Television	11
2.2	Television and Cognition : The Persuasive aspects of Television	13
2.3	Television's Viewing Hours	15
2.4	Review of Literature studied	18
2.4.1	The Psychology behind Television and Learning	20
2.4.1.1	Common Criticisms of Television	21
2.4.1.2	Common Defences of Television	24
2.4.2	Critical Viewing of Television	26
2.4.2.1	Critical Television Viewers	28
2.4.3	Television Symbolism, Persuasion and Implied Images	29
2.5	Cognitive Development	32
2.6	Conclusion	37
3.	Chapter Three	38
3.1	A Brief History of the Television Industry in South Africa	38
3.2	The Television Industry in South Africa at Present	39
3.3	Teledata	40
3.4	Cable Network News	40
3.5	TV 2 and 3	40
3.6	Saturdays	41
3.7	Sundays	41
3.8	M-NET	41
3.9	Cultural Community Values Television	43
3.10	Conclusion	43

4.	Chapter Four	45
4.1	Research Outline	45
4.2	Research Design	48
4.3	The Advantages of Using Questionnaires	49
4.4	Disadvantages of Questionnaires	52
4.5	Justification for the use of Questionnaires	54
4.6	Why Advertisements were chosen for the Research	55
4.7	The Television Advertising Industry in South Africa	57
4.7.1	The "Onion" and the "Orchid" Awards	57
4.7.2	The "Loerie" Award	58
5	Chapter Five	60
5.1	Limitations of the Research	60
6	Chapter Six	65
6.1	Analysis of Questionnaire	65
6.1.1	Questions One and Two	65
6.1.2	Question Three	65
6.1.3	Questions Four, Five, Six and Seven	66
6.1.4	Questions 8(a), (b), (c) and (d)	67
6.1.4.1	Question 8 (a)	67
6.1.4.2	Question 8 (b)	67
6.1.4.3	Question 8 (c)	68
6.1.4.4	Question 8 (d)	68
6.1.5	Question Nine	68
6.1.6	Questions Ten to Twenty Two	68
6.1.7	Question Twenty Three	69
6.1.8	Question Twenty Four	69
6.2	Comments on Specific Advertisements shown to the Pupils	69
6.2.1	Turbo Drier	69
6.2.2	Sterns	70
6.2.3	Checkers	70
6.2.4	Mica Hardware	70

6.2.5	Stingose	71
6.2.6	NBN Communications	71
6.2.7	Gillette World Sport Special	71
6.2.8	Family Planning	72
6.2.9	Dem Stones	72
6.2.10	Keep South Africa Clean	72
6.2.11	J & B Whisky	73
6.2.12	Sun City	73
6.2.13	Ohlssons	74
7	Chapter Seven	75
7.1	Analyses of Responses of Pupils	75
7.1.1	Age Distribution	75
7.1.2	Viewing Times	77
7.1.3	Thinking Skills and Television Viewing	79
7.1.4	Lighting, Make Up, Music and Special Effects	81
7.1.5	The SABC TV Statements on Advertising	84
7.1.6	Cinematic Codes	88
7.1.6.1	Fade and Cut	94
7.1.6.2	Super Impose and Dissolve	95
7.1.6.3	Tilt and Pan	96
7.1.6.4	Zooms	97
7.1.6.5	Tracks	98
7.1.6.6	Speed	99
7.1.6.7	Chromokey	100
7.1.6.8	Shots	101
7.1.6.9	Types of Shots	102
7.1.6.10	Cue, Autocue, Teleprompt	103
7.1.6.11	Pre-Recorded, Live Recording	104
7.1.6.12	Edited, Assemble Edit, Insert Edit	105
7.1.6.13	Voice Over, Dubbed	106
7.1.6.14	TX, SX	107
7.1.6.15	Vision Mixing	108
7.1.7	Analyses of Specific Advertisements	109

7.1.7.1	Turbo Drier	109
7.1.7.2	Sterns	109
7.1.7.3	Checkers	109
7.1.7.4	Advertisements that required in depth Analyses	109
7.1.7.5	Specific Advertisements that required detailed Analyses	111
7.1.7.6	Television Viewing Skills and the need to teach them	112
8.	Chapter Eight	116
8.1	Results and Conclusions	116
8.2	Some Effects of Television Usage	119
9.	Bibliography	124
10.	Appendix A: Pilot Questionnaire	150
11.	Appendix B: Research Questionnaire	155

CHAPTER ONE

1. INTRODUCTION:

1.1 GENERAL:

There has been some research undertaken into television and its effects and most of these assumed negative effects of television on the viewer. Some have been undertaken with little empirical background and others are highly theoretical, armchair researches.

Some research seems to indicate that the media used by children is the cause of many problems such as lack of creativity, lack of attention, anti-social behaviour and aggressive behaviour (Killian : 1989, Kimball : 1986, Kubey : 1990). In addition, books, magazines, comic books, movies, radio, television, board games, computer games and other visual games are blamed for undermining intellectual thought and educational processes (Greenfield : 1984, Morgan and Gross : 1982, Wartella and Reeves : 1985). In the decade between 1970 and 1980 television viewing was seen to be the cause of hearing deficits such as poor phrasing and poor rhythm because children did not get enough practice in moving their eyes (Harrison : 1986, Kubey : 1990, Moody : 1980).

Salomon (1981) states that symbols have been in use ever since man has felt the need to communicate. Hand signals, smoke signals, drum signals, pictorial signals have been used at one time or another. The alphabet and the printing process were also expected to impact detrimentally on the human life by changing people's behaviour to being socially negative, but we now know that this is not so (Koppel : 1989, Main : 1984, Murdoch : 1988, Netto : 1988). Salomon (1981) suggests that the

symbols used by the media, especially television, helps the viewer to better understand the message provided by the media. He does suggest, however, that these symbols should be taught to the viewers.

Research that has been undertaken in the field of television has thrown little light on the following questions:

- 1) What exactly is the influence that television has on cognitive development?
- 2) To what extent are people aware of the specific effects of television on their thinking?
- 3) To what extent are pupils aware of Cinematic Codes?
- 4) Are pupils capable of analyzing the effects of the Cinematic codes from a *metacognitive* point of view so that they can develop and control the overall effect?

1.2 CINEMATIC CODES:

Cinematic Codes are an aspect of Semiology. Berger (1987 : p. 132) defines semiology as:

"...the science of signs - (it) is concerned, primarily, with how meaning is generated in 'texts' (film, television programs, and other works of art). It deals with what signs are and how they function."

Semiology, therefore, is mainly concerned with the study of signs in the process of communication (Dorr: 1986).

The basis of communication is that a message is sent in an encoded form and this message is decoded by the receiver

in order to get the meaning of the message that was sent. It is in the decoding process that much misunderstanding takes place as the receiver may not fully understand the signs that have been used (Naglieri: 1989). Berger (1987) speaks of "signs and relations". He states that these two are the key notions in semiological analysis. He states that a television programme can be seen as a system of signs and that the meaning of the programme stems from the signs and from the system that ties the signs together. He states that this system is not obvious and that it must be elicited from the way the programme is presented (text). He states that:

"In semiological analysis we make an arbitrary and temporary separation of content and form and focus our attention on the system of signs that make up a text. Thus a meal...is not seen as steak, salad, baked potato, and apple pie, but rather as a sign system conveying meanings related to matters such as status, taste, sophistication, nationality, and so on." (page 134)

A sign consists of a signifier (code) and a signified (meaning). It is the relationship between the signifier and the signified that is of the ultimate importance (Walter: 1984). Codes are not only used in television and films, but they are also used in language. Berger (1987) states that language is a social institution made up of rules and conventions that has been systematized and enables us to speak. Each person speaks in his or her own manner but this speaking is based on the language and rules that everyone learns.

Berger (1987 : p. 139) summarizes this point by stating:

"Since nothing has meaning itself, the relationships

that exist among signs are crucial. An analogy can be made with words and grammar here; it is the way words are combined that determines what they mean. Language is a social institution that tells us how words are to be used and speaking is an individual act based on language."

This research sees Cinematic Codes as the semiology of the television medium. In applying semiology to television, this research used the words Cinematic Codes to depict all those that function as "signs" in the medium of television. From this point of view, what is interesting about television is the camera shots employed by it. Berger (1987) lists some of the more important shots which function as signifiers. He also defines them and suggests what is signified by each shot. He also does the same for camera work and editing techniques.

His table is as follows:

SIGNIFIER (SIGN)	DEFINITION	SIGNIFIED (MEANING)
close - up	face only	intimacy
medium shot	most of body	personal relationship
long shot	setting and characters	context, scope, public distance
full shot	full body of person	social relationship
pan down	camera looks down	power, authority
pan up	camera looks up	smallness, weakness

zoom in	camera moves in	observation, focus
fade in	image appears on blank screen	beginning
fade out	image screen goes blank	ending
cut	switch from one image to another	simultaneity, excitement
wipe	image wiped off screen	imposed conclusion

(page 152)

For this research, the following additional camera shots and editing techniques have been added by the researcher:

superimpose	image imposed on another	comparison, special effect
tilt	change in camera angle (up down)	different effects
track	camera moves on tracks from side to side	for chosen effects, eg suspense, speed
slow speed	film played at speed slower than normal	suspense, detail
fast speed	film played at a speed faster than normal	excitement, suspense, chase

chromokey	original image replaced by another	transport viewer to places that the producer chooses, special effect
on car shot	camera filming from moving car	chase, suspense, effects
cue	people told when to do things	sequence of events controlled by producer
auto cue	cuing done automatically by computer	sequence of events controlled by machine
teleprompt	messages written on screen that cannot be seen by viewer	viewer believes that person on the screen knows everything that needs to be said
pre-recorded	footage that has been recorded before, that is, not a live programme	additional visual for usage, effects, suspense, chromokey
live broadcast	events shown as they are filmed	see actually what happens as it happens
edited version	events are filmed and edited to control what the viewer sees	sees only what producer wants the viewer to see

assemble edit	bits of film are put together from different parts, films	viewer sees things that may not be the sequence in which they were filmed
insert edit	images are inserted on an original film	viewers see the original but with bits inserted by the producer
dubbed version	original language dubbed into a foreign language	viewer hears what the producer wants to be heard
voice over	a commentary is put over the original sound which is now in the background	viewer is being told what to see and what to hear by the commentator
sx	special effects	all the tools at the disposal of the producer
tx	transmission	actual transmission of the film
vision mixing	choosing the way different shots will appear on the screen	suspense, viewer manipulation

Cinematic Codes also include other techniques that must be considered when one talks of "signs" in television. Some of these are lighting techniques, use of colour, sound effects, music, words, body language, overt and covert images, and implied messages. Cinematic Codes therefore refers to all the "signs" that are used in a television programme. The understanding of these codes would enable the viewer to correctly decode the message that is being sent so that the viewer gets the correct message. With modern technology advancing at the rate it is, producers are able to make use of many different devices to manipulate the television viewer (Barrett and Brahm: 1987).

A lot of research into the field of television and cognition, television and critical thinking and the need to teach critical viewing skills is now being carried out in the United States, the United Kingdom and Europe. The driving force behind this research is the view that we are living in the *Information Processing Paradigm* (Salvaggio : 1989) and that the television is a major part of this paradigm. The reasoning behind wanting to make positive use of the medium is that it is a medium that is here to stay; a medium that has invaded almost all of our homes; a medium that will influence our lives and thinking in many different ways overtly or covertly; a medium that we are not going to get rid of (McGee : 1987). If this is the case, then we need to find ways and means to effectively use the television in our lives (Metelerkamp : 1987).

1.3 THE PRESENT RESEARCH:

Some research has been done in South Africa on the effect of television but this is limited because of hypotheses, methodology or sampling.

Most research has failed to indicate all, or some of the following:

- a) What types of television they were referring to - whether all types or certain programmes.
- b) The socio-economic background of the sample.
- c) Whether there was silent viewing or mediated viewing.
- d) Whether the viewing was background viewing.
- e) Whether the viewing was for relaxation, for watching the news, for watching sport, for entertainment, for educational purposes or for watching advertisements.

The research undertaken here attempts to answer the following hypotheses:

- a) Are pupils able to differentiate between their purposes in television viewing?
- b) Are pupils aware that television viewing may require specific viewing skills?
- c) Do pupils have a knowledge of the Cinematic Codes which underlie thinking skills with regard to the television medium?

The research indicates the number of hours pupils spent watching television in full time boarding schools that restrict television viewing times. It also attempts to indicate how well the pupils understand the Cinematic Codes used by the medium. The research then attempts to find out whether the pupils can utilize their knowledge of the Cinematic Codes to fully understand the persuasive

methods used in television advertising, especially the understanding of the "hidden" and "implied" messages.

Some useful findings are discussed in Chapter 7 and the final conclusions in chapter 8 provide discussion pointers, especially for educational psychologists, educationists, parents, curriculum designers and other people interested in the total education of the individual.

1.4 BRIEF OUTLINE OF DISSERTATION:

This dissertation looks at the medium of television from the psychological, social and educational points of view as it is researched throughout the world. It then goes on to look at the television's effect on the thinking skills of an individual. Research is undertaken to gauge whether pupils fully understand the use of Cinematic Codes as they are used in television production. Further research is undertaken to judge to what extent pupils are able to use specific thinking skills to interpret the different meanings that are depicted by a television programme.

CHAPTER TWO

In this chapter the television paradigm is explored in detail. Issues such as why there is a need to do research into television viewing skills, viewing hours, how television is used to manipulate viewers, the psychological effects of television, the social effects of television and the educational effects of television are discussed. Television symbolism and persuasion are also discussed. There is also a review of the literature studied where the psychology of television and learning is discussed. Issues such as critical viewing of television, the advantages and disadvantages of television viewing and television's effect on cognitive development are also discussed.

2.1 WHY THERE IS A NEED FOR RESEARCH INTO TELEVISION:

Anderson and Collins (1988), Anderson and Ploghoft (1982), Berger (1987), Collins et al (1986), De Wet (1988), Hefzallah (1987), Howe (1983), Kubey (1990), MacBeth-Williams (1986), Philo (1990), Salomon (1983), amongst others, indicate that there is a general consensus that the entertainment media, especially television, has an influence on children and that there is need for extensive research in this area. According to Anderson and Collins (1988 : p. 9) clarification in this area requires:

"...field observation and laboratory experimental research directed at the behavioral and cognitive details of television viewing with the emphasis on the mechanisms for retention, transfer and carrying over from television viewing to other contexts, especially school."

Anderson and Collins (1988) state that research in this area should cover four major aspects. These are:

- 1) Television viewing itself should carefully be described in behavioral, cognitive and developmental terms. The nature of cognitive engagement with television content of varying kinds should be described as a function of the child's cognitive status. A clear moment by moment account should be kept of the cognitive processes involved in attending to comprehending, predicting and anticipating content. Engagement in concurrent activities while watching must also be described. From such an account it is possible to begin to understand the cognitive processes which are and which are not used during television viewing. Such a description could be used to evaluate such claims that television viewing is an intellectually "passive" activity that "mesmerizes" young children or "displaces" valuable cognitive activities. A detailed account of television viewing behaviour, ought to help to formulate and understand the mechanisms of transfer to other contexts, including schools.
- 2) An account of short and long term effects ought to be developed. Special references must be made to the processes identified in the description of television viewing. Research into the studies of memory show, for example, that memory for discourse varies greatly if tested immediately or after a delay of several weeks.
- 3) Conditions that modify the effects set out in (2) above must also be specified. Anderson and Collins (1988) state that they are virtually certain that memory, carryover and transfer effects are modified

by the viewer's experiences with other people and by activities both within and outside the television setting.

- 4) In order to understand the effect of television on schooling, research will require an additional explicit account clearly stating the nature of interference with, or enhancement of, instructional methods and/or educational goals. Anderson and Collins (1988) maintain that a complete account must distinguish between motivational, social, cognitive and metacognitive effects of television viewing. A distinction must be made between the direct effects of television viewing and indirect effects due to displacement of other functions.

2.2 TELEVISION AND COGNITION: The Persuasive aspects of television:

Hefzallah (1987), Anderson and Ploghoft (1982), Salomon (1981) and many modern researchers in the field of television indicate that there is a need to research the persuasive aspects of television and how this affects our cognitive development. Furthermore, there is a consensus that there is a need for the teaching of critical viewing skills in order to empower the viewer to effectively use the television. In this respect in this dissertation, special reference has been made to the symbols, or Cinematic Codes used by the medium. It is suggested that the understanding of these codes needs to be initially taught and reinforced. Later some of the functioning of these codes become automatized and then the learner is able to use these when involved in higher order cognitive activities in the field of television (Philo : 1990).

Metelerkamp (1988) describes how a documentary, which is usually regarded as the "safest" of television programmes as it does not "affect" the viewer as the other programmes (Suedfield : 1988) can be highly emotive.

An opening extract of episode 14 of *The World of War*" shows Hitler returning in triumph from France at the end of 1940, crossing the German countryside by train, and arriving to a tremendous welcome in Berlin. Students and teachers may view this at first sight as an seamless web which is a simple record of a real event, whereas it is in fact composed of many separate elements combined together.

There are numerous images of the crowds; some are close up and project a sense of intimacy; others show the sheer numbers present. There are images of Hitler that are taken from close up, again suggesting intimacy, or even inviting us to share his point of view.

Interspersed among shots of the crowd there are images of soldiers taken from a very low angle so that they loom above the viewers and suggest menace and power. No one person or one camera could have recorded all these images. What took almost an entire day in reality is condensed to about a minute's viewing. Yet we accept this event and understand it. We do this because we are part of a complex system of signs which we unconsciously recognize. But, The NAZI propaganda ministry had at its disposal some of the most accomplished film makers, and at the level of images alone, the extract is a masterful piece of propaganda, rich in emotion, a sense of limitless power, and Hitler as a special person, godlike yet approachable. He is presented as someone with whom every German could have a personal relationship. Viewed critically, the extract gives a chilling insight into the way personal charisma is created.

If documentaries can create these impressions, how much more would programmes specifically designed to persuade the viewer, succeed in their "hidden" intentions? (Hefzallah : 1988). On South African television today, especially the news and political commentary programmes, it is precisely this view of a "good acceptable person or policy" versus the "bad unacceptable policy" that is frequently presented. If viewers are not able to critically view these programmes, they could easily be persuaded to believe the presenter's point of view; and this may not necessarily be the balanced or non partisan point of view (Marais : 1989).

On American television, it is acceptable that the leading candidates debate over television their particular political viewpoint. They are led along by a presenter and it is usually after this debate that the media presents its "favourite" candidate, thus influencing the undecided voter to vote for a particular candidate. Some researchers even go as far as saying that the television goes a long way to choosing the future president of the United States (Berger : 1987).

2.3 TELEVISION'S VIEWING HOURS:

Researchers have found it difficult to accurately determine the amount of time a person spends on television viewing. Coupled with this are the problems of attention, displacement, concurrent activities and cognitive activities (Anderson and Collins : 1988). There are, however, some statistics that show viewership hours, especially in the United States. Howe (1983 : p. 133) quotes the following figures for British children's viewing:

"Children range considerably in terms of the number of hours of television they view. While the average may be more than three and a half hours of television viewing per day or almost 26 hours per week (Nielsen 1975), one study reports a daily range of 2 to 6 hours (Robinson and Backman 1972)."

Hefzallah (1987, page 6) regards television as the most popular medium and compares the number of years it has taken to get into 80% of American homes with other "popular" inventions.

His table is:

INVENTION	YEARS TO ENTER 80% OF THE AMERICAN HOME
TELEPHONE	80
ELECTRICITY	62
CARS	49
ELECTRIC WASHING MACHINES	47
REFRIGERATORS	37
RADIO	25
TELEVISION	10

Kubey (1990 : page ix) has the following to say:

"By current estimates the first human beings emerged on Earth approximately 2 million years ago. In this vast stretch of time approximately 100 000 human generations have lived and died, and yet ours are among the first to live in a world where much of daily experience is shaped by widely shared,

instantaneous mass communication. Foremost among the mass media is television.

The A.C. Nielsen Company (1989) currently estimates that people in the United States view upwards of 4 hours of television each day. Given the likelihood that such estimates are inflated, let us assume a more conservative estimate of two and a half hours of television viewing per day over the period of a lifetime. Even at this more conservative rate,, a typical American would spend more than 7 full years watching television out of the approximately 47 waking years each of us live by the age 70 - this assuming an average of 8 hours sleep per day.

Such a figure is even more striking when we consider that Americans have about five and a half hours per day of free time, or approximately 16 years available for leisure of the same 47 year span. From this point of view and based on conservative estimate, Americans are spending nearly half of their available free time watching television.

Still, the number of hours spent viewing continues to creep upwards by a few minutes each year, and people throughout the rest of the world seem every bit as attracted to the new medium as do Americans. In fact, television is growing in popularity in almost every country on the globe."

In South Africa, there are no reliable estimates on the number of hours people spend watching television. The AMPS meters are used quite often, but these have their limitations (Marais : 1989). South Africa and the world of television is even more complicated by the number of television channels that we have, and there is great

competition for viewership between these different channels. There is TV 1, 2, 3, 4, M-NET, TSS (Sports Channel) and CCV at present (Although CCV presently use TV 2 transmitters).

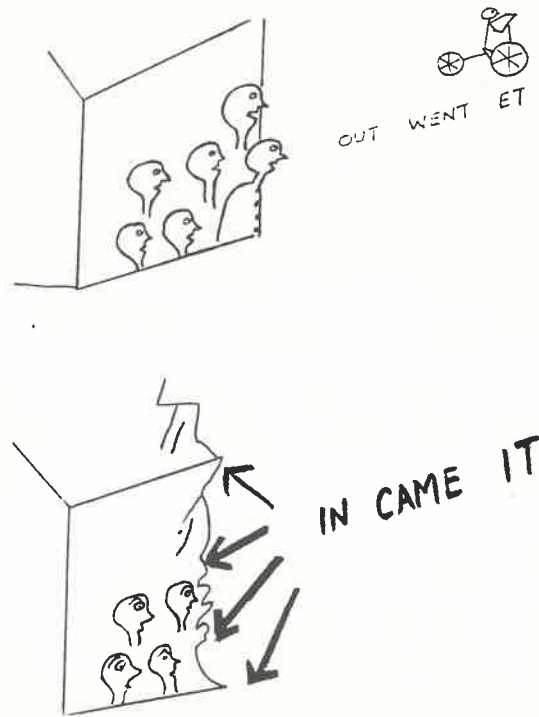
Even if we take a much lower, conservative estimate than the British or American statistics, there is little doubt that South Africans spend a large amount of their time watching television. It would stand to reason then that an opportunity does exist for television to exert an influence on a large number of children (Killian : 1989). As Kubey (1990) says, there is an urgent need to study televisions effect on the viewers.

2.4 REVIEW OF LITERATURE STUDIED:

A lot of relevant American, British, European and, even Asian research has been studied. Some South African research has also been examined. A problem in examining research in this area, especially South African research, is that this is a relatively new area of research and not much material is readily available (Killian : 1989, Marais : 1989, Metelerkamp : 1988). Furthermore, research in educational psychology tends to ignore the effects of television or they tend to either assume or concentrate on negative effects (Anderson and Collins : 1988).

We are living in the *Information Processing Paradigm* (Salvaggio: 1989) and the television and its communicational value is an integral part of this paradigm. One cannot sit and look at the television as a fantasy box full of tricks. When one views a magic show, one is aware that the magician conjures all sorts of "tricks" to create a false reality. The audience is fully or partly aware of this but do know that whatever is being done would not have serious and long lasting effects on

their lives. The magician can later on be dismissed as a "trickster" or an "entertainer". The same cannot be said of television. Television uses specific codes that affect the viewer's understanding of the message given by it. These codes *must* be taught to the viewer to make him/her a better and critical viewer. Everyone who goes to school has to learn to read (Hefzellah : 1988). An extensive programme on reading effects and the use of language and imagination is embarked upon to make a person a discerning reader, able to make critical judgements about the material read (Nickerson : 1985). Similarly, television also requires an intensive programme to make the viewer a discerning one. We cannot ignore the television as it is an integral part of the 21st Century (Pawlik : 1981).



The above illustration clearly distinguishes between fantasy and reality. The Stephen Spielberg film *E.T.* dealt with the coming to earth of an extra-terrestrial. The film is a delightful adventure but it ends with some semblance of reality; the people see E.T. leaving on a

bicycle, and although they are sad, they accept the reality of the situation. This film is a good example of fantasy.

Now if we change that fantasy to reality, we get to the second half of the diagram. Here we are in the present with the advent of *Information Technology*. We cannot ignore it or else it would forcibly break down all the barriers that we have constructed against it. The best way to cope with the information Technology paradigm is to know about it and to know how to use it effectively (Salvaggio : 1989). The television is a major aspect of the new technology. Research would seem to indicate that it is imperative that we must be able to use the television effectively, especially in the role of educators (Anderson and Collins : 1988, Hefzellah : 1988, Salomon : 1981). Thus there is a need for extensive research into the television and how it affects our cognitive activities.

2.4.1 THE PSYCHOLOGY BEHIND TELEVISION AND LEARNING:

There have been many comments made about the cognitive effects of television and a number of common assertions have arisen. Some of these are:

- a) Television has a mesmerizing power over children's attention. This power is exerted by the movement, colour and visual changes typical of television.
- b) Children's comprehension of television is extremely poor. They remember only disconnected images.
- c) Children do not think about television programmes, that is, they do not engage in inferential and reflective thought while viewing television.

- d) Children get overstimulated by television; by some accounts this leads to hyperactivity, and by other accounts this leads to passivity.
- e) Television viewing displaces valuable cognitive activities; especially reading and homework.
- f) Attention span is shortened, probably because of the rapidly paced images.
- g) Creativity and imagination are reduced. In general, the child becomes cognitively passive.
- h) Reading achievement is reduced.
- i) The development of the left hemisphere of the brain is harmfully affected because television viewing activates the visual, spatially oriented right hemisphere.
(Anderson and Collins: 1988 p. 3)

2.4.1.1 COMMON CRITICISMS OF TELEVISION:

Berger (1987 : p 14) lists some of the most common criticisms of television. These are:

- 1) Television is escapist. It distracts our attention from important matters in the real world - social problems such as poverty, hunger, racism, sexism and political matters.
- 2) Television appeals to the lowest common denominator. In an effort to get ever increasing audiences (and more advertising revenue), television keeps lowering its standards, thus vulgarizing everything it touches and everyone who watches it.

- 3) Television trivializes everything. It offers stupid, boring programmes that simplify issues.
- 4) Television homogenizes our culture. It destroys regional and local variations on the national culture. That is, by virtue of its immense power, whether it wishes to or not, it obliterates cultural variations on the international level as well as the national and local levels.
- 5) Television is too formulaic. Because of its voracity for programming it must rely on formulaic (conventionally structured) shows, which are easier to create and understand. The price for this material is that, too often, it lacks imagination and creativity.
- 6) Television is narcotic. People become dependent on it and it takes over their lives - a form of electronic addiction.
- 7) Television is obsessed with a narrow range of themes. These include sex and violence, death, greed, - which have negative effects on viewers (especially heavy viewers). This focus fails to do justice to human complexity and provides many people with bad role models.
- 8) Television viewing is essentially a passive experience. Viewers simply sit and watch the "boob tube." Television monopolizes people's leisure hours, and deprives them of the opportunity for social interaction.
- 9) Television is commercial-ridden. The fact that television is financed by advertising means that

viewers are subjected to endless commercials, which interrupt the flow of programmes and shortens individuals' attention-spans.

- 10) Television is an instrument of ideological domination. The television industry is owned by capitalists and champions the values of the capitalist social order. It also spreads these values to societies of the third world (cultural imperialism) and thus leads, ultimately, to their continued domination.
- 11) Television promotes emotional infantilism. Viewers are exposed to dramatic conflicts at an early age which are too difficult for them emotionally, and so they retreat into emotional infantilism, a quest for sensation , etc.
- 12) Television uses stereotyped figures. These figures give viewers false ideas about blacks, women, working class people, ethnic groups, and other minorities, and do not provide suitable role models for young people to identify with.
- 13) Television promotes anxiety - even terror - in people. People who cannot emulate the lifestyle of characters they see on television (characterized by affluence and commercial lust) often feel that they are failures whose lives are dull and uninteresting.

2.4.1.2 COMMON DEFENCES OF TELEVISION:

Berger (1987 : p 15) lists the following in defence of television:

- 1) Television gives people what they want. Often this is considerably different from what elitist critics think people should want (high culture, informative or educational material).
- 2) Elitists dislike the common man and woman. These elitists use television as a means of criticizing people indirectly, now that it is not acceptable (in an egalitarian society) to criticize them directly.
- 3) Television is a window on the world. Television shows people what is going on, instead of telling them about it. It gives viewers a much stronger sense of what other peoples and places are like compared to the picture they had before television.
- 4) Television aids communication. It does this by providing people with common experiences to talk about. As such, it is a unifying factor in a society increasingly fragmented by differences in class, race, religion and ethnicity.
- 5) Attacks on television are without a scientific base. Most of the research that has been done on television is characterized either by armchair theorizing or poorly designed experiments and studies, which do not lead to reliable conclusions.
- 6) It inspires people to rise in the world. The characters on television who tend to be affluent and powerful, give excellent role models which stimulate

people to better themselves and rise in the world.

- 7) Television has transformed politics. It has done this by presenting politicians on television and enabling people to learn about them in a direct manner. The content of a great deal of televised news and talk shows is politics and these programmes perform a useful service.
- 8) Television comforts many people. It is a great aid to the ill and the old - enabling them to keep in touch with things and find inexpensive and continual entertainment.
- 9) Television can be turned off anytime. Individuals make choices which determines what they will see and how long they will watch the medium. There is nothing which says that anyone has to watch television - or any particular programme.
- 10) Television keeps people informed about new products and services. Commercials perform a useful function by informing people and generally entertaining them at the same time. Rather than being nuisances, commercials are appreciated by large numbers of television viewers.
- 11) Television helps people to relax. After a hard day, it is a joy to be able to turn on television and escape from the world of harsh reality.
- 12) Television educates people. In some cases television educates people literally - as in the case of courses which are broadcast on the medium. But television also educates people *indirectly* by showing them how people solve problems or react to various situations.

There is no real need for any defence for television viewing. If people do not like television, why would they watch it for so many hours in a day? (Seiter : 1989)

It is because of some of the issues listed above that this research is undertaken. The research is underpinned by the fact that people need to learn to think in the television paradigm in order not to be negatively influenced by the medium. It is precisely for these reasons that writers like Anderson and Collins : 1983, Anderson and Ploghoft : 1982, Collins : 1986, De Wet : 1988, Hefzallah : 1987, Howe: 1983, MacBeth-Williams : 1986, Salomon : 1981, Salvaggio : 1989, Wober : 1988 and Wober and Gunter: 1988, argue strongly for the teaching of critical television viewing skills in some way or other.

2.4.2 CRITICAL VIEWING OF TELEVISION:

The South African society is fraught with problems, many of which impact on the social life of the individual. Whether an individual wants to go and watch sport or go to the theatre, there is a possibility that there will be some disruption or interruption and this leads to the breakdown of social life and interaction. Television, it could be suggested, does allow individuals to increase their social activity during these trying and demanding times. One could invite all one's friends to one's house to watch a programme together. In this way stimulating and interesting discussions can take place. We need to give people the opportunity to critically analyze the medium of television. This can only be done properly if we teach pupils thinking skills to critically use the medium.

Critical viewers of television are capable of analyzing what they see and hear on television, distinguishing

between reality and the world of television, making informed judgement and expressing thoughtful evaluation of programmes watched, and making intelligent use of leisure time in which television viewing is one among other enjoyable activities (Berry : 1982).

Critical viewing of television is an outcome of planned activities in which understanding the medium of television and what it offers, and thinking about one's relationship with television are underlined. It is a skill that can and should be taught to the younger generation. However, before critical viewing in our children can be fostered, it is necessary to develop that skill and wholly believe in its necessity to provide our children with tools to intelligently use television (Hefzallah : 1987).

Dale (1969: p. 418) explains the difference between a critical-minded and a sponge-minded person. He says:-

"The sponge-minded absorb with equal gullibility what they see at movies, what they read in the newspapers, what they hear on television and radio. They are the passive viewers, readers, listeners. Fair game for advertisers, they spend huge sums for patent medicines each year. Even in their student days, they accept without a flicker of distrust what the text book said or what they heard from the lecture platform. Porous as sponges, they absorb for a brief time but do not assimilate .

The critical-minded are active, not passive, in their reception of the printed and spoken word or the motion picture, television and radio. They constantly ask: "Is it true? Where's your evidence?" and "What do you mean by 'true'?" They search out hidden assumptions, unwarranted inferences, false

analogies. They are the good-natured skeptics and sometimes, unfortunately, the soured cynics. They give the ill-informed and inaccurate teacher many a bad moment. And they are our greatest hope for progress."

2.4.2.1 CRITICAL TELEVISION VIEWERS:

A critical viewer of television is a person who is in control of television viewing. This requires us to think about our relationship with television. This relationship is a personal one. In the first place we differ in how television affects us. Effects of television in viewers are a result of a dynamic process in which the viewer and the television content interact. Since viewers are different from one another, the same television content can evoke different responses from different viewers (Biaggio : 1981).

Secondly, each one of us differs in what we like to watch and for what purpose. Broadly one can identify three groups of viewers. The first group is the one which watches television just to pass the time. The second group has carefully thought about the place of television in their lives, and have developed viewing guidelines for themselves and for their dependents. The third group is those who seldom watch television, especially commercial entertaining programmes. These people, to their surprise, find themselves living in the middle of a television culture (Murdoch : 1988).

Irrespective of which group an individual falls into, or how television affects us, critical viewing is a skill needed by all (Murdoch : 1988).

Critical viewers of television are capable of:

- a) analyzing what they see and hear on television;
- b) distinguishing between the world of reality and the world of television;
- c) making informed judgements and expressing a thoughtful evaluation of programmes they watch;
- d) making intelligent use of their leisure time in which television viewing is among other enjoyable activities.

(Hefzallah : 1987)

2.4.3 TELEVISION SYMBOLISM, PERSUASION AND IMPLIED IMAGES:

It has been stated that the visual elements of television can do more than represent and interpret reality, extend our human vision, or compose an expressive montage of images. It is through the power of symbolism that picture can imply meanings and feelings. It is quite often that television programmes and other television spots use images to imply claims or statements without explicitly stating them (Hefzallah 1987).

Seehaffer and Laemmar (1987 : p. 198 - 201) describe the following advertisement to substantiate the view that television use the **implying image** in its message.

"As early as 1949, a one minute commercial, *Father Time and the Motor Block*, employed identifiable visual symbols. Animated "Father Time" symbolized the aging car. The family "cat" symbolized the nine

lives of the car. "Scottie" the "repair dog," symbolized thriftiness and loyalty of Chevrolet mechanics. The happy ending was depicted in a scene showing "Father Time" and the family cat riding gleefully in the back seat of the car. The narration accompanying that scene underlined that happy ending: "Now old car starts quick as a cat, purrs along like a kitten, and the owner no longer feeds the kitty to pay for repairs and upkeep." The last scene of the commercial showed the Chevrolet logo, with the family cat behind, delivering the last punch line, "For your car, old age needn't be a cat-astrophe!" "

Recent research seems to indicate that television producers have found that the power to visually imply a feeling or a meaning through the use of symbolic images is very strong because the implied meaning is often instantaneously understood (Berman : 1987, Berry & Mitchell-Kernan : 1982, Gunter & Wober : 1988, Hefzallah : 1987, Howe : 1983, Holtzman : 1981, MacBeth Williams : 1986).

The image of what seems to be a restless person pacing up and down the room and occasionally looking towards the telephone implies a state of anxiety and the expectation of a telephone call. Similarly, the scene of a man at a table smoking a cigarette with an ashtray in front of him filled with cigarette ends, some crushed, and others still in it, implies the length of time the man has spent there and his state of excitement (Boyse and Williams : 1986, Schwartz : 1987).

Implied messages are communicated to the viewers without activating their perceptual defence mechanisms (Hefzallah : 1987). Advertisers are constantly faced with the challenge of capturing the attention of a noncaptive

audience and of selling a product in 30 seconds. Therefore they efficiently and effectively use the implying characteristic of the visual element in television commercials. This is emphasized by Hefzallah (1987 p. : 32 - 33) when he describes the "Jordache" advertisement.

"In a Jordache jean commercial, the opening was a scene of a young adult male walking through the hall of an office building where he apparently worked. His attire was business-like. As he passed people in the corridor, they turned his head to eye him in admiration.

The second scene showed the outside of the office building as the male character was leaving to a sport car parked in front of the building. As he got into his convertible and drove off, a close-up shot of the license plate read 'JORDACHE' and carried the Jordache insignia. Music and lyrics, 'You've got the look', continued throughout the two scenes.

The third scene took us inside a beautifully furnished apartment of the male character. He was shown putting on casual Jordache attire. The lyrics, 'You've got the look I want to know better,' accompanied this scene and continued into the next scene, 'You've got the look that's all together,' in which we saw the male character seated in his car, a young adult female exiting from a plush apartment building, and a doorman holding open the car door for her. The female character was seen dressed in a sweater, jacket and white baggy-style Jordache jeans.

The commercial continues to show us the two main characters watching a football game and dancing in a

discotheque, as the lyrics continued, 'Workin', playin', day or night, Jordache has the fit that's right.'

The last scene depicted the two main characters in an outside romantic scene along the coast of New York City. As the camera widens, the shot included the sports car in the forefront of the picture. The lyrics ended, 'The Jordache look.'

In that commercial, a style of life was visually implied and associated with beautiful, successful and well-to-do young men and women who enjoy working, playing and romantic evenings."

2.5 COGNITIVE DEVELOPMENT:

There are many ways in which television can affect cognition. Modern research sees cognitive development as following a number of independent parallel courses with specific domains. Development within a domain would depend quite heavily on experiences relevant to that domain, with a growing emphasis being placed on the role of adults' implicit and explicit teaching (Brown and Campione : 1984) as well as specific aspects of the cultural milieu (Cole 1985). Along with the general growth in the child's knowledge base of facts, there is an acquisition of strategies of cognition and metacognition (Flavell : 1979).

Many modern researchers in the field of cognition work within the Vygotskian paradigm. Vygotsky sees the learner as one who develops through the *interaction* with the environment, and that *cultural* transmission from adult to child is an important part of that interaction. He also stresses that normal intellectual development is just not

the acquiring of experience, but that it is *social* transaction which is the fundamental vehicle of education; and that higher levels of human cognition are developed in the inter-personal context of cultural transmission (Bruner : 1985).

He stresses the importance of *mediation* and states that tutors (parents and teachers) initiate the child by structuring activities so that the child gradually gains mastery (Cole : 1985). The learner internalizes the concept and gains conscious control over actions and these can be used as tools for further action. The tutor provides *scaffolding* and leads the learner to the next step. Vygotsky emphasizes the importance of guiding the learner from the known to the new "higher concepts" by leading the learner to reflect on past experiences "in order to interpret the new" (Bruner : 1985). This process goes on until the learner becomes independent.

The place, according to Vygotsky, where learning takes place in an individual is called *the zone of proximal development*. Vygotsky (1978 : p. 88) described this as

"...the distance between the actual development level as determined by independent problem solving and the level of potential development as determined through problem solving under adult guidance or in collaboration with more able peers."

It is within this zone of proximal development that mediation and scaffolding take place to lead the learner to new knowledge. The child gains mastery only when it has achieved consciousness and control over what it has learnt. Bruner (1985 : p. 24) elaborates by saying:

"If the child is enabled to advance by being under the tutelage of an adult or a more competent peer, then the tutor or aiding peer serves the learner as a vicarious form of consciousness until such time as the learner is able to master his own action through his consciousness and control. When the child achieves that conscious control over a new function or conceptual system, it is then that he is able to use it as a tool. Up to that point the tutor ... performs the critical function of "scaffolding" the learner's task to make it possible for the child, in Vygotsky's word(s), 'to internalize external knowledge and convert it into a tool for conscious control'."

Mediation is where the teacher or parent *intentionally* participates in the learning activity with the aim of assisting the learner. Scaffolding is taking the learner beyond the mediation stage since the learner has mastered the skills reinforced during the mediation stage. When a tutor wants to teach a child to read, a deliberate set of activities to encourage the child to read is set up and carried out. At each stage in the reading progression the tutor intentionally mediates in correcting phonics, pronunciation or other related issues. In the initial stages the tutor would have to mediate often. As the learner gains mastery, the mediation is building cognitive scaffolding. Through mediation and increasing scaffolding the tutor helps the learner with more difficult words, meanings of difficult words, breathing, pace and interpretation. Mediation is the intentional intervention by the tutor with response to learner's questioning which gradually builds scaffolding. There is a shift in emphasis from the responsibility of independent action of the tutor to the learner.

Research has indicated that successful learning has taken place in societies where mediation and scaffolding have been applied. But when it comes to the field of television this can be a little more difficult. This is especially so because of the many negative things that have been said about television and its effects. As stated earlier, there is a need to teach people critical viewing skills, but more importantly, there is a need for us to believe that the critical viewing skills will benefit the people concerned (Hefzallah : 1987). Then only can successful mediation and scaffolding programmes be put into operation in order to lead the learner to independence.

Some of the challenges facing us in this era are aptly described by Moss (1983 : p. 11). He says:

"Briefly, I am convinced - with many others - of the challenge posed to conventional methods of education and even to the content of education itself - by the new society into which we are rapidly moving. Whether education accepts that challenge at once or is forced to do so belatedly, video will play an important part in how it is met. For those who regard education as a delight, something to be enjoyed by all citizens throughout life, the current turmoil and the new prospects are extremely exciting."

The "current turmoil" is the ongoing argument about television's effect, the "exciting prospects" are the innovative ways in which we can put the research to use, especially in teaching critical viewing skills.

We constantly hear about the power of the media to persuade people. No media is more powerful than the

television in performing this function. But persuasion can make you choose without accurate evidence, and this could be detrimental to the individual. Therefore, there is a need for the individual to become a critical viewer of television. Nickerson et al (1985 : p. 4-5) state:

"All of us today are exposed to all sides of arguments and efforts to persuade. These arguments take many guises, come through many media and serve many purposes. They include efforts to convince us to purchase specific products, to vote for particular political candidates, to support specific philosophical or ethical positions, to accept certain ideologies, to interpret particular events in suggested ways. Never before in History have so many voices clambered simultaneously for the attention of the individual and sought his acceptance of their claims. Clearly figuring out what to believe, in a wide variety of contexts, is an especially important aspect of modern life and to do that in a rational way requires the ability to judge the plausibility of specific assertions, to weigh evidence, to assess the logical soundness of inferences, to construct counter arguments and alternative hypotheses -in short, to think critically."

To summarize, contemporary theories of cognitive development heavily emphasize the role of experience in forming the individual's knowledge base, in creating strategies and metacognition, and automatizing mental processes. The child, therefore, can be viewed as similar to an adult in cognitive potential but lacks the rich and organized knowledge base, cognitive strategies and a repertoire of automated cognitive processes (Anderson and Collins : 1988, Brainerd : 1987).

2.5 CONCLUSION:

Thus we see that the television paradigm is a complicated one. There are those that strongly criticize and condemn the medium and there are those that feel that the medium has many positive uses in society. What is clear from the writings and research is that there is a need for more concise research to be undertaken to look into how the television affects individuals in performing their different functions.

CHAPTER THREE

This chapter looks at the television industry in South Africa. A brief historical perspective is presented. The different television channels and the different programmes presented by each channel are also examined. The South African television industry and some of its awards are also discussed.

3.1 A BRIEF HISTORY OF THE TELEVISION BROADCAST INDUSTRY IN SOUTH AFRICA:

SABC-TV is controlled by the government and was introduced in South Africa in 1973. Initially the broadcasts were restricted to short periods in the evenings only. Sport was shown on Saturdays afternoons and only religious programmes were shown on Sundays. For any special programmes to be broadcast outside the times mentioned above, special permission had to be obtained from the government. The government, however, would not give permission for any other programme beside religious programmes to be broadcast on Sundays.

There were no advertisements on television when the broadcasts first started. Most of the time was taken up by news and documentaries. The language medium was English on Mondays, Wednesdays and Fridays and Afrikaans on Tuesdays, Thursdays and Saturdays. English and Afrikaans was used on alternate Sundays. The news broadcasts were quite heavily censored by the government and South African viewers were only allowed to see what the government wanted them to see.

The time allowed for television broadcasts was gradually increased as the years went by. Some advertisements of 30 second duration were introduced, but the real change came

when South Africa was totally isolated from the rest of the world through boycotts and sanctions. The TV 2,3 and 4 channels were launched. TV 2 and 3 catered for black languages, while TV 4 provided alternate entertainment programmes for English and Afrikaans viewers. (various Newspaper Articles)

Advertisements were always shown at the beginning and at the end of programmes. But as time went on, more and more producers wanted to advertise on television. Advertisements were introduced in between programmes, and now it is common for a programme to be interrupted by advertisements many times.

As the sports isolation increased more sport was being broadcast on television. A special sports channel called Television Sports Special (TSS) was created to cater for the demand for sport. This channel was broadcast on spare transmitters and can only be picked up in the larger urban areas.

Through isolation and the political stance of the National Party, the South African television viewer was being deprived of viewing recently released films and other family entertainment programmes. In 1986 M-NET was launched as an independent entertainment station in opposition to SABC-TV. Viewers had to purchase decoders and had to subscribe to M-NET to view their programmes. Today there are over 750 000 subscribers to M-NET (M-NET viewers guide August 1992).

3.2 THE TELEVISION INDUSTRY IN SOUTH AFRICA AT PRESENT:

Television advertising became a booming industry as advertisements were being made for TV 1, TV 2, TV 3, TV 4 and M-NET. The viewing hours have increased to such an

extent that TV 1 starts with a Breakfast Show early on weekday mornings. This is followed by a soap opera (the Bold and the Beautiful), which is in turn followed by a comedy show (Larry King Live).

3.3 TELEDATA:

There is a short break when Teledata takes over. Teledata is a written information service supplied by the SABC which gives news updates, sport updates, weather updates, advertisements and games. This service is scrolled across the television screen randomly. Those that purchase special television sets or special Teledata decoders are able to enter into the actual Teledata programme and are then able to control what they want to see on their screens from the Teledata directory.

3.4 CABLE NETWORK NEWS (CNN):

After this Teledata SABC-TV runs the Cable Network News (CNN) from 13:00 to 14:00. This is followed by another run of the randomly scrolled Teledata. SABC-TV afternoon programmes commence at 15:00. Tv 1 usually shuts down at around midnight.

3.5 TV 2 AND 3:

Tv 2 and TV 3 are stations usually catering for black viewers, TV 2 being presented in Zulu and TV 3 being presented in Sotho. These stations usually open at 15:00 and close after midnight. Between 16:30 and 18:00 there are usually English soap operas. The stations then revert to either TV 2 or TV 3. At 21:00 these stations become TV 4 and entertainment programmes are shown in either English or Afrikaans.

3.6 SATURDAYS:

On Saturdays TV 1's Breakfast Programme starts at 07:00 and ends at 10:00. This is usually followed by a documentary programme and at 13:00 Topsport takes over until 18:00. TV 2 and TV 3 also have programmes organized for Saturdays. These stations start at 09:00 with special educational programmes. At 13:00 Topsport takes over with TV 2 usually showing local black sport with black language commentaries and TV 3 showing local or international sport with commentary in either English or Afrikaans. This station usually reverts to normal TV 3 programmes at 19:00.

3.7 SUNDAYS:

On Sundays TV 1 starts at 08:00 with special programmes on the Christian religion. This is followed by a special programme for the Indian Community from 11:00 to 12:00. This is then followed by a variety of programmes like documentaries, environmental programmes, religious programmes, films and entertainment for children. TV 2 and TV 3 start at 09:00 with religious programmes. TV 2 then shows sport with black commentary from 12:00 to 18:00. TV 3 usually shows some documentaries or educational programmes.

3.8 M-NET:

M-NET is an entertainment channel and shows films, sport programmes, children's programmes (KTV), documentaries, music programmes, mini-series, family sitcoms and soap operas. From Monday through to Friday the station starts at 10:00 with a film. This is usually followed by a documentary and the station closes between 12:00 and 13:00. It re-opens again at 14:30 with KTV programmes.

Between 17:00 and 19:00 M-NET broadcasts on what is called "open time". This is the time when all viewers can tune into M-NET programmes. One does not need a special decoder to tune in during this time. M-NET needs this "open time" in order to attract the general viewer to its programmes so that the viewer will be tempted to purchase a decoder and become a subscriber to M-NET. This slot is usually filled with very entertaining and popular family entertainment programmes. From 19:00 to closure (usually after 01:00) the station usually shows films. Sport is usually shown live via satellite and takes place anytime from 21:00 to 07:00 the next morning.

On Saturdays M-NET opens at 07:00 with KTV programmes. This is followed by 11:00 by a mini-series and at 15:00 there is usually Saturday Sport. This goes through "open time" and closes at 19:00 when the showing of films start. At 07:00 on Sundays a special East Net programme is shown for Indian viewers. Those that want to view this programme have to pay an additional annual subscription to M-NET to receive. All the other decoder owners receive a scrambled picture. This special Indian Programme is followed from 11:00 to 13:00 by a special programme for Portuguese viewers. The same procedure regarding subscription as for the Indian programme is followed. The channel then renews its services for normal subscribers at 13:00 with KTV, films documentaries and sport programmes.

Thus the average South African Television viewer can watch television on channels 1, 2, 3 and 4 by owning a television receiver and by paying the annual television licence fee. There are many viewers, however, who watch these programmes without paying the licence fee (SABC : 1992). The viewer can watch programmes for a greater part of the 24 hours in a day. If the viewer subscribes to M-Net, then the viewer is capable of watching television non

stop.

3.9 CULTURAL COMMUNITY VALUES TELEVISION (CCV):

On 1 January 1992 SABC-TV introduced Cultural Community Values television (CCV). It changed the names of TV 2, TV 3 and TV 4 to CCV. It intends to provide programmes on these channels specifically related to the cultural development of the blacks in South Africa. With a few cosmetic changes, eg, more programmes with black presenters and actors, the contents of these channels has or has not changed much from those of the previous TV 2, TV 3 and TV 4 (Various T.V. guides, Sunday Times Magazines and M-NET guides).

3.10 CONCLUSION:

Nickerson et al (1985: p. 4) talks about the changing circumstances in our world and about the need to teach thinking skills as part of a coping mechanism for individuals to function effectively in modern society.

"Undoubtedly most people would rapidly acknowledge the importance of being able to think effectively. We suspect that a few could challenge the assertion that a primary objective of education ought to be to teach people how to think... The ability to think effectively has always been an important one. Individuals who have had it undoubtedly have been better able to cope and to prosper than those who have not. There are reasons to argue, however, that thinking skills are more critical today than ever before. The world is more complex and so are the challenges it presents. Meeting these challenges will require not only considerable knowledge but the skill to apply that knowledge effectively. Change

today is more rapid and the need to accommodate to it is more pressing than in the past.

No longer is it possible, as it once was to learn enough in 12, or even 16, years of formal schooling to prepare oneself for a lifetime's vocation. Moreover, if recent history is any indication of things to come, many of the most significant changes in the future will take us by surprise, in spite of our best efforts to anticipate them. Survival in the midst of rapid change will require the ability to adapt, to learn new skills quickly, and to apply old knowledge in new ways."

Because of the variety of television programmes and channels, the viewer is exposed to different points of view, different cultural activities, different political activities and (s)he has to make decisions and value judgement from what is portrayed on television. South Africa today is undergoing tremendous change politically, socially, economically and culturally and the people of South Africa need special "survival" skills to cope with these changes in the preparation for a new South Africa. Furthermore, these skills will be constantly required for the individual to function in the new South Africa. Clearly there is no better time for the teaching of thinking skills, especially through the medium of television, in South Africa than now.

CHAPTER FOUR

In this chapter the research outline is discussed. The research design is also explained. Justification for using questionnaires, the advantages and disadvantages of using questionnaires are discussed. The reasons for choosing advertisements for the research, the South African television advertising industry and some of its awards are also discussed.

4.1 Research Outline:

It is widely assumed that television viewing has a negative effect on school achievement. This is sometimes supported by the negative statistical association that is sometimes found between school achievement and the amount of television viewing (Satterfield : 1972). Views expressed are that heavy television viewers show poorer school achievement than light television viewers (Anderson & Collins : 1988, Berry & Mitchell-Kernan : 1982, Milgram & Shotland : 1973). However, there is no real evidence of causality. The results achieved may be regarded as co-variants (Murray : 1980).

Some research would seem to indicate that the media used by children is the cause of many problems of childhood (Lesser : 1977). Books, magazines, comic books movies, radios, board games, computer games, and other visual games have been blamed for undermining intellectual thought and educational processes (Greenfield : 1984, Lesser : 1977, Morgan and Gross : 1982, Wartella & Reeves : 1985). In the decade between 1970 and 1980 television viewing was seen to be the cause of reading deficits because children did not get enough practice in moving their eyes (Moody : 1980).

Anderson and Collins (1988) indicate that there is a general consensus that the entertainment media has an influence on children; however, very little research has been done which throws light on the following questions:-

- a) What exactly is the influence that the television has on cognitive development?
- b) To what extent are pupils aware of the specific effects of television on their thinking?
- c) To what extent are pupils aware of Cinematic Codes?
- d) Are pupils capable of analyzing the effects of the Cinematic Codes from a metacognitive point of view so that they can develop and control the overall effect?

The public seems to be concerned about the negative effects of television on cognitive development, and consequently, on education. Common propositions include:-

- a) "TV makes children intellectually passive."
 - b) "TV shortens children's attention span."
 - c) "TV hypes kids up and makes them restless in the classroom."
 - d) "TV hypnotizes children."
 - e) "TV displaces reading and other valuable intellectual activities."
 - f) "TV reduces imagination and creativity."
- (Anderson and Collins : 1980 p.7)

- g) "TV makes children aggressive." (Gunter and Wober : 1988).

Research seems ambivalent in its association of television with the pupils' school achievement. Some say it has a negative effect (Conradie and Botha : 1989, Gunter and Wober : 1988, Killian : 1989, Koppel : 1989, Marais : 1989, Morgan : 1980, Nel : 1989). Others say that it has a positive effect (Anderson and Collins : 1988, Anderson and Ploghoft : 1982, Bazalette : 1989, Howe : 1983, Fishbien : 1987, Hefzallah : 1987, Koppel : 1989, MacBeth Williams : 1986, Marais : 1989, McLuhan : 1978, Salomon : 1981, Salomon and Cohen : 1984).

Most research fails to indicate, all or some of the following:-

- a) What types of television they were referring to, whether all types or certain programmes.
- b) The socio-economic background of the sample.
- c) Whether there was silent viewing or mediated viewing.
- d) Whether the viewing was background viewing.
- e) Whether the viewing was for relaxation, for watching the news, for watching sport, for entertainment or for watching advertisements.

However, since a large body of research seems to indicate that television does have some influence on children, and possibly on their thinking and problem-solving skills in particular, it would appear that the teaching of thinking skills through the medium of television ought to

accommodated in the school curriculum (Adams & Wallace : 1989, Anderson and Collins : 1988, Anderson and Ploghoft : 1982, Bandura : 1977, Bazalette : 1989, De Bono : 1976, Feuerstein : 1980, Gilhooly : 1982, Hefzallah : 1987, Salomon : 1981, Sternberg 1984 and 1986). The learner should be empowered not to think what others think, but to be able to look at a situation and to bring to bear upon that situation a range of thinking tools (Adams and Wallace-Adams : 1989).

The following hypotheses were investigated in this research:-

- a) Are pupils able to differentiate between their purposes in television viewing?
- b) Are pupils aware that television viewing may require specific viewing skills?
- c) Do pupils have a knowledge of Cinematic Codes which underlie thinking skills with regard to the television medium?

4.2 Research Design:

- 1) A pilot questionnaire was administered to 100 pupils; 20 randomly selected from each of standards 6, 7, 8, 9 and 10 from Michaelhouse School. The questionnaire asked general questions and gave the respondents the opportunity to comment broadly on the thinking skills they think are used in viewing television. (see Appendix A).
- 2) The results were used to draw up a questionnaire specifically designed to produce quantifiable results to examine the hypotheses set out above. This

questionnaire was first piloted to a group of 15 pupils, randomly selected, to check for any difficulties.

- 3) The questionnaire was administered to 120 standard nine pupils at Michaelhouse school. Since standard 9 pupils at Michaelhouse had received specific training and mediation skills in the use of Cinematic Codes in television, it was anticipated that these pupils will be more aware of these Codes that underlie thinking skills in the television medium. This group was the experimental group.
- 4) The questionnaire was also administered to 130 standard 9 pupils from Hilton school. Since these pupils had not received any training in television viewing, they constituted the control group.
- 5) The questionnaire also contained a selection of television advertisements in which are embedded the Cinematic Codes used earlier in the questionnaire. They were asked to identify and analyze these in the light of the hypotheses set out above. (see Appendix B).
- 6) The results are analyzed in Chapter 7.

4.3 THE ADVANTAGES OF USING QUESTIONNAIRES:

The use of questionnaires in research has many advantages. Thought and care must be used when designing questionnaires. Berdie and Anderson (1974 : p. 17 - 20) discuss a number of advantages in using questionnaires in research. These are:-

- 1) **Cost:** The expense of printing questionnaires and distributing them to a large number of people is a lot less than that of interviewing similar number of people. According to Berdie and Anderson (1974) questionnaires have few competitors when it comes to collecting large amounts of information inexpensively.
- 2) **Establishing contact:** Interviewers often have difficulty in contacting people who are not at home during normal hours. In some surveys, the omission of people not at home for interview contact may seriously jeopardize the representativeness of the sample under study. Questionnaires that are posted are not susceptible to this problem. A posted questionnaire usually reaches the intended person regardless of when that person reaches home.
- 3) **They are for the multitude:** The use of questionnaires can facilitate the collection of data from a large sample in a short period of time. To print, mail, follow-up and tabulate 50 000 mail questionnaires will usually take less time than contacting these people through other methods.
- 4) **They can cover the world:** The use of posted questionnaire allows the investigator to cover large geographic areas. The whole country can be sampled quickly and efficiently in a questionnaire study.
- 5) **Ease of completion:** Questionnaires are usually more convenient for respondents than any other methods used to obtain information directly from people. Individuals receiving questionnaires may complete them as quickly or as slowly as they please. They will have time to search in personal records if they

need to and they do not have to complete the form in one sitting.

- 6) **Less bias:** It is often possible to determine how the interviewer feels about the question that is asked. This may evoke answers from the subject that are geared more towards pleasing the interviewer than expressing the truth. Well worded questionnaires avoid contamination from those conducting the research.
- 7) **Ease of tabulation:** Well designed questionnaires can be tabulated easily. Most questionnaires consist of objective questions which can be arranged to facilitate either machine scoring or key punching.
- 8) **Method familiarity:** Depending on the sample under study, the fact that some people have had frequent contact with questionnaires may be an asset in eliciting their cooperation in the study. This makes completion of the questionnaire easier.
- 9) **They allow one to catch opinions quickly:** In some surveys, opinions and sentiments may change considerably in short periods of time. Residents in a plush, suburban neighbourhood may agree on Tuesday that super highways are a great way to transport people; however, by Wednesday, after learning that a freeway is planned for construction through their neighbourhood park, their feelings may have changed considerably. Questionnaires have an advantage over other data gathering instruments in this regard. Questionnaire mailings can be planned so that all questionnaires arrive at the subject's home or offices on the same day. It is true that not all people will complete the form on the day it arrives,

but the time from the mailing of questionnaires until their return usually will be less than the time to interview a comparable number of subjects, especially for large samples.

- 10) **Uniform question presentation:** All people who receive questionnaires receive the same questions in the same format with the same accompanying material. On the other hand, because interviewers may read questions with different emphasis at different times, especially when several interviewers are used, one cannot be sure that subjects are answering the same "question".
- 11) **Future study:** One of the basic uses of questionnaires is to point out trends for future study.

4.4 DISADVANTAGES OF QUESTIONNAIRES:

Questionnaires also have limitations. Berdie and Anderson (1974 : p. 20 - 22) discuss some of these limitations. They are:

- 1) **Low response rate:** The most obvious limitation of the use of questionnaires is the danger of not receiving representative responses. Even with proper sampling techniques, unless a high response rate is registered (eg 90% or more) the study results cannot be assumed to be representative of what the results would have been if all those that were sent questionnaires had responded.
- 2) **Reliability and validity:** Owing to the nature of questionnaires, the ways to check their reliability and validity are limited.

- 3) **Question limitations:** The fact that written questions are sent to subjects means that the following limitation apply to studies using questionnaires: sometimes only shallow questions can be asked because of a greater chance of misinterpreting complex questions; those tabulating the returned questionnaires cannot always be certain that the subject's response is accurately interpreted; those conducting the study cannot probe more deeply into answers given by the subjects.
- 4) **Prejudice against questionnaires:** Many people are against questionnaires either because they receive too many, or because they believe that the questionnaire method of obtaining data is an unscientific method.
- 5) **Impersonalization:** Some people are offended by the lack of personal contact throughout everyday life.
- 6) **Sample limitations:** The use of questionnaires for some studies is not feasible. For instance, studies of samples that include illiterate people cannot use questionnaires.
- 7) **Who completes the form:** We usually cannot be sure who completed the returned questionnaire. At time wives have had their husbands complete questionnaire sent to them, and at other times the opposite has applied.
- 8) **Item independence:** Because some subjects read through the entire questionnaire before completing it, questions asked later in the form may influence the answers to questions asked at the beginning of the form.

There is certain statistical information like age, number of hours spent watching television, levels of understanding of Cinematic Codes, that was required from the chosen sample. This information is best obtained through the use of questionnaires.

Other information requiring the pupils' personal responses like "whether television viewing required any thinking skills" or "whether there was a need to teach thinking skills through the medium of television", requires personal responses from the sample. It was not intended that the pupils be given the opportunity to discuss these issues among themselves before responding as this could negate the personal responses sought. The two possible ways of obtaining these personal were responses to interview each pupil individually and record the response, or to use questionnaires. It would have been extremely time consuming to go to each pupil individually as there were 250 boys in the sample, 130 from Michaelhouse and 120 from Hilton.

The pupils had to respond to questions from selected advertisements shown to them through video tapes. Again personal responses were required. Participant observation under these circumstances is difficult because it is difficult to observe whether the pupils understand the different Cinematic Codes while they are in the process of viewing an advertisement. A way in which this research could have been undertaken was to interview each pupil individually. This would have been a time consuming activity. Beside the fact that the sample consisted of 250 boys from two different schools, the schools are full-time boarding schools and the research had to be undertaken at a certain time set down by the school

authorities. Therefore, the best way of ensuring the personal responses of the pupils without taking up any unnecessary amount of time was to use questionnaires.

4.6 WHY ADVERTISEMENTS WERE CHOSEN FOR THE RESEARCH:

Television programmes fall into certain broad categories. These are:-

- a) news and documentaries,
- b) films,
- c) soap operas and situation comedies,
- d) musical recordings,
- e) advertisements.

For the purpose of research of this kind, news and documentaries are not suitable. Documentaries tend to be too lengthy and wordy and would not be suitable for the age group chosen in the sample. Furthermore, documentaries tend to dictate to one and seldom give one the opportunity to think deeply about the "hidden" messages. News is also unsuitable as it would be repetitive since the news shown for the research would be news that the pupils would already have seen and they could be bored with it.

Films would have been quite suitable for this particular research. The main problem would have been time. Most films are 90 minutes in length (others are even longer) and to find time in schools like the sample ones and to get pupils to sit through a 90 minute film, and to then answer questions, is nearly impossible. Furthermore, for research of this kind to be useful, the testing must be meaningful and pupils must be given every opportunity to deliberate on the questions and the material presented. If the film was stopped every 5 minutes or so to allow the

pupils to go through the process of answering questions, the responses would probably indicate the pupils' wrath at having their entertainment interrupted. On the other hand, if questions were asked at the end of the film, many of the Cinematic Codes may have been noticed and appreciated by the pupils, but they would not be able to recall them vividly. Another reason for not choosing films is that it is very difficult to get a film to suit the particular age group that would contain all the Cinematic Codes to be tested.

Soap operas and situation comedies are also not suitable for a research such as this. They represent false realities and would get pupils to focus on issues not related to the research itself, like illegitimate love affairs, relationships between employers and employees, mother, father and children. Soap operas are usually serialized and the programmes themselves are too long.

Music videos could have been suitable but the research intended testing all the Cinematic Codes and the pupils' level of comprehension of them. Music uses certain Cinematic Codes extensively and excludes others. Furthermore, the music and movement of the artists would distract the pupils and their responses may not be genuinely correct. Music videos also tend to be too long for research of this kind.

Advertisements were regarded as being most suitable because they use all the Cinematic Codes that were to be tested. They are usually 30 seconds in length and would be ideally suited to the method of showing one advertisement and stopping to get pupils to go through the proper steps in responding to it. Advertisements are extremely popular to South African viewers as every television viewer in South Africa would have seen an

advertisement at some time or another. Advertisements are usually 30 seconds long and this is ideally suited for this research as the pupils did not have to concentrate on long programmes for a long period of time.

Most of the advertisements chosen for the research are the more popular ones and most pupils would have seen them more than once. There were also some new advertisements used in this research like "J & B Whisky" and "NBN Communications". These were deliberately chosen to gauge the pupils' responses to an advertisement they were seeing for the first time.

4.7 THE TELEVISION ADVERTISING INDUSTRY IN SOUTH AFRICA:

The television advertising industry in South Africa is relatively new when compared with their American or British counterparts. Yet the South African industry sees the need to recognize the companies that produce these advertisements by giving them awards.

4.7.1 THE "ONION" AND THE "ORCHID" AWARDS:

On Radio 5, a popular South African pop music station, they hand out the *Onion* and the *Orchid* award on a monthly basis. The *Onion* award is given to the advertisement that was judged to be the worst television advertisement for that month and the *Orchid* award is given to the best advertisement. This recognition of television advertisements may seem to be on a rather low key basis, but it is highly regarded by the industry and the public in general. When these awards are announced, the implied visual meaning are fully discussed over the air.

(Radio 5)

4.7.2 THE "LOERIE" AWARD:

The Television Advertising Industry of South Africa also has an annual national awards called the *Loerie Awards*.

"The Loerie Awards were founded thirteen years ago to recognize creativity in advertising. They are the advertising industry's Oscars. And winning a Loerie, be it a silver or a gold Grand Prix or whatever, is a spur to every agency in the country."

(Crwys-Williams : 1992)

Crwys-Williams interviewed many of the creative directors from the television advertising industries and they had some interesting observations to make. Some of these are:-

- a) There is no such thing as Mr and Mrs Average South African. The South Africa mind set can be described as being some of the following: English or Afrikaans, black or white, Xhosa or Zulu, northern suburbs or southern suburbs.
- b) A lot of advertising has borrowed trends and lifestyles from the USA and UK but there will soon be an inevitable Africanization of advertising which will be tapping into the South African culture. As the country grows more confident, the industry will dig into the country's own culture, its own sense of humour, into its own rich background.
- c) Television commercials will reflect the reality of life in South Africa.
- d) There is a thing called advertising literacy. The more advertising literate one is, the more

sophisticated an advertisement can be. The advertisement can also be more subtle (Crwys-Williams : 1992).

The South African market is complicated and advertising is dominated by the market. Things are beginning to change in the South African market and this will result in a whole new wave of advertising. Advertisements that are different in moods and tones will be seen in the future. Given this rich diversity and complicated images and messages, advertisements will be used more and more by advertising agencies to manipulate the thinking of television viewers. Furthermore, the more sophisticated the advertising industry gets, the more sophisticated will the other programmes shown on television get.

This will mean that serious consideration must be given for the teaching of thinking skills to be incorporated into any future curriculum (Adams and Wallace-Adams : 1989, Anderson and Collins : 1988, Bates and Gallagher : 1987, Barrett and Brahm : 1987, Bates : 1983, Berger : 1987, Biaggio : 1981, Bryant : 1983, Christenson and Roberts : 1983, De Bono: 1976, De Wet : 1988, Dorr : 1986, Fiske : 1987, Gilhooly : 1982, Hefzallah : 1987, Koppel : 1989, Marais : 1989, Marland : 1984, Masterman : 1987, Meadows : 1987, Metelerkamp : 1988, McGee : 1987, McLuhan : 1987, Moody : 1980, Morgan and Gross : 1982, Morley : 1986, Netto and Angelini : 1981, Naglieri : 1989, Olson and Torrence : 1987, Paine : 1989, Pawlik and Berghaus : 1981, Philo : 1990, Ploghoft and Anderson : 1982, Roberts : 1989, Robinson : 1987, Salomon : 1983).

CHAPTER FIVE

All research that is undertaken has limitations of some aspect or another. Although the investigator attempted to carry out the research in order to obtain the best possible results, there were limitations that could impinge on the research itself. The limitations listed below must be taken into consideration, especially when reading the results and conclusions. The investigation was carried out at two of the most prestigious boys' Private Schools in South Africa, Michaelhouse and Hilton, both in the Natal Midlands.

5.1 LIMITATIONS OF THE RESEARCH:

- 1) The sample is too small to allow for any statements more definitive than possible hypotheses. It however, highlights the areas requiring further exposition.
- 2) There has been a rivalry between both these schools for many years. Some people call this a "friendly" rivalry, whilst others see it as more than that.
- 3) Since the investigator has taught the pupils from Michaelhouse, they were confident and on friendly terms with the investigator. There seems no reason to think that the investigation caused any major

changes in the behaviour of the pupils, although the possibility does exist that answers could have been given to please the investigator.

- 4) When the research was conducted at Hilton, there were two other masters present. Their presence could have affected the behaviour of those pupils. Furthermore, the research was alien to them and the investigator came from a rival school. Most pupils were white and the investigator was not white. Therefore their responses must be weighed against:-

- a) the pupils' reaction to their own teachers;
- b) the pupils' reaction to the investigator coming from a rival school;
- c) the pupils' reaction to the investigator being non-white.

- 5) Permission to carry out the research was sought from the two Headmasters:

- a) *Michaelhouse*: Permission was granted for the pupils to meet the investigator at 7.00p.m. Attendance was compulsory. This was an intrusion into the pupils' private time. This meant that the pupils may not have been over eager to cooperate. Some were nervous, and even

unwilling. Others seemed to be "going through the motions" to please the investigator or to get over with the task on hand;

- b) *Hilton:* Permission was granted by the Headmaster. The investigator had to liaise with the School Counsellor to set up the research to be undertaken. The students, at this time of the year, were normally taken out to perform different work and service related tasks in society. This programme ran for a few days. Unfortunately, the Counsellor could not organize this as he went on a VIth Form tour and came back too late to organize the 'normal' programme. Instead a series of seminars were planned and the investigator was given a slot to carry out the investigation. Fortunately, the investigator was given the first slot of the first day. The pupils were not necessarily over eager to cooperate. Some were nervous and even unwilling, while some seemed to "go through the motions" to get over with the task on hand.
- 6) Some pupils intuitively adjust their responses to different audiences. The presence of the investigator, and, in the case of Hilton, other staff, probably caused some non-deliberate changes to

their responses.

- 7) The pupils were told that the investigator was seeking their personal responses to the television advertisements. Although they were told to respond naturally, their responses may have been slanted towards either pleasing or displeasing the investigator.
- 8) The sample consisted of all boys. This may or may not have an effect on the overall responses and results.
- 9) The boys were in standard 9 and were between the ages of 17 and 18 years.
- 10) The sample consisted mainly of middle to upper class white South African students. There were very few non-whites from both schools. Approximately 5% of the total sample consisted of non-whites. These non-whites were also from the upper to middle class of the society. The whole sample came from an upper economic grouping because the fees at these schools are higher than in any Private School in the country.
- 11) The pupils were not allowed to discuss their responses while the research was taking place,

although they were allowed to question the investigator for purposes of clarification. Very few, indeed, did question the investigator.

- 12) Both schools are full boarding schools and this may or may not have an effect on the overall responses and results.

Notwithstanding the above limitations, the investigator is confident that the results obtained from the research were of such a nature that sufficiently effective results were obtained for reasonable conclusions to be made.

CHAPTER SIX

In this chapter the questionnaire is analyzed in detail. Each television advertisement is also analyzed in detail.

6.1 ANALYSIS OF QUESTIONNAIRE:

The questions require personal responses from the pupils. They had to use their personal experiences, acquired knowledge (if any) and they had to draw upon their social environment coupled with reasoning when responding to the questionnaire.

The questionnaire was devised in such a manner that the pupils would not feel intimidated by it. The questions requiring easier responses were presented in the first part of the questionnaire. (Refer to Appendix B)

6.1.1 Questions One and Two determined age of the pupils and the amount of time the pupils spent per week, watching television. This data is important in order to come to some conclusions concerning the research.

6.1.2 Question Three:
a) Do you think that watching any television programme requires special thinking skills?
b) If yes, specify any special thinking skills you use when watching television.

These questions required the pupils to state whether television viewing required any particular thinking skills. If the pupil answered yes, he had to list these skills. This is an important question for the research as the pupil's response gave an indication of his understanding of the medium of television. If the pupil

said no and later went on to show little or no understanding of the specific exercises set, then it could be concluded that he answered the question wrongly thinking that television viewing required no special thinking skills. If the pupil answered yes and still showed little or no understanding of the exercises set, it could be concluded that the pupil recognizes the need for special thinking skills but that he either has not been taught these, or that he does not fully understand how to apply these.

6.1.3 Questions Four:

Do you think that lighting affects your understanding of the television message?

Question Five:

Do you think that make up of the personalities influences your understanding of television?

Question Six:

Does music and other sound effects influence your understanding of television?

Question Seven:

Do you identify the use of special effects when viewing television?

These questions attempted to find out whether lighting, make-up, music and special effects influenced the pupil's understanding of the television message. The responses given here expand on the responses given in question two and would give a reflection of the kinds of responses expected later in the questionnaire. The responses provide data for the key question of **whether there is a need to teach thinking skills through the medium of television.**

6.1.4 Questions 8 (a), (b), (c) and (d) refer to statements made by SABC-TV on Teledata giving reasons why one should advertise on television. SABC-TV makes general assumptions that could easily be taken as absolute fact if one is not thinking about the assumptions. SABC-TV made the following statements:

6.1.4.1 8 (a) Television educates:

This is a very broad statement and cannot be regarded as true when it comes to every programme. Certain pertinent questions need to be asked. Some of these are:

- i) What does educate mean?
- ii) Whose point of view is being put across?
- iii) What are the "facts" presented?
- iv) Who is being educated?
- v) Why is the programme being shown?
- vi) Are there such things as absolute facts?

6.1.4.2 8 (b) Television creates desires:

Again if one is thinking while watching, this should pose a number of questions. Some of these are:

- i) What kind of desires are created?
- ii) Is creating desires necessarily good?
- iii) Do we necessarily need desires to be created?
- iv) Who benefits from these desires?
- v) Are there ill effects to these desires?

**6.1.4.3 8 (c) Television puts one in a relaxed frame
of mind:**

Again the following questions need to be asked:

- i) What is a relaxed frame of mind?
- ii) Does the viewer want to be put in a relaxed frame of mind?
- iii) Who benefits from the viewer being in a relaxed frame of mind?
- iv) Do we need to think about what we are watching if we are in a relaxed frame of mind?

6.1.4.4 8 (d) Television is believable:

This statement leads us to believe that everything we see is true and the responses should be a good indicator as to whether the pupils ought to be taught specific viewing skills when watching television.

6.1.5 Question Nine lists 31 Cinematic Codes and requests the pupils to indicate their understanding of these codes (see Appendix B). The responses given are important when examining the responses given to the specific advertisements and when making conclusions about the research.

6.1.6 Questions Ten to Twenty Two required the pupils to respond to questions on specifically chosen advertisements shown to them. Thirteen advertisements were shown to the pupils (see Appendix B).

6.1.7 Question Twenty Three:

Have you ever been taught any specific skills when it comes to viewing television?

The responses here would assist in putting in perspective the previous responses in respect to the advertisements. The responses would provide useful data for making conclusions about the research.

6.1.8 Question Twenty Four:

Do you think it is necessary to teach people specific viewing skills for television?

This is perhaps the most important question as it helps to effectively conclude the findings of the research.

6.2 COMMENTS ON SPECIFIC ADVERTISEMENTS SHOWN TO PUPILS:

Questions Ten to Twenty Two required the pupils to respond to questions on specifically chosen advertisements. Thirteen advertisements were shown to the pupils. At the end of each advertisement the pupils were asked to fill in the questionnaire pertaining to the particular advertisement. When they had finished, the next advertisement was shown and this procedure was followed until all the advertisements were completed.

6.2.1 TURBO DRIER:

This advertisement was not complicated in that lots of different editing techniques were not used, music was not used and many special effects were not used. It was intended to offer the pupils something "easy" at the

beginning so that they would not be overcome by the research. The pupils were asked to list the Cinematic Codes that they recognized in this advertisement. For every advertisement shown, the pupils were asked to list the Cinematic Codes they recognized. The intention was to elicit whether the pupils only recognized the common ones or whether they were able to recognize some of the more sophisticated ones. Furthermore, by checking the Cinematic Codes listed by the pupils it was possible to gauge the pupils' understanding of television advertising and it was possible to gauge the depth in which the preceding questions were responded to.

6.2.2 STERNS:

This advertisement required the pupils to respond to the effect of sound in the advertisement. The advertisement used soft, romantic music, and the voices of the people had a soft echo. These factors assisted in creating a romantic atmosphere in the minds of the viewers and this was ideal for the selling of rings.

6.2.3 CHECKERS:

In this advertisement the reference to **AJAX** washing powder subtly suggested that it was the best and cheapest powder available on the market and that it was only available at Checkers.

6.2.4 MICA HARDWARE:

This advertisement was put in at this stage in order to give the pupils an opportunity to relax and gather up their thoughts. They were only asked to list the Cinematic Codes they recognized. This was intentionally done because the next nine advertisements required an in-

depth analysis and detailed responses from the pupils.

6.2.5 STINGOSE:

This advertisement required the pupils to comment on the camera angles and different shots and how these affected the advertisement. Close-ups were shown of the sting wounds and of the hurtful expressions on the faces of those who were stung. After Stingose was applied, a panned close-up was shown of the instant relief on the faces of those that were stung. The aim was to make the viewer believe that it was fine to be stung as long as one had Stingose because **instant** relief was available through it.

6.2.6 NBN COMMUNICATIONS:

This advertisement used very clever editing techniques to put across its message. Sharp, quick edits with many close-ups at the beginning of the advertisement together with fast evocative music, created a situation filled with tension. The chain smoking, the worried look on the faces of the people and their quick, jerky movements added to the tension. As NBN Communications solved the problem, long shots and soothing music was used to add to the creation of a relaxed atmosphere. Furthermore, the people now had smiles on their faces and their whole body language was one of total relaxation. The message that came across is that NBN Communications would deliver the goods no matter what the situation was.

6.2.7 GILLETTE WORLD SPORT SPECIAL:

Here the pupils had to take note of the fact that when dangerous sports like power boat racing and Formula One motor racing were shown the words "a man's sport" were

used. It is obvious that the advertisement was appealing to South African men and their sense of adventure. Surveys have shown that most South African men enjoy watching sport (HSRC 1989).

6.2.8 FAMILY PLANNING:

In this advertisement the pupils had to work out that the advertisement was aimed especially at black South Africans. The advertisement could not use black people as this would upset many South Africans, especially the blacks. It could not use whites because the blacks could feel that the advertisement was of no relevance to them. It could not use mixed couples because this was an unrealistic situation in South Africa. It used animal but it referred to human beings. The commentary subtly suggested that it would suit the blacks to practise family planning through the use of words like "the largest population group" and "those that would benefit most".

6.2.9 DEM STONES:

In this advertisement the pupils had to respond to the truthfulness of the events in the advertisement. The viewer is normally carried away by the gimmicks used in the advertisement like a person riding a penny farthing bicycle in peak traffic or a pretty woman finding her skirt trapped in the car door and she is left standing in a busy street in her underwear. None of these events have any real relevance to the product but they are there to make you sit through the advertisement.

6.2.10 KEEP SOUTH AFRICA CLEAN:

In this advertisement the pupils had to recognize the use of sharp, quick shots with many close-ups of dead animals,

litter and pollution. They also had to recognize the use of the crane, pan and car shots for effect. The so called facts gleaned from this advertisement are:

- i) dead dogs are found in black townships;
- ii) non-white fishermen litter the beaches;
- iii) blacks are responsible for most of the littering in South Africa;
- iv) littering is unhealthy.

6.2.11 J & B WHISKY:

In this advertisement sharp, quick cuts with close-ups and tension filled music were used. Lots of brilliant colours were used and a close-up of the parrot's head showed the concerned look in its eyes. A close-up of a snake crawling over a branch and of a hawk circling its prey were also used. These techniques created a special kind of tense atmosphere filled with suspense. The viewer waited with bated breath for what was to follow. The mood is then suddenly changed towards the end of the advertisement when long, pan shots with soothing music is introduced together with the graceful movements of a beautiful butterfly fluttering from branch to branch. The J & B Whisky is only mentioned at the very end of the advertisement implying that J & B Whisky puts one in a relaxed frame of mind like the butterfly in the advertisement did to the viewer.

6.2.12 SUN CITY:

In this advertisement the people make fools of themselves in bowling alleys, swimming pools and other "public" places. This is not the "normal " behaviour of most people. The advertisement suggests that Sun City is not like any other "normal", common place that people are used

to. It also suggests that one can get away with acting stupidly at Sun City. Furthermore, it suggests that Sun City is the perfect place to relax completely.

6.2.13 OHLSSONS:

This advertisement assumes that in the future South Africa there would be free racial mixing in public places like bars and that in a future South Africa there would be more black accountants than whites.

CHAPTER SEVEN

In this chapter the responses of the pupils are analyzed in detail. Graphical representations are used to clarify findings where possible.

7.1 ANALYSIS OF RESPONSES OF PUPILS:

In analyzing the responses it is necessary to take cognisance of the fact that certain specific demands were made on the pupils by the investigation. The pupils were obligated to answer the questionnaire, to view the advertisements and to respond to them. The pupils were a "captive" audience and may not have fully understood the language used by the investigator or the language used in the programmes shown. Nonetheless, the results achieved made it possible to suggest justifiable hypotheses and conclusions.

Before analyzing the responses in detail it is important to note that the questions asked about television viewing and thinking skills are pedagogical. What a study like this can hope to contribute to answering them is a further understanding of the implications of different kinds of "television discussions" that may arise.

7.1.1 AGE DISTRIBUTION:

130 boys from Hilton and 120 boys from Michaelhouse took part in the research. The pupils from Michaelhouse were the experimental group. They were taught television viewing skills, whereas the pupils from Hilton, the Control group, were not taught any viewing skills. 92 boys from Hilton were 17 years old and 38 were 18 years old. 82 boys from

Michaelhouse were 17 years old and 38 were 18 years old.
(Figure 1)

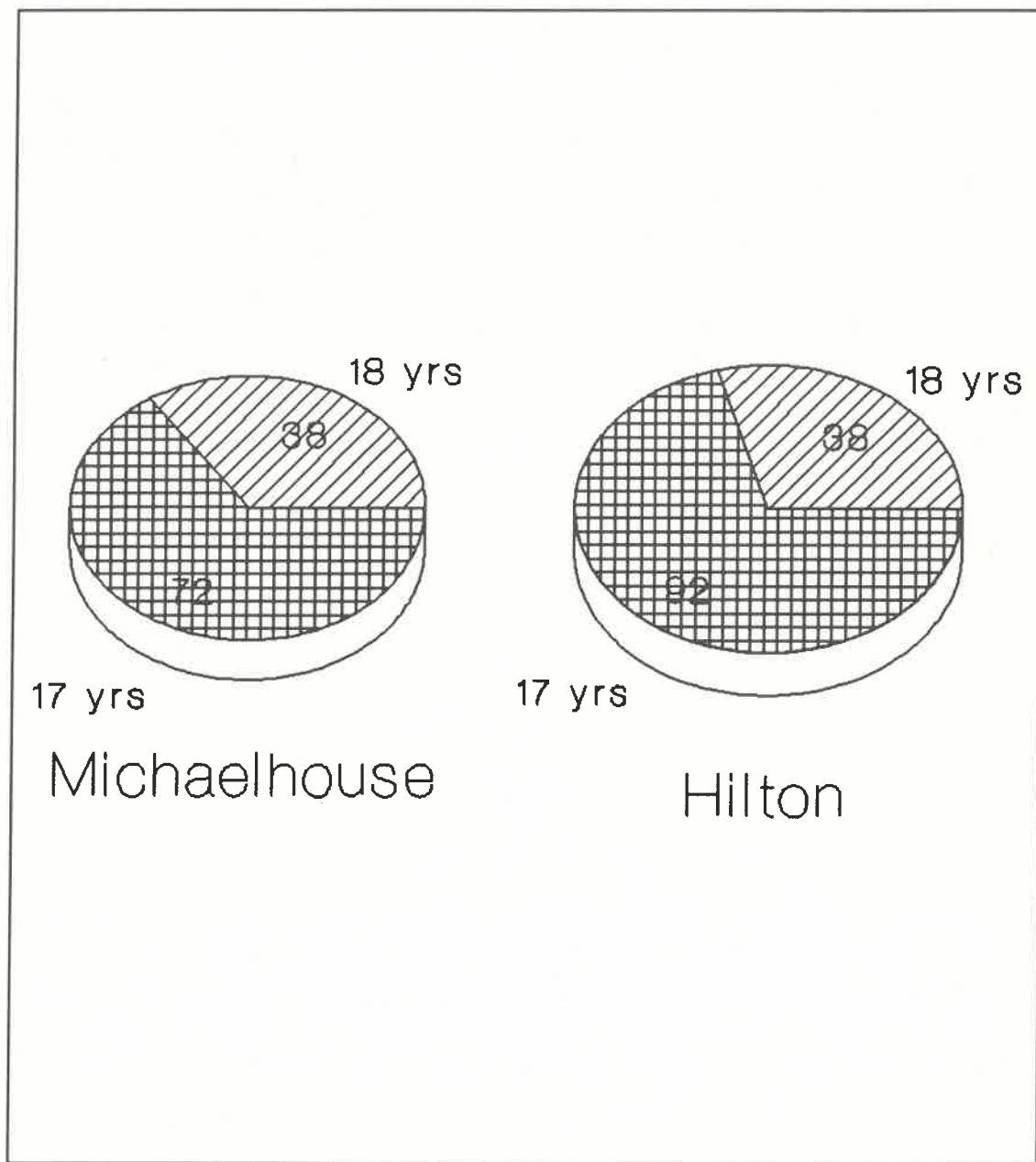


Figure 1: AGE DISTRIBUTION

7.1.2 VIEWING TIMES:

The television viewing statistics for Hilton are:-

- i) 31 boys watched television for more than 10 hours a week;
- ii) 13 boys watched television for 9 to 10 hours a week;
- iii) 23 boys watched television for 7 to 8 hours a week;
- iv) 28 boys watched television for 5 to 6 hours a week;
- v) 23 boys watched television for 3 to 4 hours a week;
- vi) 6 boys watched television for 1 to hours a week;
- vii) 3 boys watched television for less than one hour a week.

The television viewing statistics for Michaelhouse are:-

- i) 22 boys watched television for more than 10 hours a week;
- ii) 8 boys watched television for 9 to 10 hours a week;
- iii) 10 boys watched television for 7 to 8 hours a week;
- iv) 26 boys watched television for 5 to 6 hours a week;
- v) 30 boys watched television for 3 to 4 hours a week;
- vi) 19 boys watched television for 1 to 2 hours a week;
- vii) 5 boys watched television for less than one hour a week.

The average viewing time for the boys from Hilton would be between 6 to 7 hours a week, while the average viewing time

for Michaelhouse boys would be between 5 to 6 hours per week.

These times are relatively high as severe restrictions on television viewing times is supposed to be imposed by both schools. (Figure 2)

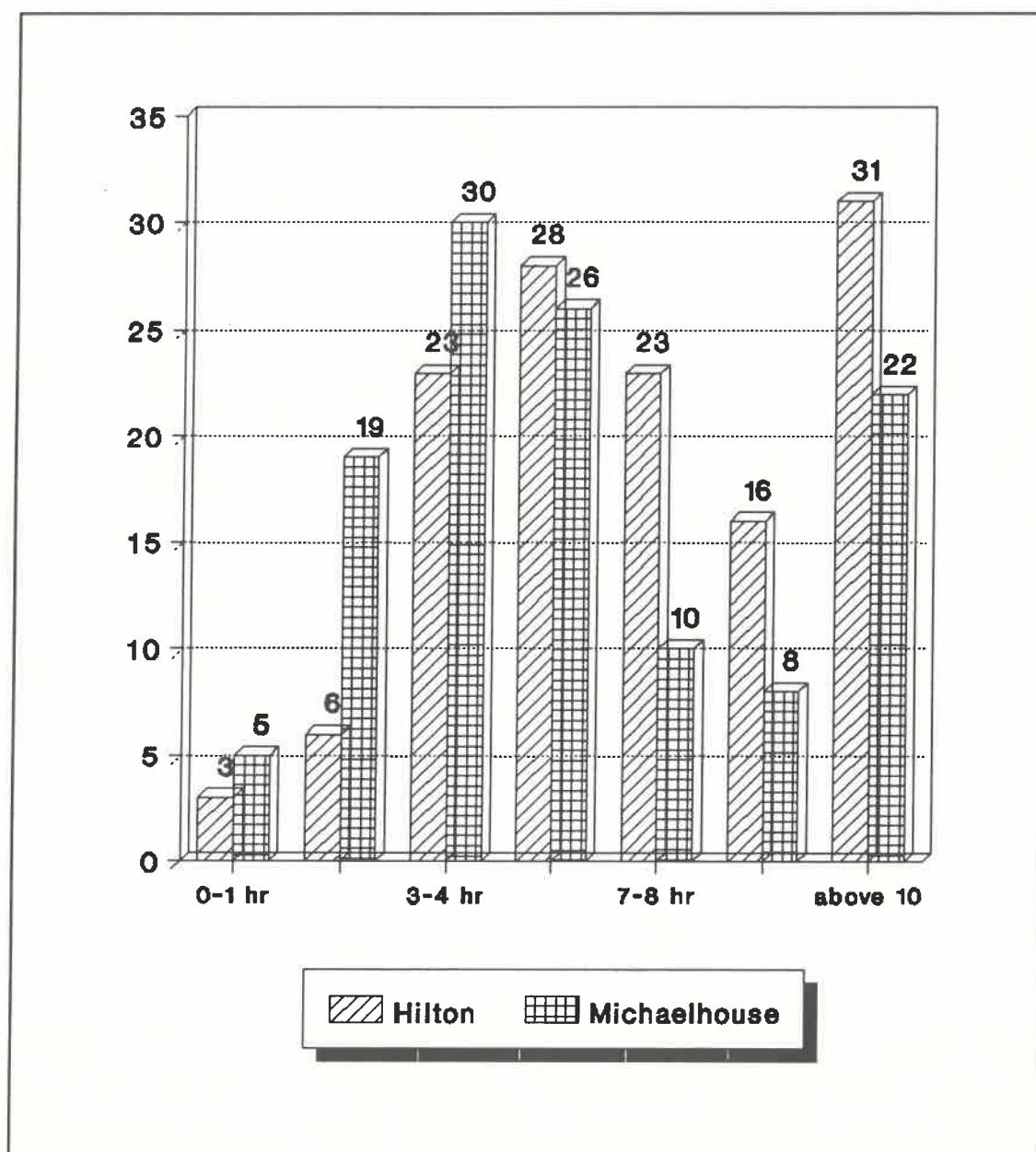


Figure 2: TIME SPENT WATCHING TELEVISION

7.1.3 THINKING SKILLS AND TELEVISION VIEWING:

60 boys from Hilton felt that television viewing required special thinking skills while 80 felt the opposite. In comparison, 86 boys from Michaelhouse felt that television viewing required special viewing skills and 34 felt the opposite. (Figure 3.1)

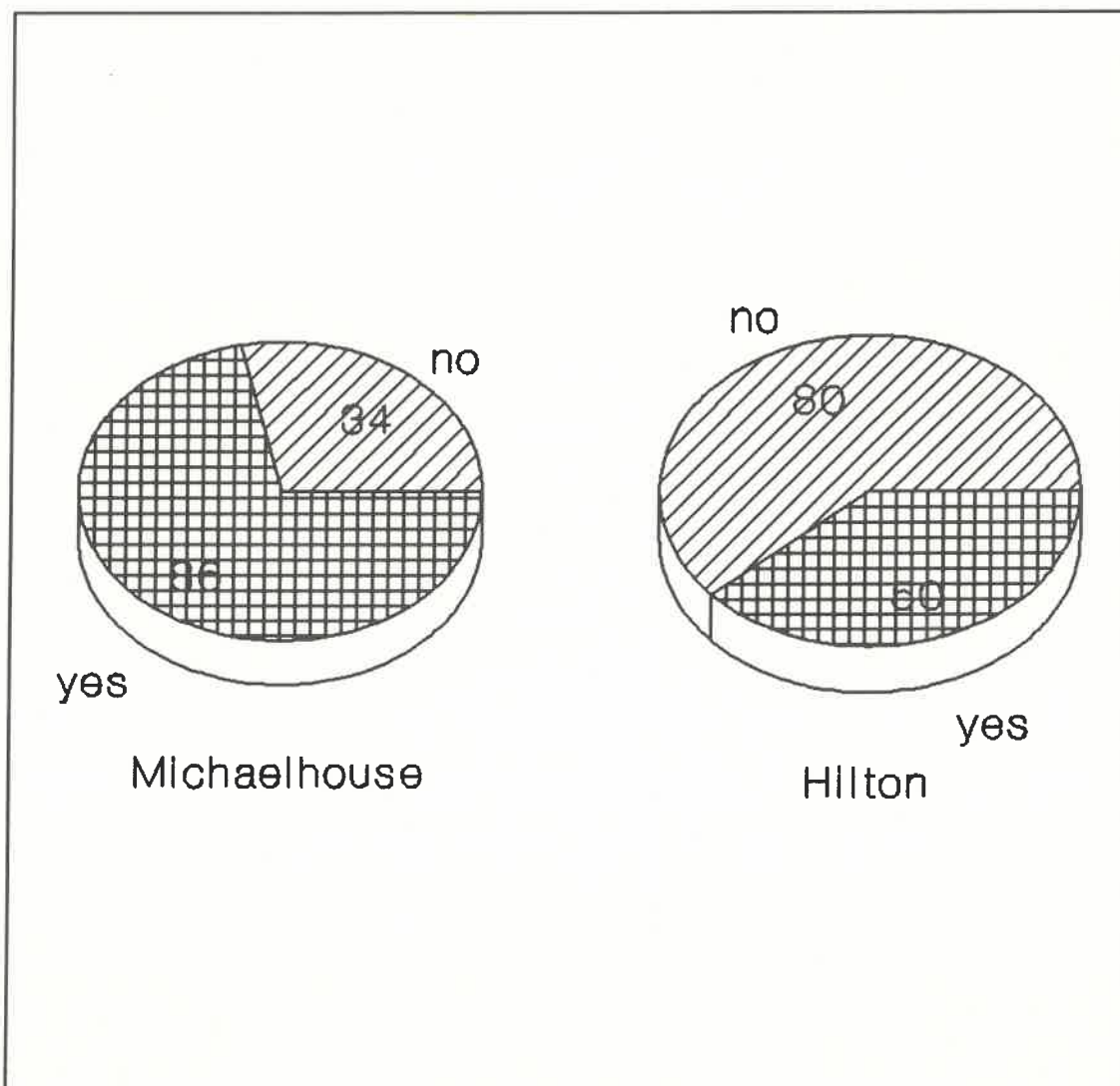


Figure 3.1 THINKING SKILLS IN TELEVISION VIEWING

A significant point here is that prior to teaching the pupils at Michaelhouse (MHS) a special course on television viewing skills, 90 boys felt that television viewing did not require any special viewing skill. Thus the course made 56 boys change their mind about television and viewing skills. (Figure 3.2)

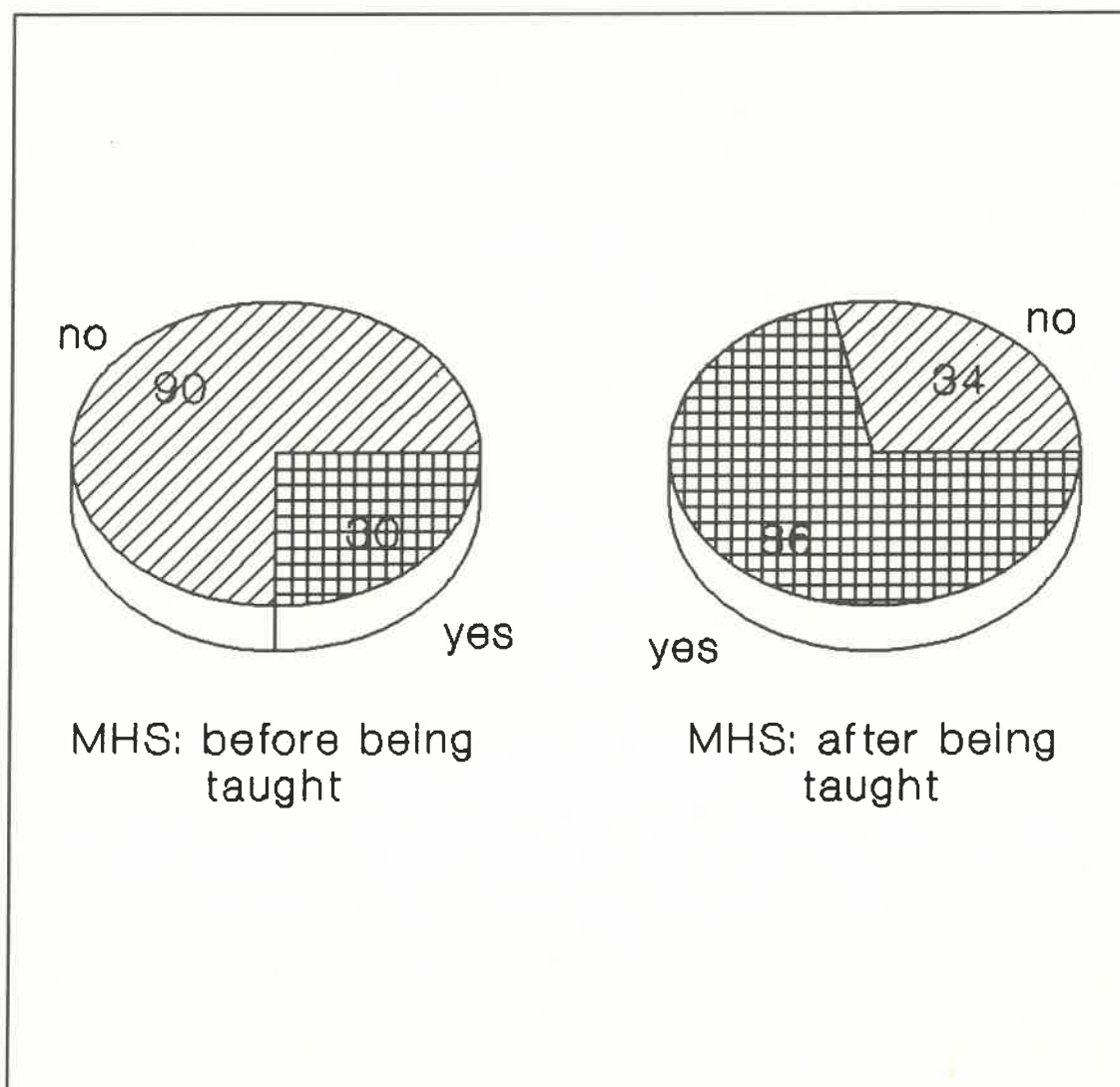


Figure 3.2: THINKING SKILLS IN TELEVISION VIEWING

A possible conclusion about the responses of the Hilton boys is that because they were not exposed to the intricacies involved in television viewing, they felt that there was no need for them to have any special viewing skills for watching television. It is possible that, like the Michaelhouse boys, if they were exposed to the different skills required for television viewing, many of them would change their minds. The superficial understanding of television and its special viewing skills of the boys from Hilton is borne out by many of their responses to the other questions in the questionnaire.

7.1.4 LIGHTING, MAKE UP, MUSIC AND SPECIAL EFFECTS:

The pupils' responses to questions 4, 5, 6 and 7 clearly indicate that the pupils believe that television effects like lighting, music, make-up and special effects affect their interpretation and understanding of television. (Figures 4.1, 4.2, 4.3, 4.4)

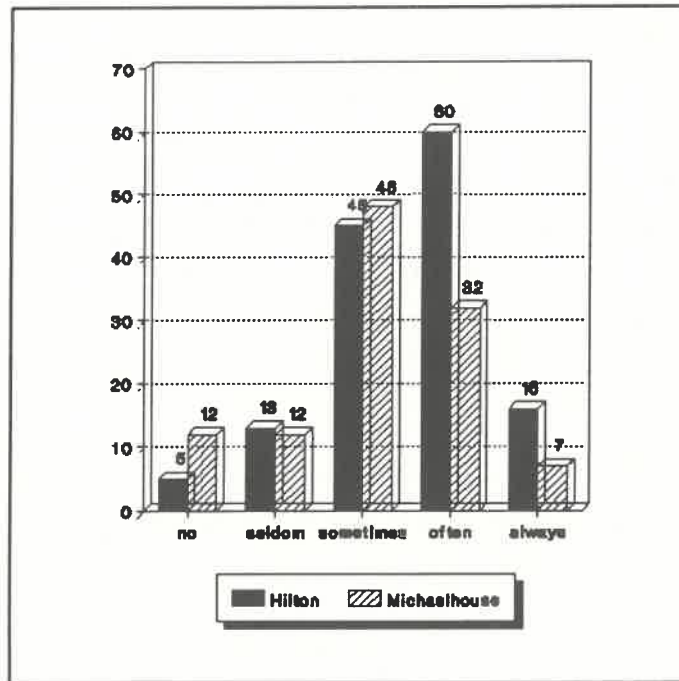


Figure 4.1: LIGHTING AND T.V.

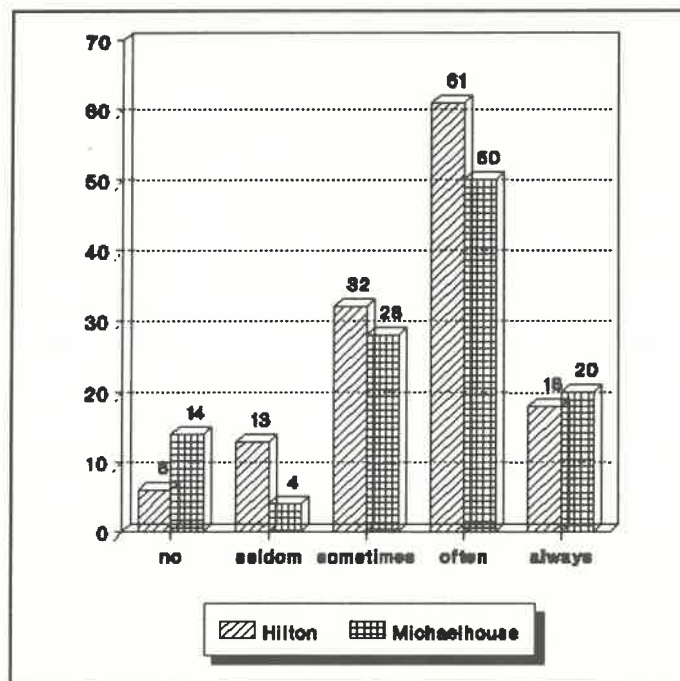


Figure 4.2: MAKE UP'S INFLUENCE

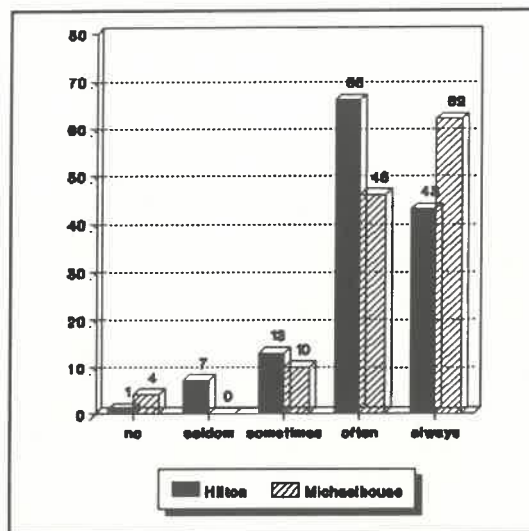


Figure 4.3: MUSIC'S INFLUENCE

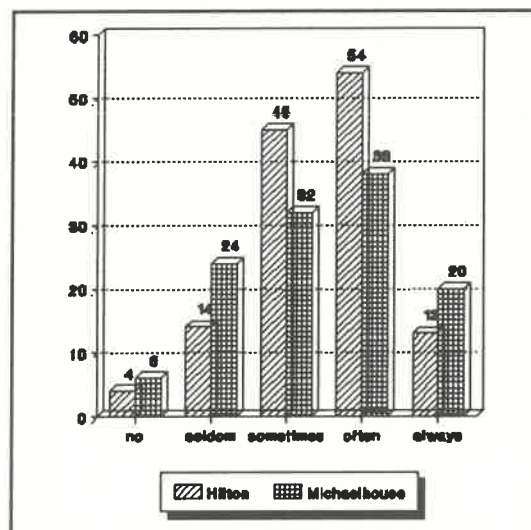


Figure 4.4: SPECIAL EFFECTS IDENTIFICATION

What can be observed from later responses is that most pupils from Hilton were not able to clearly pick out or understand the subtle use that is made by advertisement producers of these special effects. Again, many Michaelhouse boys were able to do this.

7.1.5 THE SABC-TV STATEMENTS ON ADVERTISING:

With regard to the 4 SABC-TV statements, the following statistics emerged:-

- i) no one from Hilton believed that television educates compared to 35 from Michaelhouse.
(Figure 5.1)

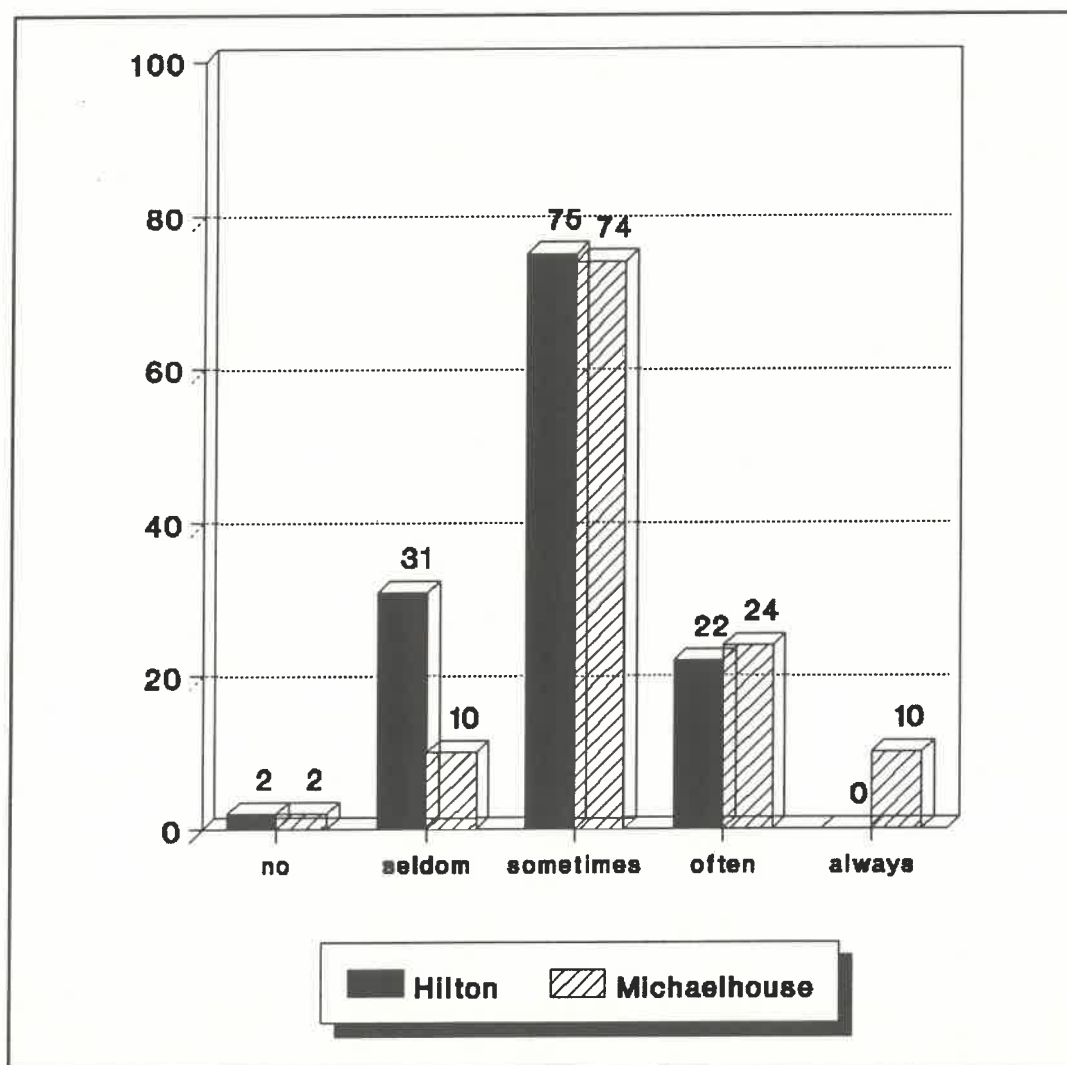


Figure 5.1:

TELEVISION EDUCATES

- ii) 80 boys from Hilton believed that television created desires in the viewer compared to 68 from Michaelhouse. (Figure 5.2)

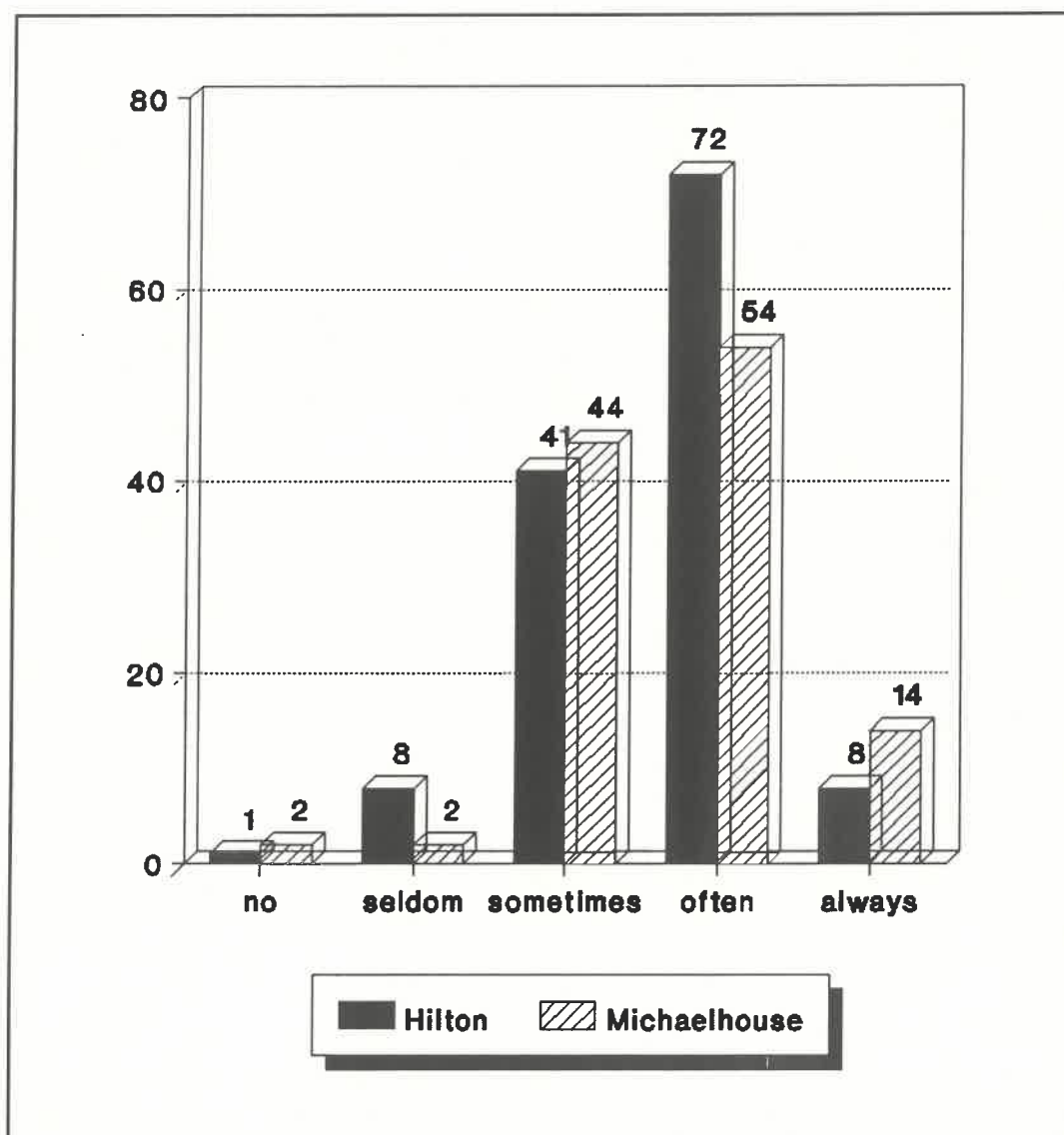


Figure 5.2: TELEVISION CREATES DESIRES

iii) 63 boys from Hilton and 60 boys from Michaelhouse believed that television puts one in a relaxed frame of mind. (Figure 5.3)

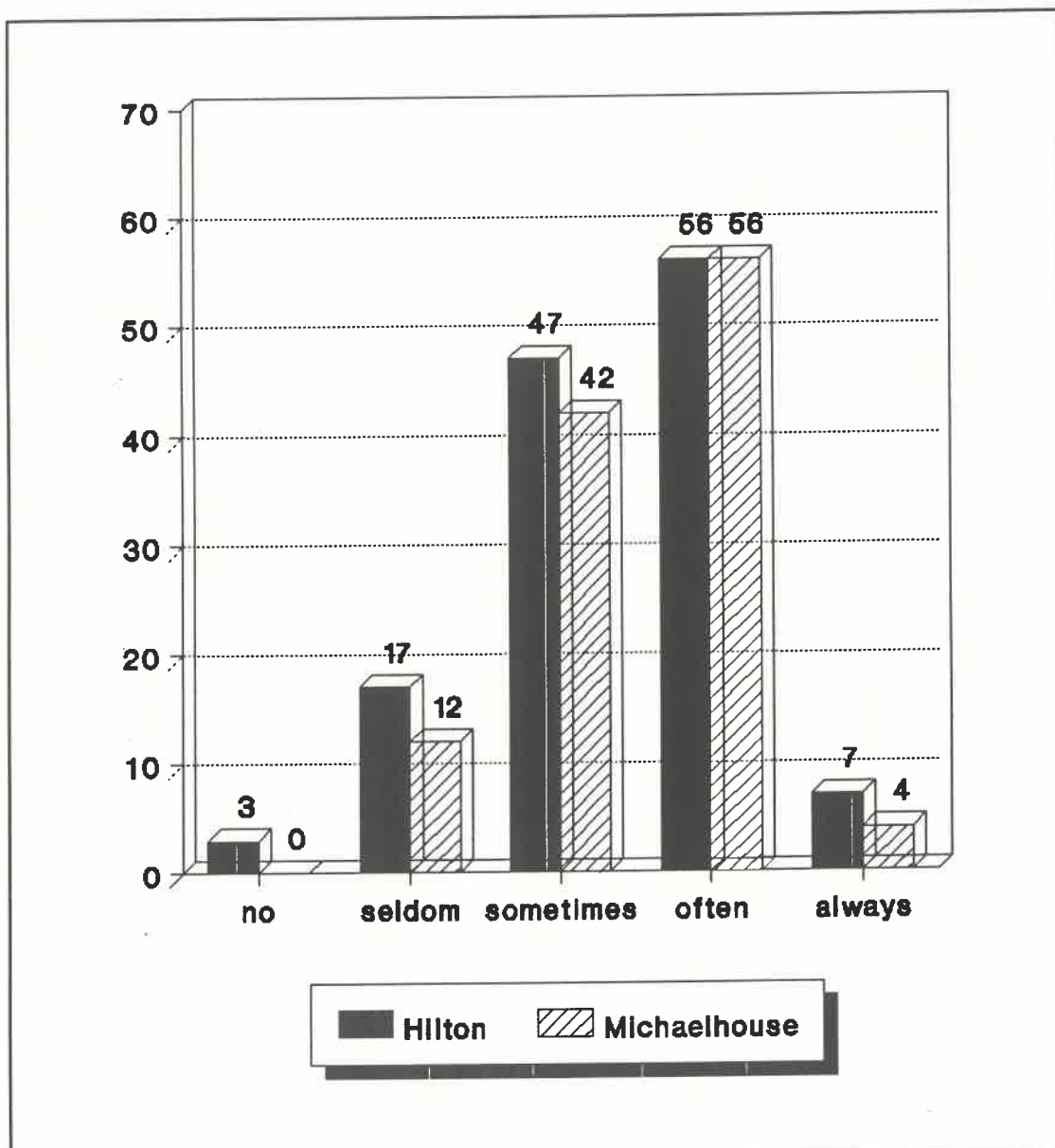


Figure 5.3: T.V. PUTS ONE IN A RELAXED FRAME OF MIND

- iv) 23 boys from Hilton and 32 boys from Michaelhouse stated that television is believable. (Figure 5.4)

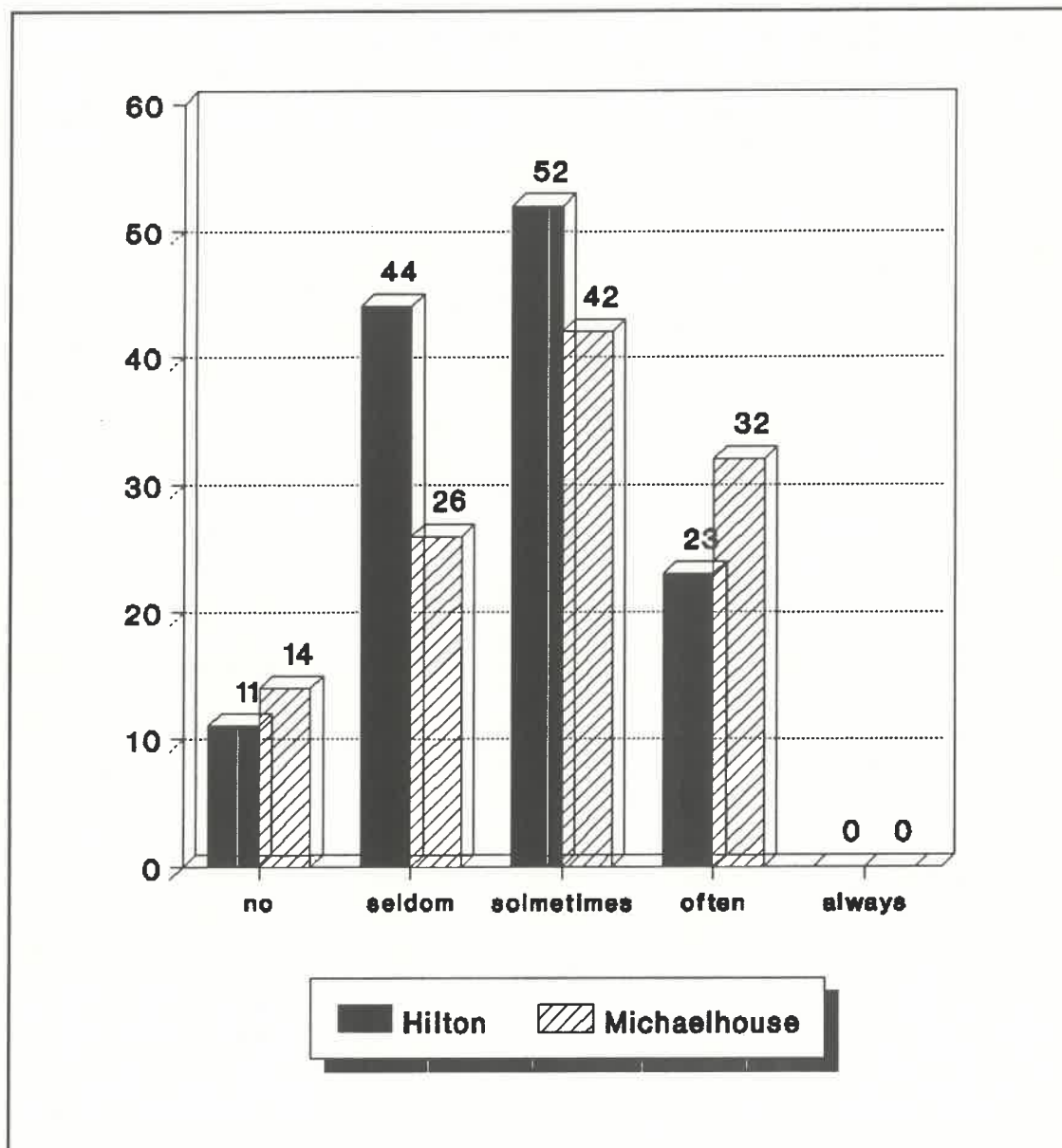


Figure 5.4: T.V. IS BELIEVABLE

These responses clearly show that most boys agree that the television has a large influence on the way in which the pupils think, interpret and understand concepts. If this is the case, then by not teaching pupils specific thinking skills for viewing television we are leaving a major aspect of educational development to chance.

7.1.6 CINEMATIC CODES:

When one studies tables 1 and 2 and figures 5.1 to 5.15 regarding the Cinematic Codes used in television, one can clearly see that the boys from Hilton were at a disadvantage because they were not taught any television viewing skills. On a scale of 1 to 5, where 1 represented **no understanding of the Code** and where 5 represented **full understanding of the Code**, most of Hilton's responses were under the columns 1 or 2 whereas most of the responses of the Michaelhouse boys were under the columns 4 and 5. This lack of understanding was clearly borne out when the boys had to analyze specific advertisements using their knowledge of the Cinematic Codes to show their full comprehension of the advertisements. The boys from Hilton found it difficult to identify techniques like **tracking, dissolve, panning, chromokey, editing and dubbing** to enhance their understanding of the advertisements.

In Table One below that shows the responses to the questions on Cinematic Codes of the pupils from Michaelhouse, it can be observed that most of the responses fell in columns 4 and 5. This would seem to suggest that because they were taught some television viewing skills, these pupils were able to demonstrate some understanding of the Cinematic Codes.

TABLE 1: CINEMATIC CODES: MICHAELHOUSE

CODES	1	2	3	4	5	No Response
fade	2	5	4	21	88	0
cut	0	0	3	24	93	0
super- impose	4	4	15	25	72	0
tilt	2	4	2	21	91	0
pan	12	8	13	42	45	0

dissolve	11	7	13	39	50	0
fast zoom	0	3	12	7	98	0
slow zoom	0	0	0	20	100	0
zoom in	0	0	2	15	103	0
zoom out	0	0	5	10	105	0
fast track	12	8	15	17	68	0
slow track	15	13	18	52	22	0
track in	3	15	32	39	31	0
track out	3	17	36	29	37	0
slow speed	0	0	0	13	107	0
fast speed	0	0	0	11	109	0
chromokey	27	18	20	23	28	4
close up	0	0	18	20	82	0
long shot	0	0	3	20	97	0
mid close up	0	3	7	20	90	0
over the shoulder	12	8	23	32	43	2
crane shot	15	13	28	32	29	3
on car shot	21	25	20	33	20	1
overhead shot	16	18	21	39	28	2
cue	21	16	23	11	37	2
autocue	16	23	18	30	28	5
teleprompt	28	18	29	26	12	7

pre-recorded	0	0	11	18	91	0
live broadcast	0	0	0	27	93	0
edited	0	0	10	20	90	0
assemble edit	21	20	26	25	25	3
insert edit	21	20	26	25	25	3
dubbed	0	7	13	13	87	0
voice over	13	18	28	33	18	0
SX	38	27	20	3	7	25
TX	33	20	18	13	16	20
vision mixing	29	16	12	30	25	8

Table Two analyzes the responses of the Hilton pupils to the question on the Cinematic Codes. It can be observed that most of their responses fall under columns 1, 2 and 3. This would suggest that because these pupils were not taught any television viewing skills, they were not able to demonstrate fully their understanding of the Cinematic Codes.

TABLE 2: CINEMATIC CODES: HILTON

CODES	1	2	3	4	5	No Response
fade	11	26	30	26	33	0
cut	0	13	17	40	60	0
super impose	9	15	16	25	65	0

tilt	62	22	14	12	20	0
dissolve	60	30	15	14	11	0
fast zoom	10	20	22	28	50	0
slow zoom	5	10	20	30	65	0
zoom in	10	15	20	30	55	0
zoom out	11	11	25	28	55	0
fast track	35	30	20	19	23	3
slow track	41	31	32	12	10	4
track in	50	36	24	5	14	1
track out	48	30	21	12	16	3
slow speed	20	13	28	31	38	0
fast speed	22	22	29	28	29	0
chromokey	56	12	16	7	19	20
close up	20	21	17	10	62	0
long shot	6	17	20	24	63	0
mid close up	20	17	25	31	37	0
over the shoulder	30	20	31	18	24	7
crane shot	30	22	20	18	21	19
on car shot	25	20	25	19	34	7
overhead shot	19	15	18	17	52	9
cue	21	22	25	16	37	9
autocue	48	26	10	12	19	15
teleprompt	49	20	13	5	20	23

pre-recorded	16	12	22	22	58	0
live broadcast	11	8	12	23	76	0
edited	18	12	15	21	64	0
assemble edit	46	17	20	9	21	17
insert edit	44	16	12	19	20	19
dubbed	33	15	19	8	55	0
voice over	54	23	24	8	21	0
SX	82	5	0	1	0	42
TX	91	1	0	0	0	38

In order to depict the pupils' responses to the Cinematic Codes in a graphic form, certain Cinematic Codes were combined with other similar ones. Table 3 shows how these Cinematic Codes were combined for easier graphical representation.

TABLE 3: COMBINATION OF CINEMATIC CODES FOR GRAPHS

NAME OF CODE	FIGURE
fade <u>and</u> cut	figure 6.1
super impose <u>and</u> dissolve	figure 6.2
tilt <u>and</u> pan	figure 6.3
zooms: fast, slow, in and out	figure 6.4
tracks: fast, slow, in and out	figure 6.5
speed: fast and slow	figure 6.6

chromokey	figure 6.7
close up, long shot and mid close up	figure 6.8
over the shoulder shot, crane shot, on car shot, overhead shot	figure 6.9
cue, autocue, teleprompt	figure 6.10
live broadcast, pre-recorded broadcast	figure 6.11
edited, assemble edit, insert edit	figure 6.12
dubbed, voice over	figure 6.13
SX, TX	figure 6.14
vision mixing	figure 6.15

7.1.6.1 FADE AND CUT:

Figure 6.1 shows that boys from both schools showed a reasonable level of understanding of the Codes. The graph shows, however, that the pupils from Michaelhouse demonstrated a greater understanding of these Codes when compared to the pupils from Hilton.

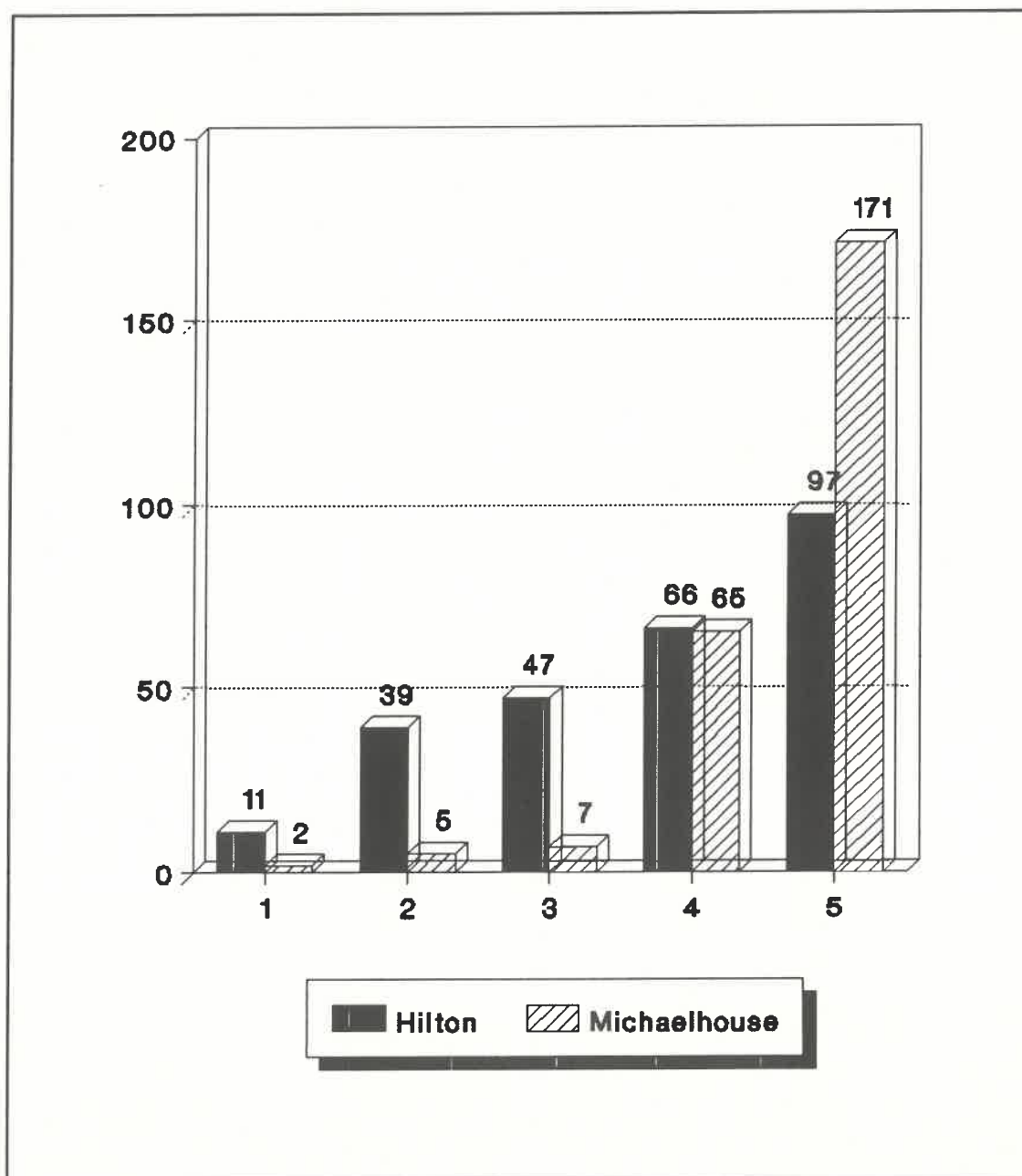


Figure 6.1

FADE AND CUT

7.1.6.2 SUPERIMPOSE AND DISSOLVE:

Figure 6.2 shows that a large number of Hilton pupils' responses fell into columns 1 and 2 (114). Whereas only 26 boys from Michaelhouse fell into these columns. On the other hand, 174 boys from Michaelhouse fell into columns 4 and 5 compared to 117 boys from Hilton.

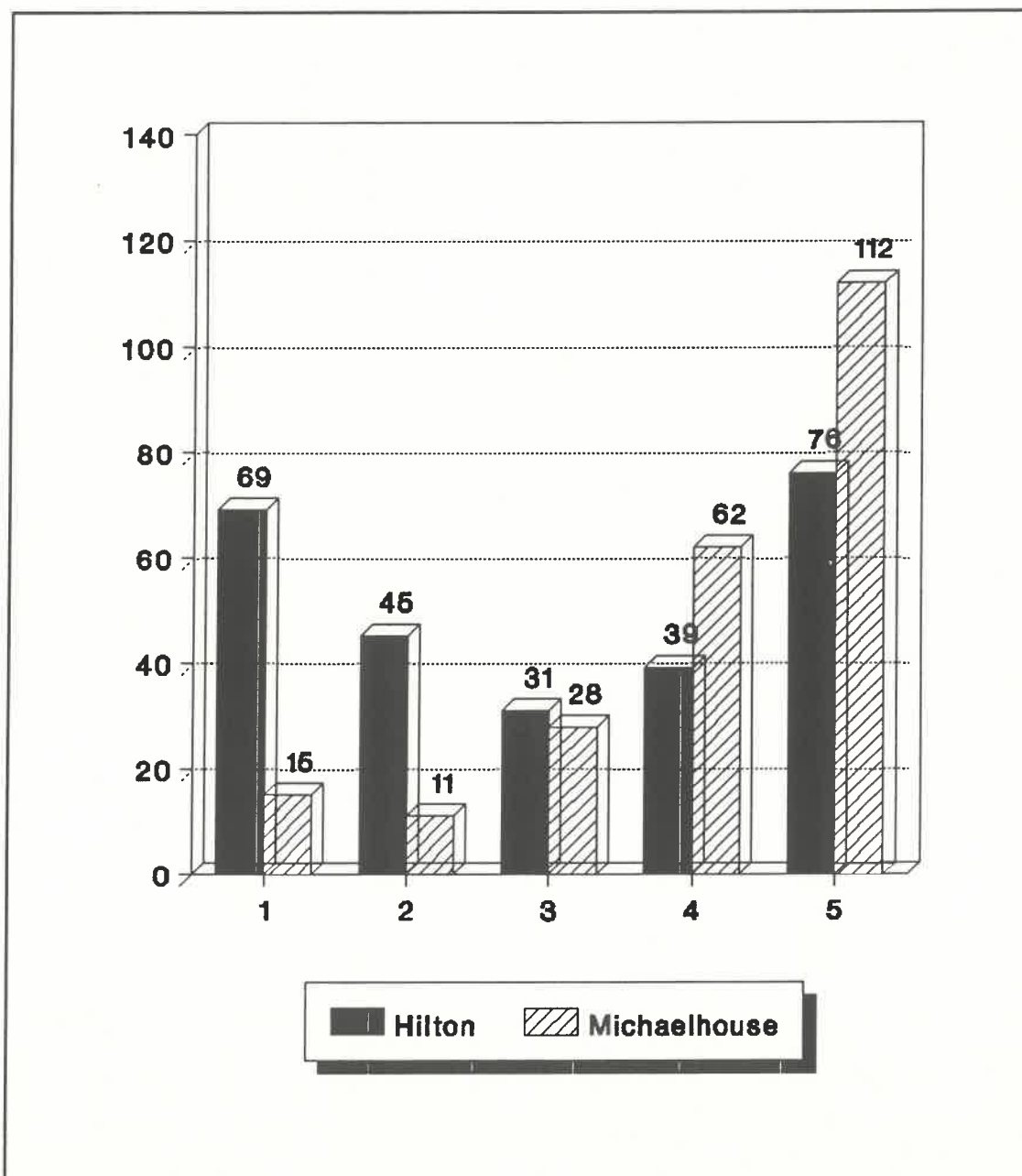


Figure 6.2:

SUPERIMPOSE AND DISSOLVE

7.1.6.3 TILT AND PAN:

Figure 6.3 shows that 107 boys from Hilton did not understand these Codes at all compared to 14 boys from Michaelhouse. On the other hand, 136 boys from Michaelhouse indicated that they fully understood these Codes compared to 40 boys from Hilton.

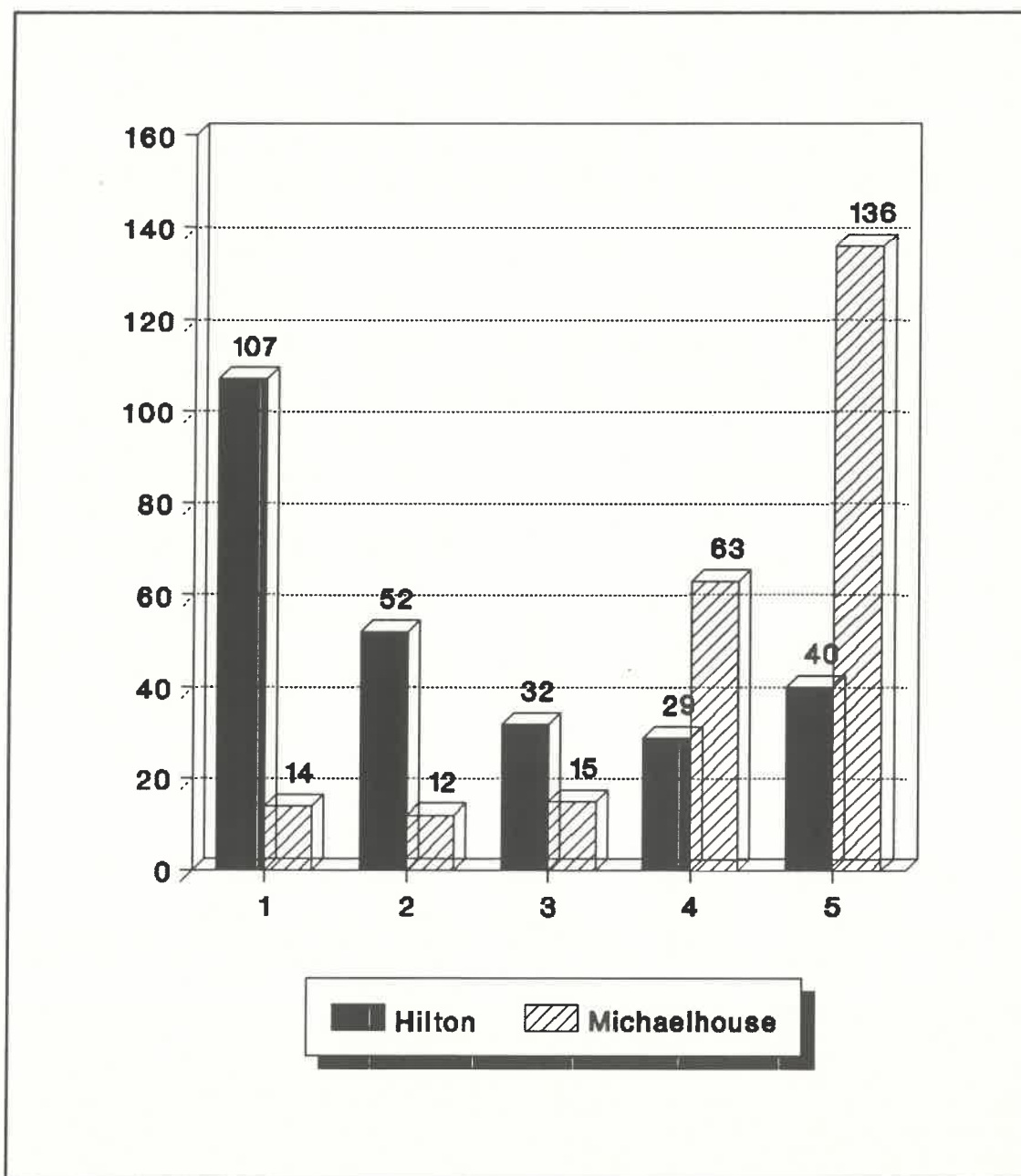


Figure 6.3:

TILT AND PAN

7.1.6.4 ZOOMS:

Figure 6.4 shows that most boys from both schools indicated a reasonably high level of understanding of these Codes. More boys from Michaelhouse indicated their full understanding of these Codes (306) compared to Hilton (226).

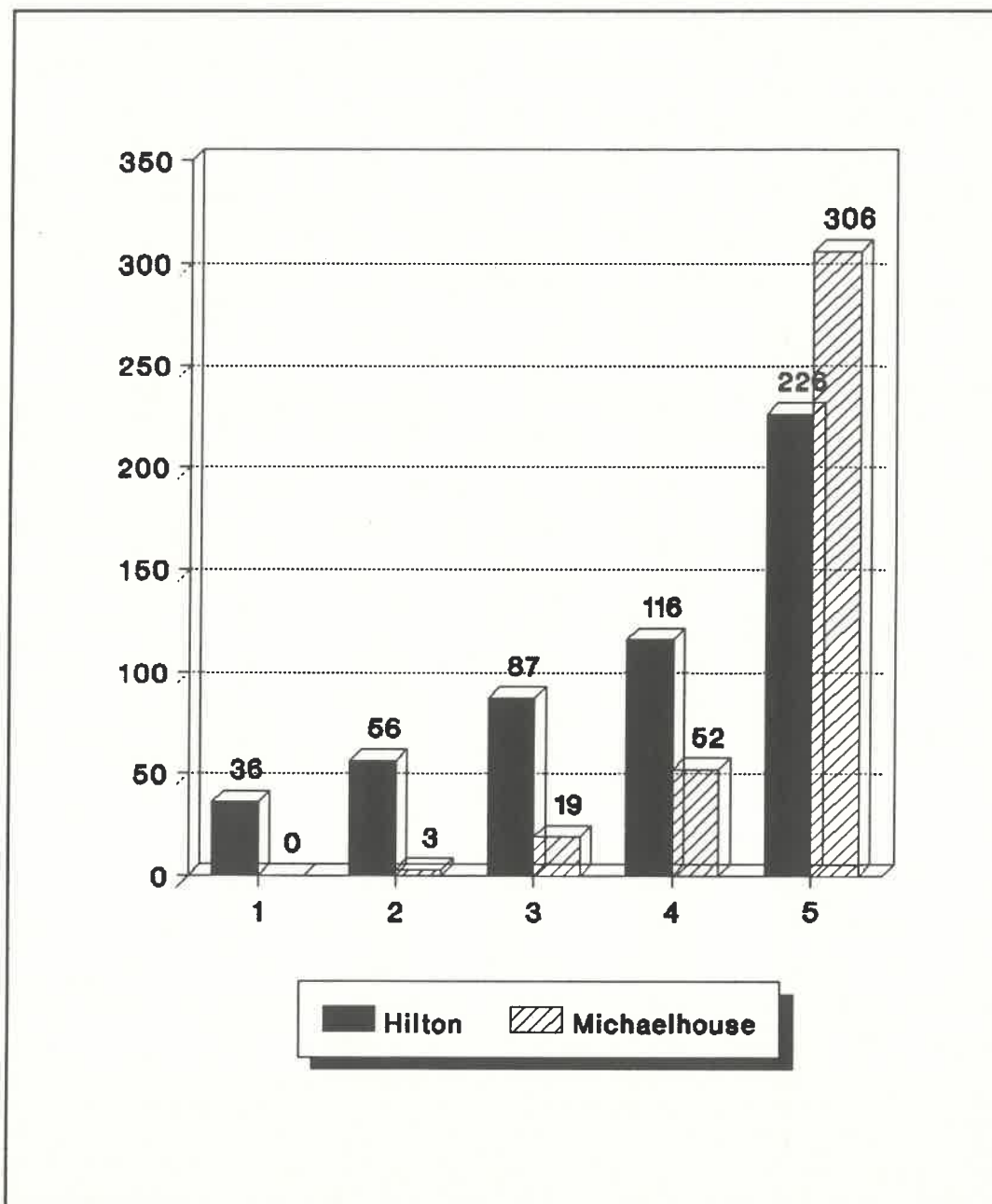


Figure 6.4:

ZOOMS

7.1.6.5 TRACKS:

From figure 6.5, it can be observed that 174 boys from Hilton indicated that they did not understand these Codes compared to 33 boys from Michaelhouse. On the other hand, 158 boys from Michaelhouse indicated their full understanding of these Codes compared to 63 from Hilton.

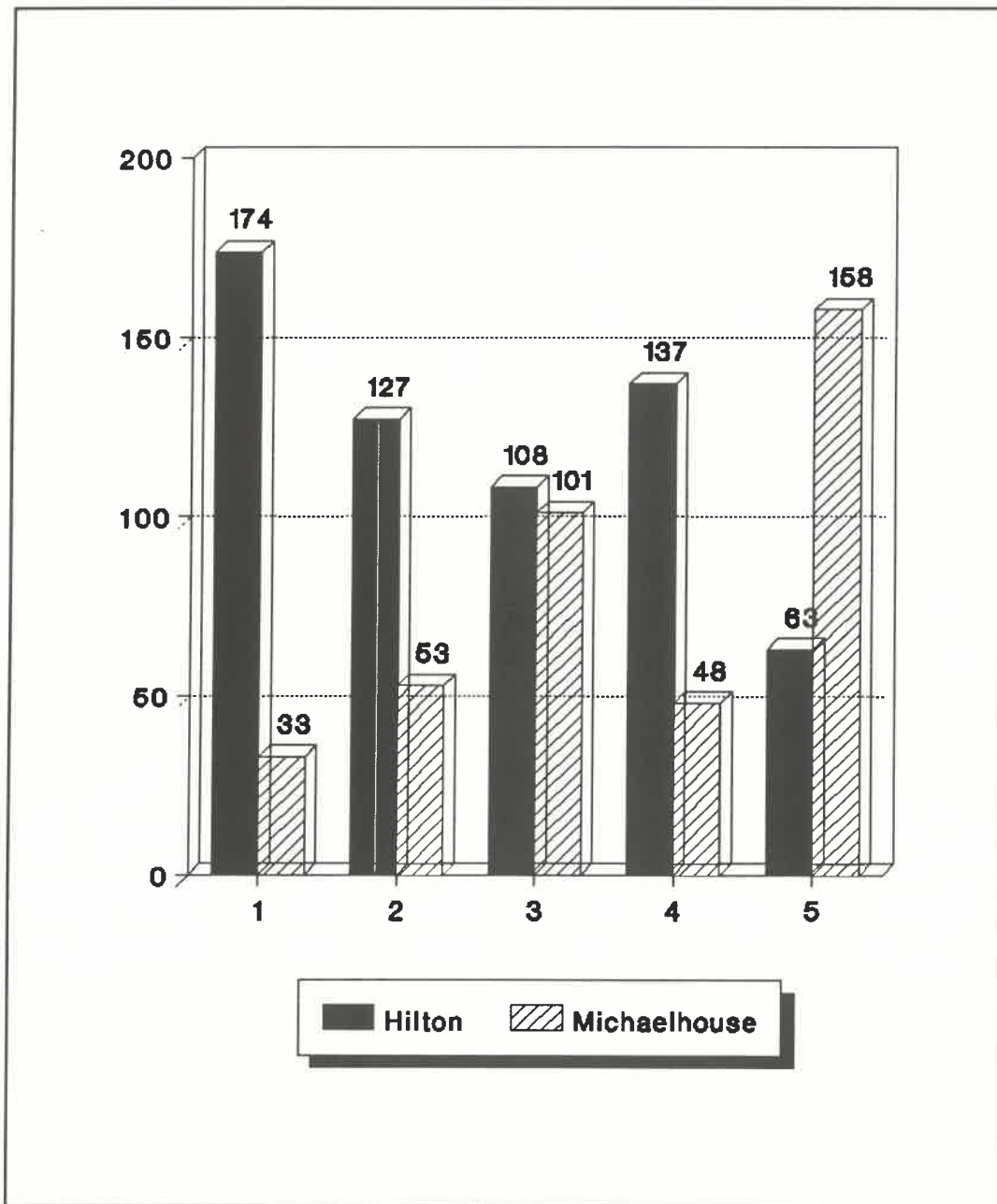


Figure 6.5:

TRACKS

7.1.6.6 SPEED:

Figure 6.6 shows that most responses from the Hilton pupils fell into columns 1, 2 and 3; whereas all the responses from the Michaelhouse pupils fell into columns 4 and 5. Furthermore, 216 boys from Michaelhouse indicated their full understanding of these Codes compared to 67 boys from Hilton.

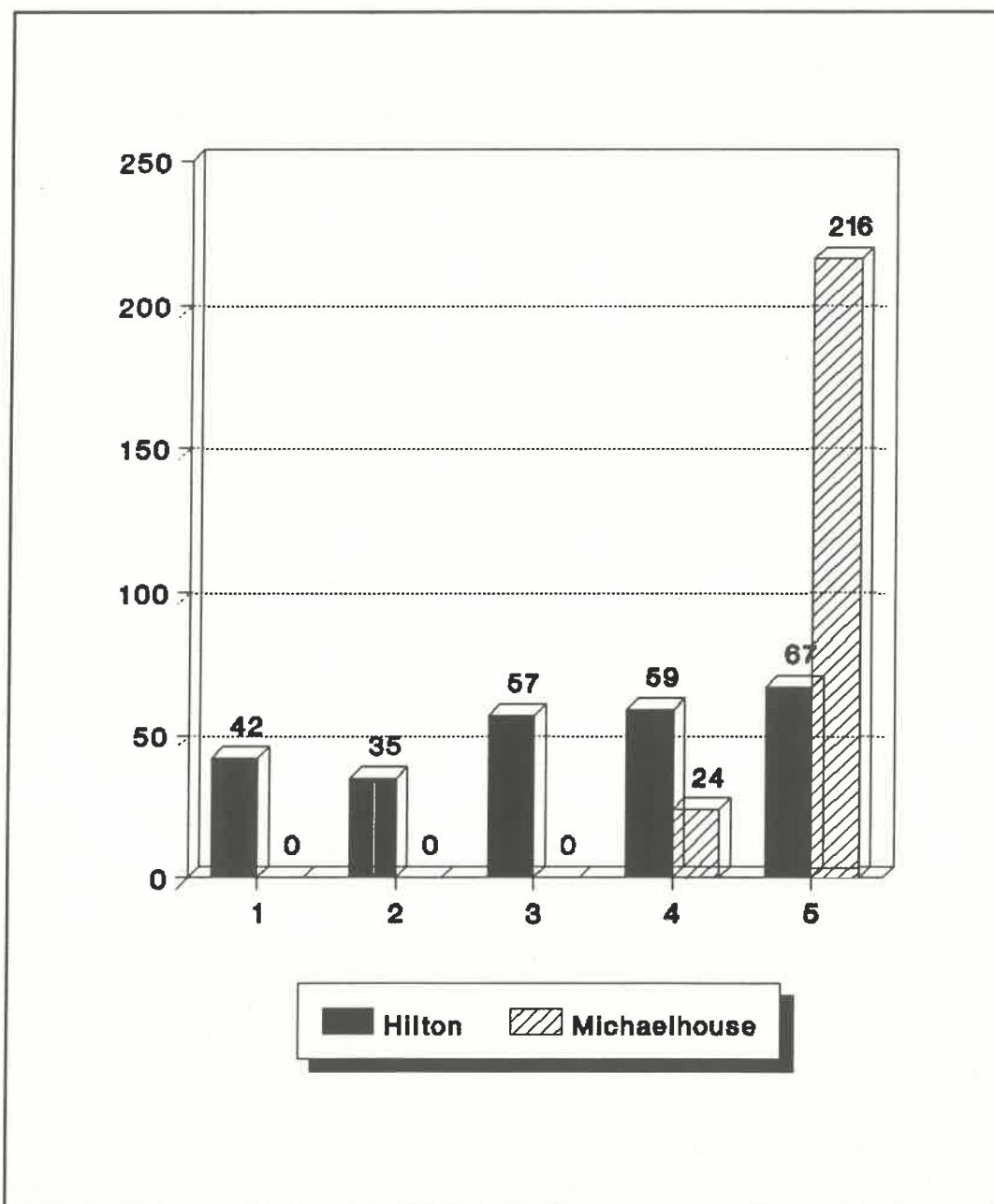


Figure 6.6:

SPEED

7.1.6.7 CHROMOKEY:

This Code was not specifically taught to the pupils of Michaelhouse, although references to it were made from time to time. Figure 6.7 clearly shows that the pupils from Hilton had very little understanding of this Code compared to the pupils from Michaelhouse. 20 boys from Hilton did not respond to this Code compared to 4 boys from Michaelhouse.

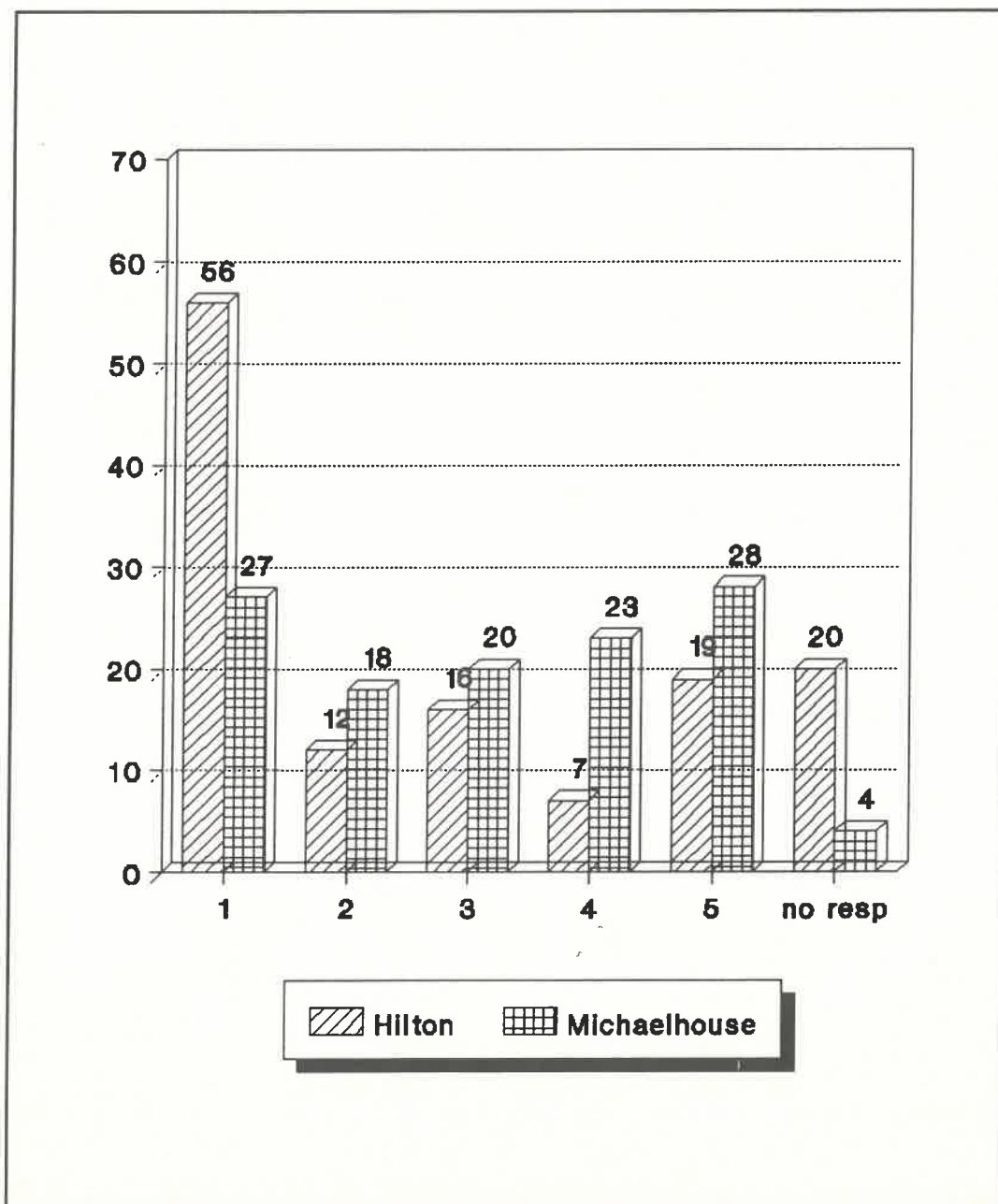


Figure 6.7:

CHROMOKEY

7.1.6.8 SHOTS:

Figure 6.8 shows that pupils from both schools indicated a reasonable understanding of these Codes, although the pupils from Michaelhouse indicated a greater understanding of these Codes compared to the pupils from Hilton.

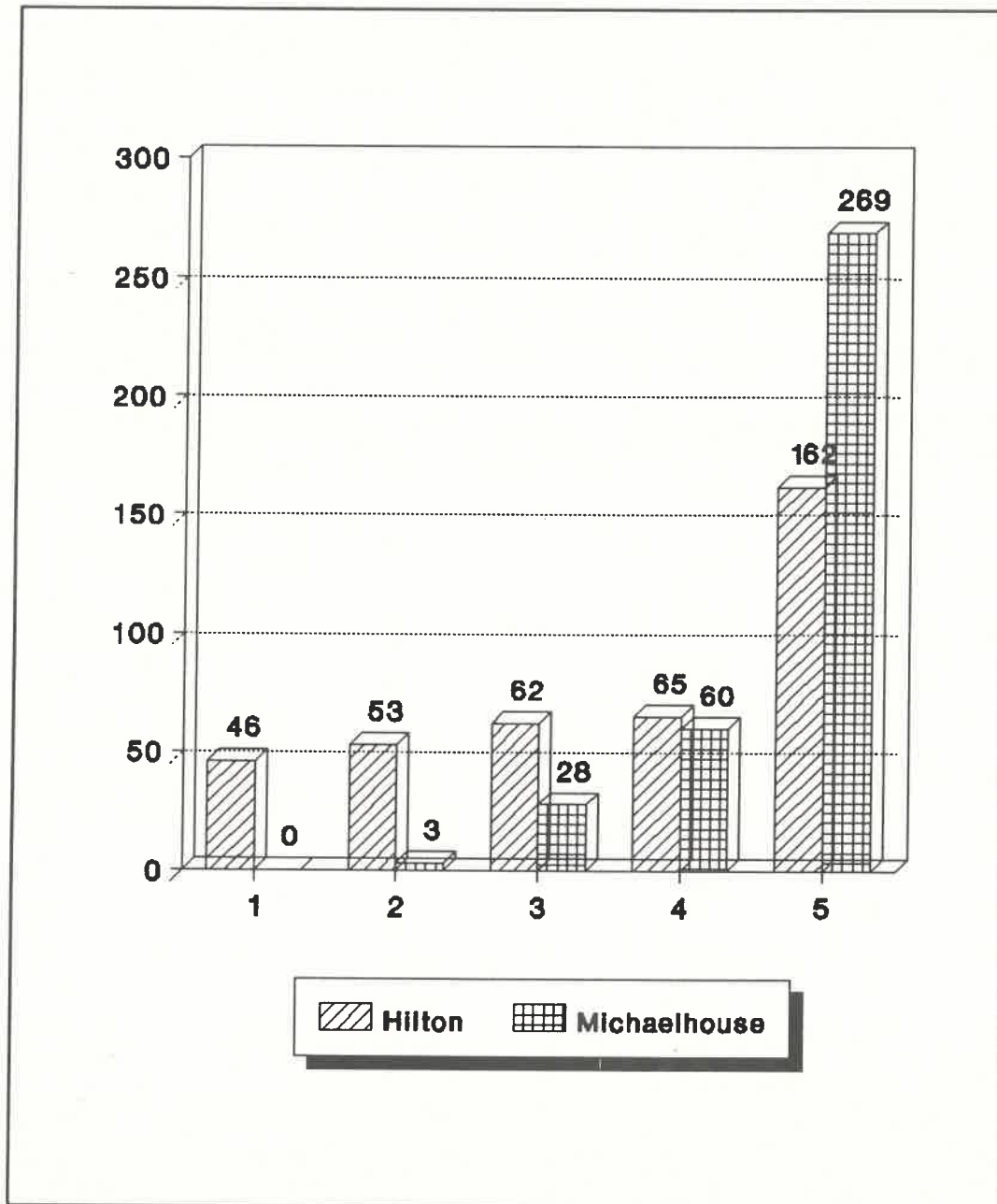


Figure 6.8:

SHOTS (1)

7.1.6.9 TYPES OF SHOTS:

Figure 6.9 shows that the pupils from both schools indicated a reasonable understanding of these Codes. 42 boys from Hilton did not respond to these Codes compared to 8 boys from Michaelhouse.

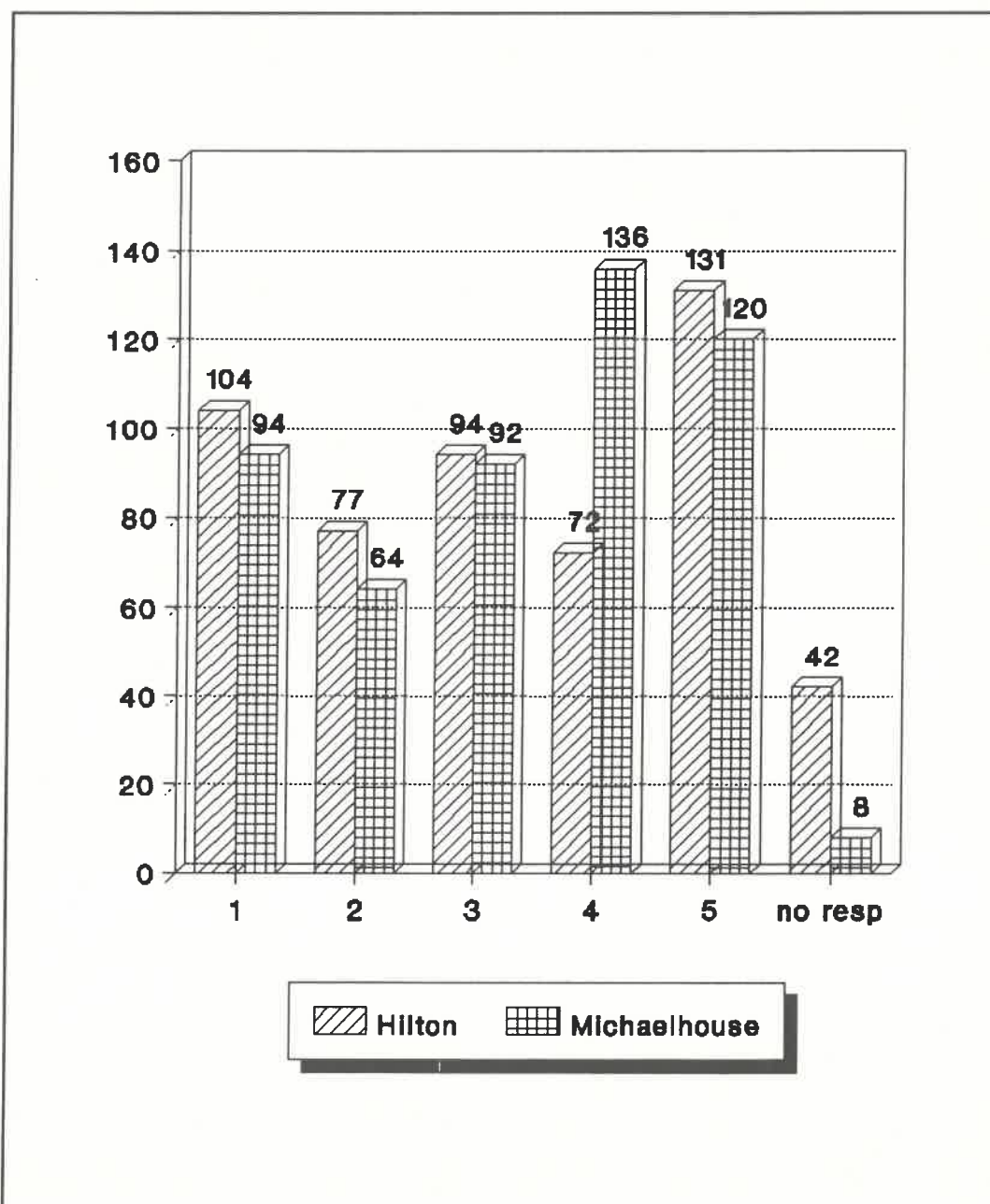


Figure 6.9:

SHOTS (2)

7.1.6.10 CUE, AUTOCUE, TELEPROMPT:

These Codes were not specifically taught to the pupils from Michaelhouse although references to them were made from time to time. The graph shows that the pupils from Michaelhouse indicated a better understanding of these Codes compared to the Hilton pupils. 47 pupils from Hilton did not respond to these Codes compared to 14 boys from Michaelhouse.

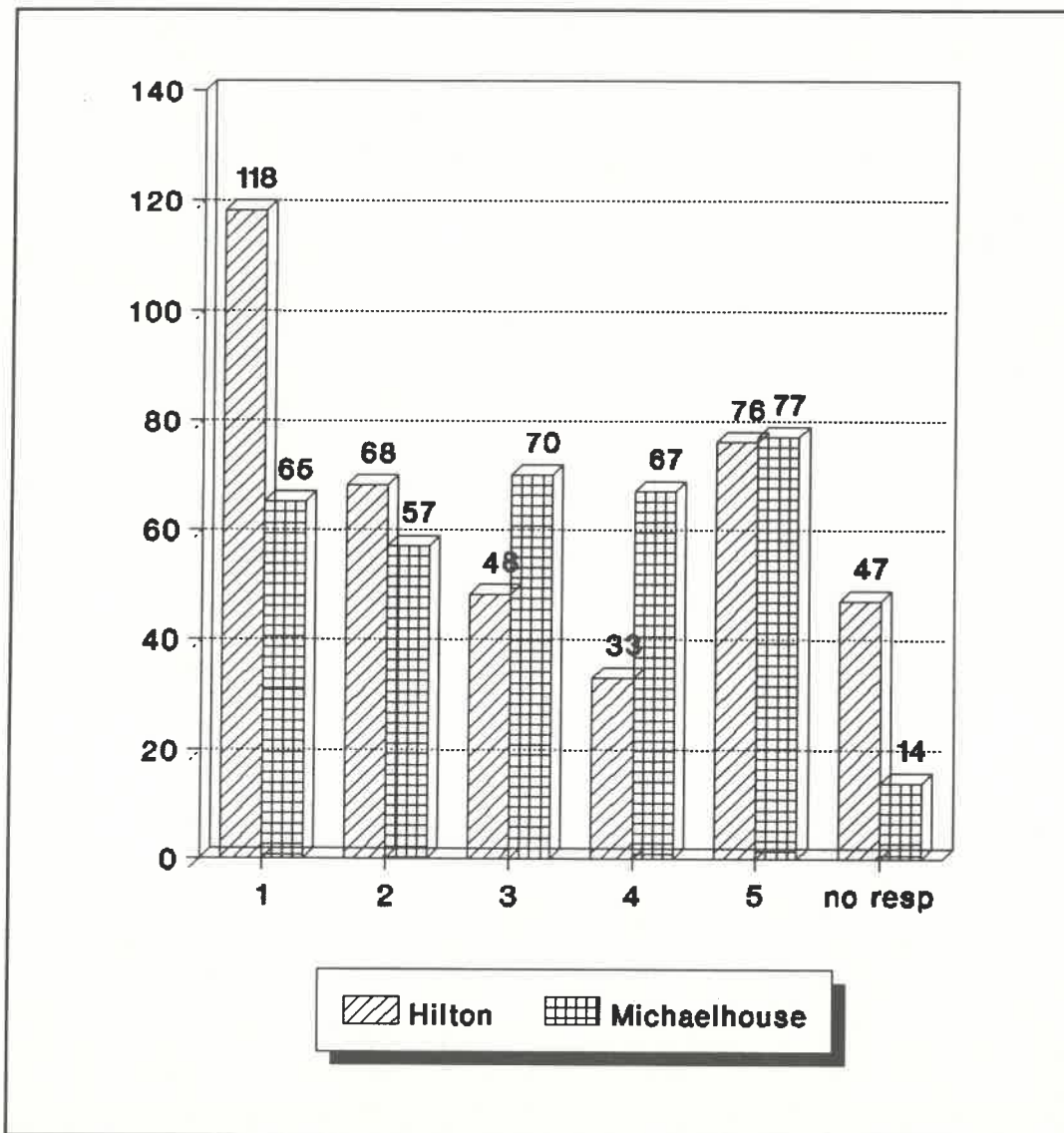


Figure 6.10:

CUE, AUTOCUE, TELEPROMPT

7.1.6.11 PRE-RECORDED, LIVE BROADCASTS:

Figure 6.11 shows that most pupils from both schools indicated a reasonable understanding of the Codes. More Michaelhouse boys indicated a greater understanding of the Codes compared to the Hilton boys.

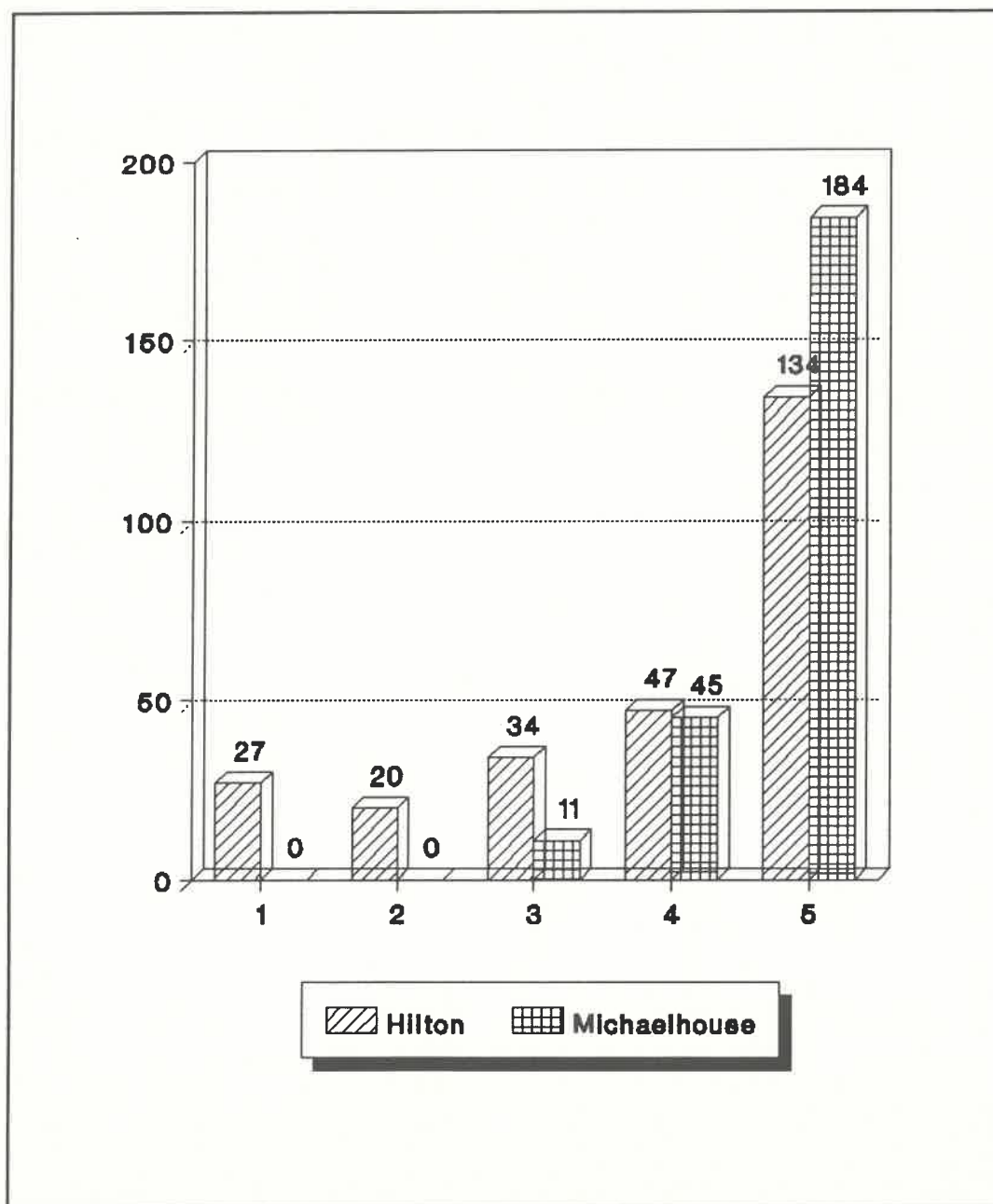


Figure 6.11: PRE-RECORDED, LIVE BROADCAST

7.1.6.12 EDITED, ASSEMBLE EDIT, INSERT EDIT:

Figure 6.12 shows that more boys from Michaelhouse indicated their understanding of these Codes compared to the Michaelhouse boys. 36 boys from Hilton did not respond to these Codes compared to 8 boys from Michaelhouse.

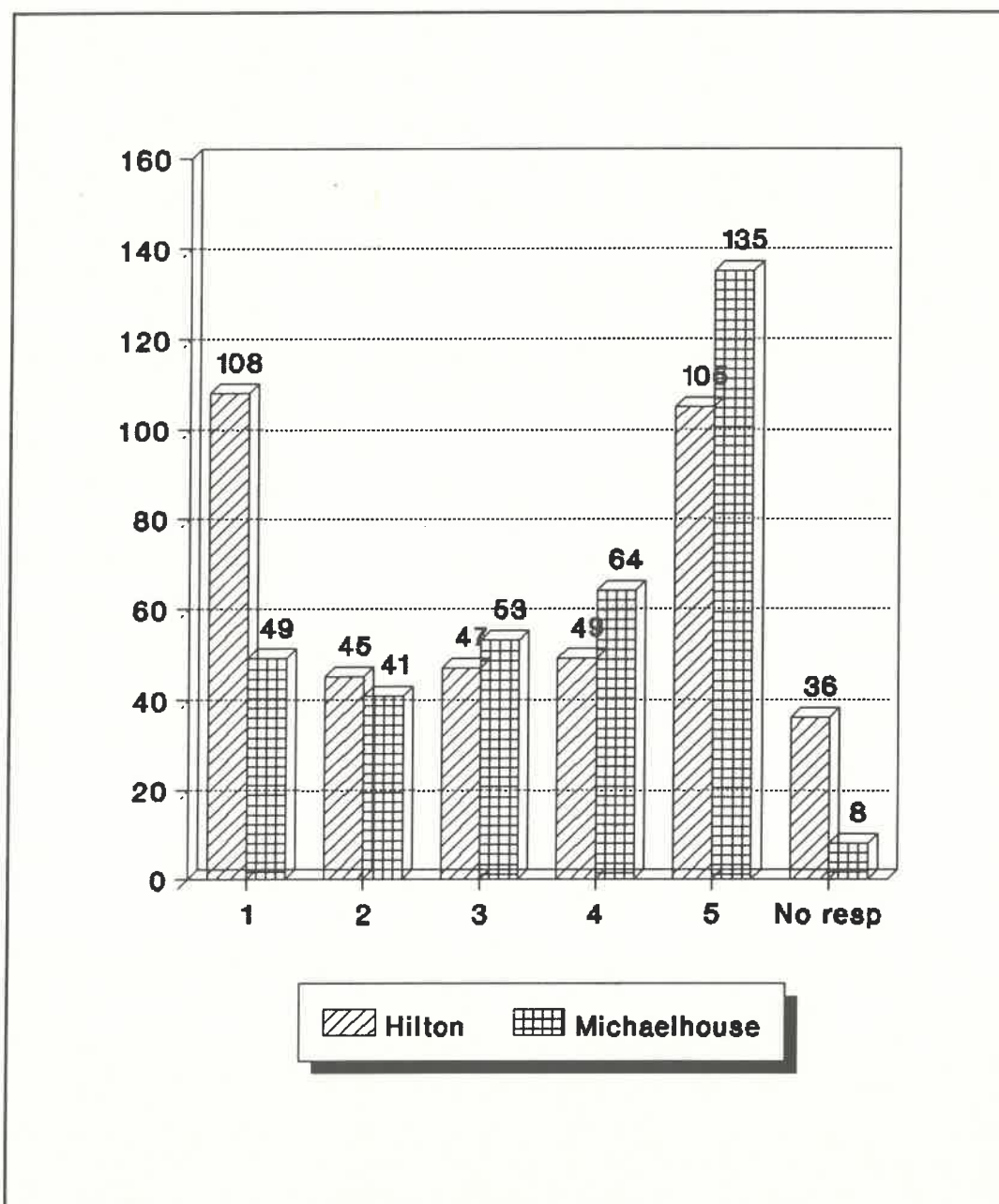


Figure 6.12: EDITED, ASSEMBLE, INSERT

7.6.1.13 VOICE OVER, DUBBED:

Figure 6.13 shows that 87 boys from Hilton indicated that they did not understand this Code compared to 13 boys from Michaelhouse. On the other hand, 105 boys from Michaelhouse indicated their full understanding of this Code compared to 76 boys from Hilton.

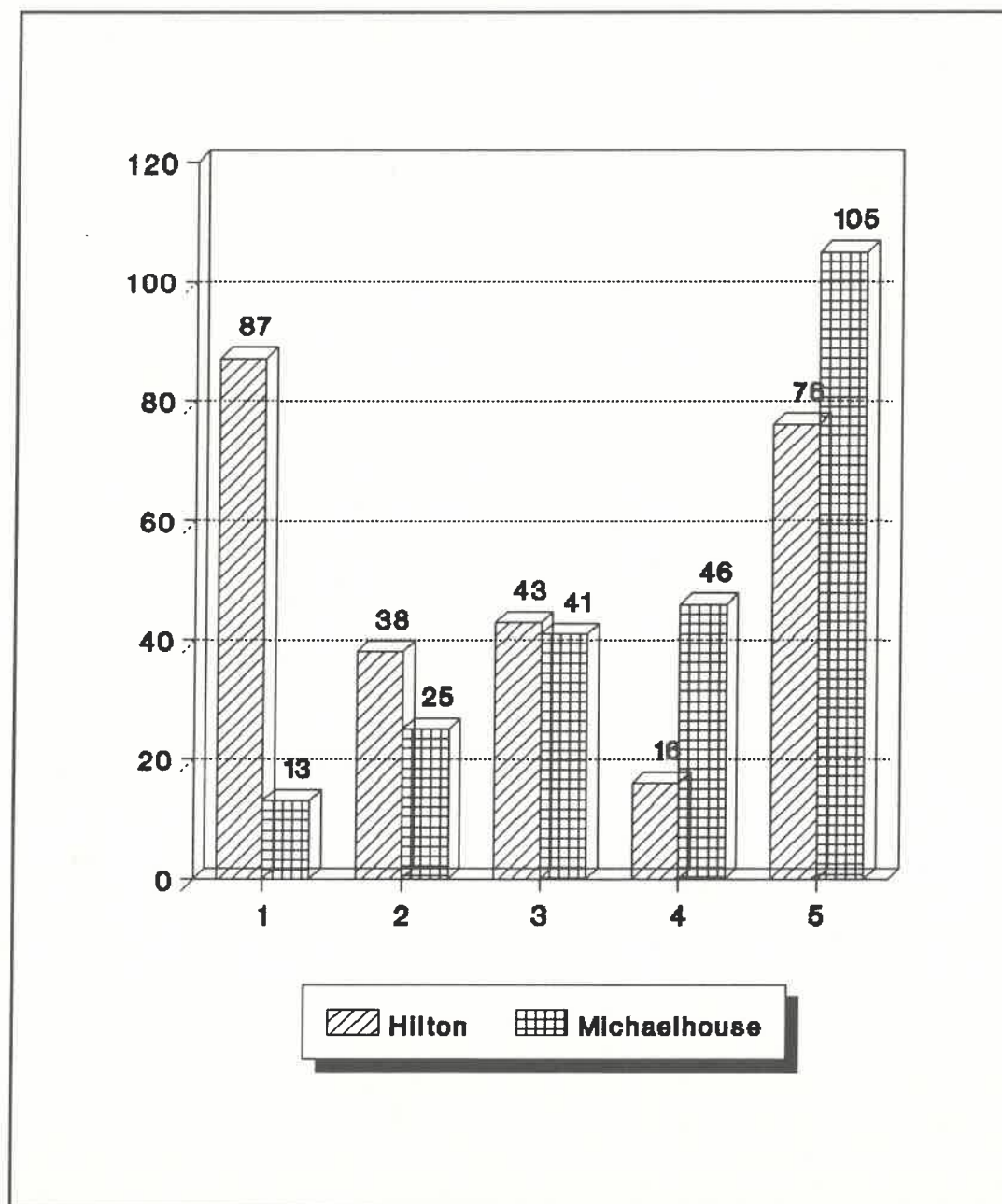


Figure 6.13: VOICE OVER, DUBBED

7.1.6.14 TX, SX:

None of these codes were taught to the pupils from Michaelhouse. No mention of these were made during the lessons. Figure 6.14 shows that more boys from Michaelhouse indicated their understanding of these Codes compared to Hilton. 80 boys from Hilton did not respond to these Codes compared to 45 boys from Michaelhouse.

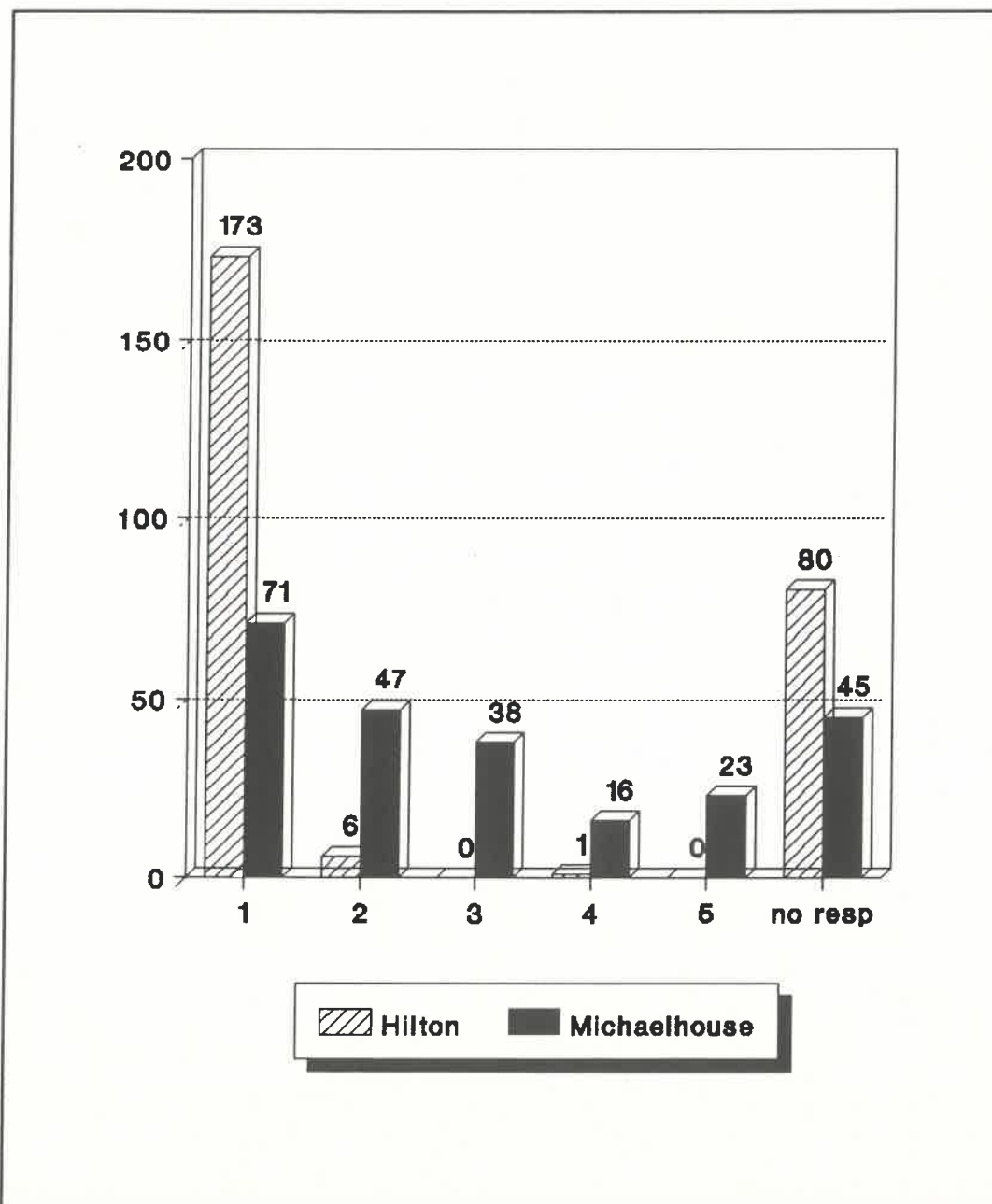


Figure 6.14:

SX, TX

7.1.6.15 VISION MIXING:

This Code was not taught to the pupils from Michaelhouse, although references to it were made from time to time. Figure 6.15 shows that more boys from Michaelhouse indicated their understanding of this Code compared to Hilton. 20 boys from Hilton did not respond compared to 8 boys from Michaelhouse.

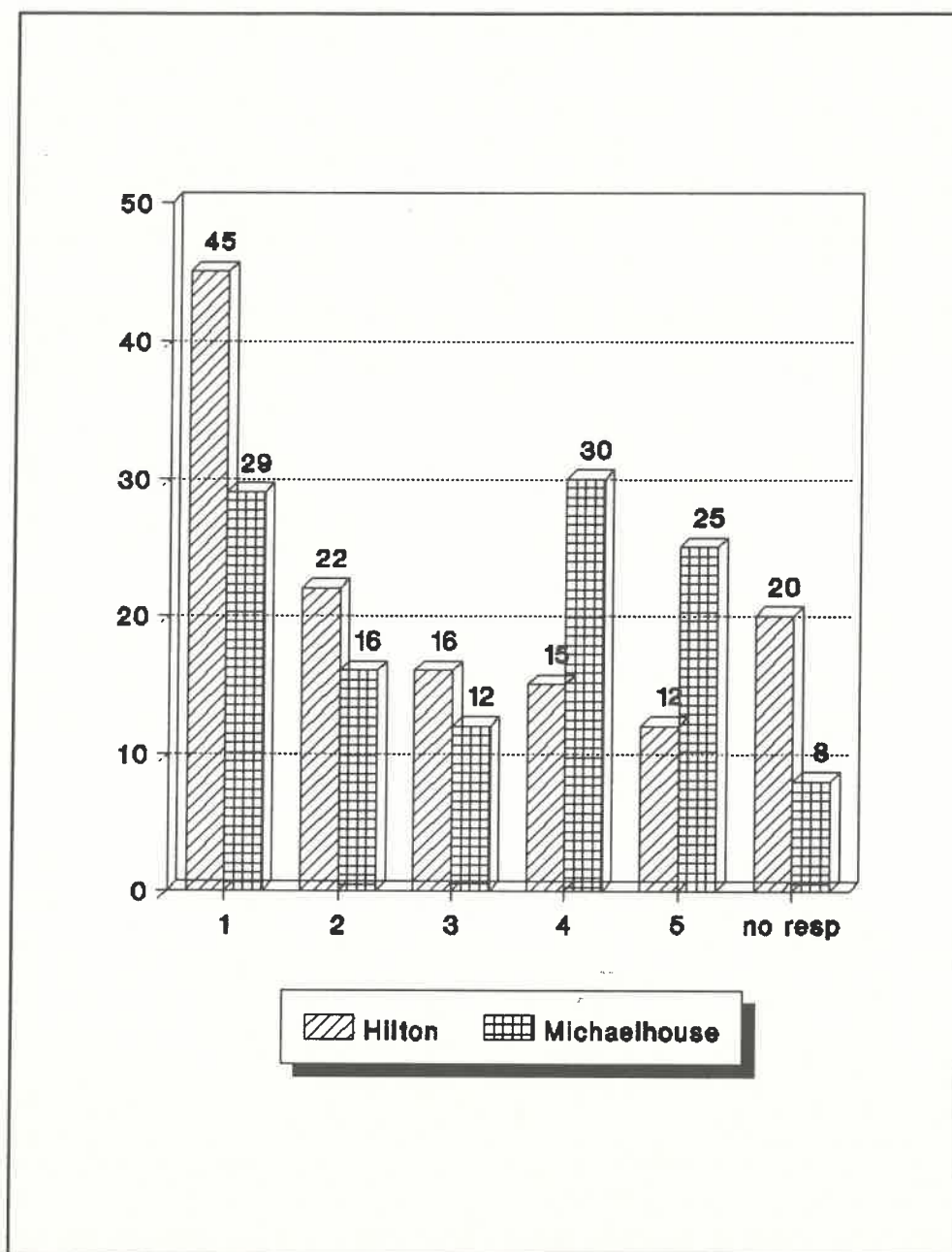


Figure 6.15:

VISION MIXING

7.1.7 ANALYSES OF SPECIFIC ADVERTISEMENTS:

7.1.7.1 TURBO DRIER:

In this advertisement most Hilton pupils (110) did not recognize any **editing or dubbing techniques**, while most Michaelhouse boys (93) did recognize them. This was the general trend when it came to the question of recognizing the different Cinematic Codes in all thirteen advertisements used.

7.1.7.2 STERNS:

In this advertisement 92 boys from Hilton did not recognize the connection between **the sound and the romantic setting**. No Hilton boy saw the link between the romantic setting and the selling of rings. On the other hand, 85 Michaelhouse boys were able to recognize the links between the music, setting and the sales pitch.

7.1.7.3 CHECKERS:

In this advertisement no Hilton boy was able to grasp the subtle suggestion that **Ajax is the best and cheapest washing powder** and that **it was only available at Checkers**. 72 Michaelhouse boys were able to gather this message from the advertisement.

7.1.7.4 ADVERTISEMENTS THAT REQUIRED IN DEPTH ANALYSES:

The nine advertisements that required in-depth analysis and responses from the pupils were very superficially analyzed by the Hilton pupils whereas most Michaelhouse boys (92) showed a deep understanding of the techniques used and therefore showed a deeper appreciation for the advertisement. There is the implication that the boys

from Michaelhouse would think carefully about any of the products advertised before going out to purchase them. They were able to recognize "gimmicks" for what they were and did not let these affect their rational decision making.

Most Hilton boys (103) were impressed with the sales techniques of the advertisements even though they did not recognize or understand the Cinematic Codes. This suggests that the television has the power to have a tremendous effect on one's rational and cognitive functions without one having to "understand" the medium. Marshall McLuhan () stated that the "medium is the message" and this seems very true when it comes to the Hilton boys. They believed most things they saw and heard on television because they were presented in such a plausible manner.

Ploghoft and Anderson (1982 : PAGES 2 & 3) state the problem in another way:-

"Television uses all of the elements of natural language to sell, to inform, to entertain and to persuade. Without the display of a single printed word, television informs the viewers as to the feelings, values and motivations of a host of characters who appear in the situation comedies, commercials and in the documentaries and news programs. Just as print literacy was never a requisite to learning the basic truths of the family or tribe in the preprint era, today's television programs make no demand on the skills of print literacy for the viewer to share in this communication process.

The fact that only the most commonplace skills are

necessary to participate and enjoy the content of television presents us with a two-pronged problem: Children may be interacting with content without sufficient guidance, and the very easy access to television makes it difficult for all of us, adult and child alike, to use this medium in an intelligent and reflective manner."

They go on to argue for the need to teach critical viewing skills to all viewers, especially the school going children.

Most Michaelhouse boys (81) questioned most of the "plausible" presentations because it could be argued that they were taught some critical television viewing skills. They did not accept everything they saw and heard at face value but they were able to question issues and were then able to make rational judgements about them.

7.1.7.4 SPECIFIC ADVERTISEMENTS THAT REQUIRED DETAILED ANALYSES:

Most Hilton boys (98) felt that *NBM COMMUNICATIONS* were the leaders in the field of communication and that they would go to them for their communication needs. Many Michaelhouse boys (71) questioned the truth of the advertisement. They were able to recognize the techniques specifically used in the advertisement to influence them.

The same trend is repeated in the remainder of the advertisements where an average of 94 Hilton boys were not able to recognize:-

- a) that the *GILLETTE WORLD SPORT SPECIAL* advertisement was appealing to white South African men with a sense of adventure;

- b) that the *FAMILY PLANNING* advertisement was aimed specifically at black South Africans and that animals were used because neither blacks nor whites could be used;
- c) that the *DEM STONES* advertisement was filled with "gimmicks" that did not necessarily relate to the product;
- d) that the *KEEP SOUTH AFRICA CLEAN* advertisement was specifically aimed at black South Africans and the advertisement made some sweeping generalized statements especially through the use of visuals.
- e) that the *J & B WHISKY* advertisement used the butterfly as a "gimmick" to put the viewer in a relaxed frame of mind so that (s)he would feel the need for a drink of whisky.
- f) that the *SUN CITY* advertisement suggested that it was fine for people to make fools of themselves as long as it took place at Sun City.
- g) that the *OHLSSONS* advertisement was making a statement about the future, "new" South Africa through the use of visuals.

Conversely, an average of 83 Michaelhouse boys were able to recognize the above mentioned features with regard to each advertisement.

7.1.7.5 TELEVISION VIEWING SKILLS AND THE NEED TO TEACH THEM:

Questions 23 and 24 were deliberately placed at the end in order to give the pupils an opportunity to answer these as

rationally as possible taking into account the exercises they had undergone. When asked if they were ever taught any viewing skills, the graph clearly indicates that most Michaelhouse boys were taught these skills, whilst most Hilton boys were not taught these skills. (Figure 7.1)

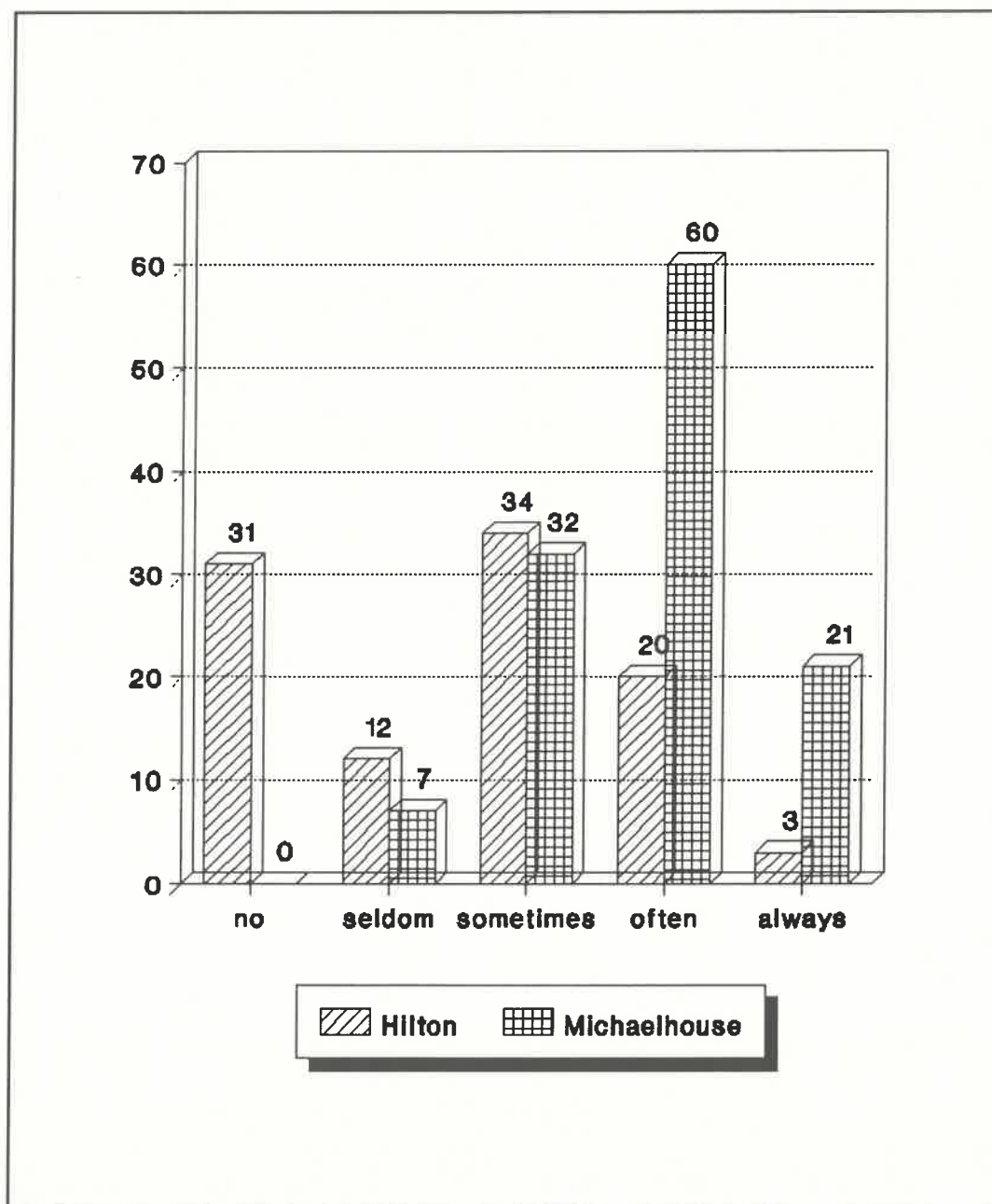


FIGURE 7.1: WERE YOU TAUGHT ANY VIEWING SKILLS?

Question 24 " Do you think it is necessary to teach people specific viewing skills for television?", goes a long way to indicate whether the research was justified, and more importantly, whether further investigation into this field is needed.

When boys were asked on the first page whether television viewing required any specific viewing skills, 50 boys from Hilton said "yes" and 80 boys said "no"; 86 boys from Michaelhouse said "yes" and 34 said "no". Yet after they had completed the questionnaire and the exercises only 9 boys from Hilton and 2 boys from Michaelhouse stated that it was not necessary to teach specific viewing skills for television; 7 boys from Hilton and 3 boys from Michaelhouse said that it was seldom necessary to teach television viewing skills; 29 boys from Hilton and 22 boys from Michaelhouse said that it was sometimes necessary to teach television viewing skills; 34 boys from Hilton and 25 boys from Michaelhouse said that it was often necessary to teach television viewing skills; and 51 boys from Hilton and 68 boys from Michaelhouse said that it was always necessary to teach television viewing skills. (Figure 7.2)

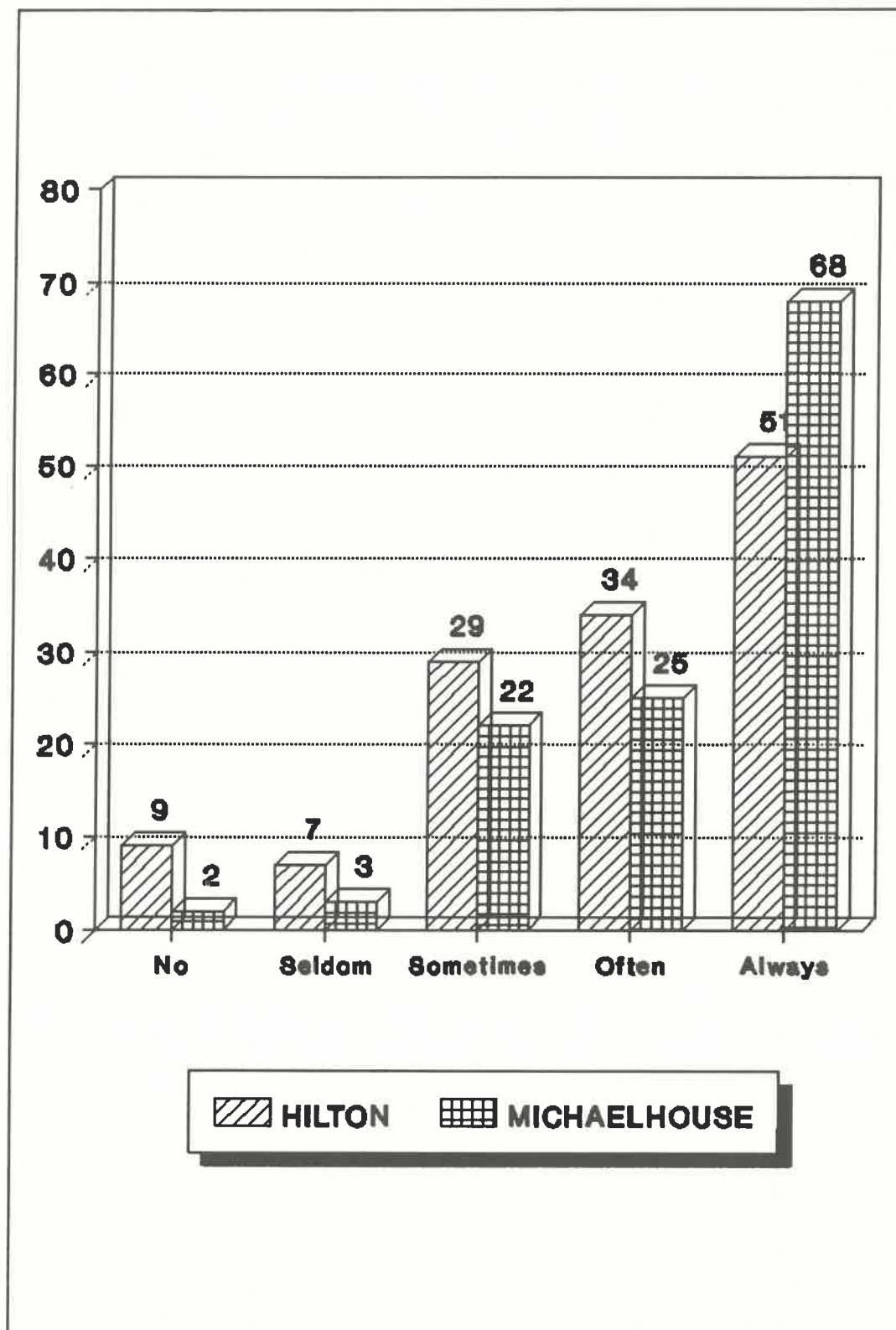


Figure 7.2: IS IT NECESSARY TO TEACH T.V. SKILLS?

CHAPTER EIGHT

RESULTS AND CONCLUSIONS:

The questions asked about television thinking and viewing are all pedagogical. What a study like this can hope to contribute is further understanding of the implications of television and education.

Due note must be taken of the limitations that were mentioned in Chapter Five. A summary of these are:

- i) The size of the sample is small.
- ii) The rivalry between both schools chosen for the research.
- iii) The investigator being a teacher at the experimental school.
- iv) The presence of two other teachers from the control school when the research was being undertaken.
- v) The two chosen schools were full time boarding schools for boys.
- vi) The sample consisted of mainly middle or upper class white South African students. There were very few non whites from both schools.
- vii) The investigator was non white.

Nonetheless, the research results make it possible to come to some justifiable conclusions. The results suggest that where successful mediation and scaffolding was undertaken, meaningful change seems to have taken place in the learner. Television viewing skills were taught to the pupils of Michaelhouse school. That they learnt and retained something from the lessons taught is borne out by the responses of the pupils to the questionnaire and by the way they responded to the questions on the advertisements.

It is evident that the pupils from Michaelhouse were able to critically analyze the advertisements to a certain extent. The pupils from Hilton generally were not able to critically analyze these advertisements. Furthermore, all the pupils were almost unanimous in stating that there is a need for critical viewing skills to be taught to them. This question was put to them after they had completed the entire exercise so that they were in a better position to state whether there is a need for them to be taught viewing skills or not. It was expected that the pupils from Michaelhouse would state that there is a need to teach critical viewing skills. Before the Michaelhouse pupils were taught any viewing skills, a survey was carried out amongst them and only 30 boys felt that there was a need to teach these skills. After the lessons and after completing the questionnaire, 86 boys felt that there is a need to teach critical viewing skills. Therefore, it can be concluded that the lessons and the exercises were influential in making 56 boys change their minds about critical viewing skills.

However, many other factors like the transfer of information to other related and non related fields, the lasting effects of the skills taught, the automatization of certain skills, the effect of television on one's creativity, need to be carefully investigated. Furthermore, a broader sample representing a truer reflection of the South African society needs to be used. Pupils who are not in full boarding schools and pupils representing both sexes may have responded differently. However, certain hypotheses can be drawn from the research and responses given by the pupils. These are:-

- a) If television viewing skills are taught to pupils, it could lead to them having a better understanding of the medium.

- b) If television viewing skills are taught to pupils it could encourage more intelligent, discerning viewing.
- c) Structured television viewing using television viewing skills appears to help pupils to function more effectively as critical human beings.
- d) The pupils' creativity can possibly be extended if proper television viewing skills are taught.
- e) The strong power of persuasion of television might be lessened through the teaching of critical viewing skills.
- f) Television should be considered a medium that encourages passivity but that it should also actively engage the mind.
- g) The audio visual medium of television is capable of influencing our lives beyond our own recognition.

It would seem that recent research indicates that there is a need to teach pupils thinking skills, especially through the medium of television. With regard to this it is important to note that the teacher teaches within a particular frame of reference; and the viewers learn in their own frames of reference. At the same time, pupils struggle to incorporate the teacher's meaning into their own frames of reference through discussion. The language of television, which is an essential instrument of the medium, is often a barrier to them and there is seldom discussion in order to derive a better understanding. The question that needs to be asked is "How can we help pupils to use television language effectively?". One thing is certain, we cannot turn away from the problems or do nothing about them. We are constantly reminded that the television is something

something that is going to be a major part of lives for a very long time. Therefore it is imperative that we do something about using it more positively in the field of education (Barwise and Ehrenberg : 1988, Berman : 1987).

9.2 SOME EFFECTS OF TELEVISION USAGE:

With the proper inculcation of the television, and the accompanying video recorder, into our education system there could be some far reaching effects on education as a whole. Some of these are:

- 1) Plato's view of education as helping everyone to develop their own powers of vision has been overwhelmed by the authoritarian tradition of the filling of empty vessels. The lecture method is the usual paradigm for education, even at university level. Despite clear evidence of the relative inefficiency of the method, students at all levels generally demonstrate great skills in coping with the problems posed. Video, among other new technologies, offers education a challenge to re-think much of its methods and content, helping it tilt the balance away from teacher-centered -instruction to learner-centered-study. It also offers the advantage of utilizing vision, a powerful but neglected sense, in new ways.
- 2) The effects of micro electronics in our society includes a revolution in television, by technical improvements in the industry itself and by transformation of television receivers into video display units. The resources of Teledata, although still in its infant stages, open up a vast range of information to citizens. The arrival of satellite broadcasting, rival television stations (M-NET), together with cable systems (used in many schools,

universities and hotels) implies further important cultural influences for television in the future.

- 3) The most familiar new role for television lies in the home where the consumer led revolution has already made tremendous progress. This has given advertising a new dimension and a greater opportunity for creativity, employment, challenge and enjoyment has been created. The arrival of the video disc and similar novel devices implies, together with the convergence of micro computers with video technology, an educational potential for video in the home and elsewhere that is hard to overestimate, especially as the government itself is encouraging the process.
- 4) The video cassette recorder opens up a totally new domain as far as television and the home is concerned. One can record and watch programmes at a more suitable time; one can develop one's own library of programmes; one can borrow and buy suitable programmes. With the advent of the home video camera, one can now produce one's own programmes using techniques like editing and dubbing.
- 5) Children already spend more time watching television than at school. Video can be harnessed to provide valuable support, for both the re-training of teachers, urgently required in our country, and for life skills training of pupils as the traditional approaches to career and work are redefined. The collaborative creation by children of educational video material has already been shown to have considerable benefit in promoting communication and social skills as well as increased motivation and intellectual gains. Furthermore, the television could be very effectively used in cross cultural education.

- 6) Educational television in further and higher education can be expected to play a major role in four likely developments. These are Communication, Interpretation, Expansion and Transformation.

Communication within institutions and with other agencies will require greater reliance on visual material; *interpretation* of the institute's role to the outside world will more often be expressed in visual form than has previously happened; *expansion* of its influence would be encouraged by sales and exchange of video material; *transformation* of teaching methodology would take place gradually, and video will play a key part. In all these burgeoning activities, the changes would be further encouraged as new types of demands are made on education and society.

- 7) The achievements of the Open University in the past few decades has been generally admired, but the potential of video for distance learning is yet hardly explored. The growth of video courses for re-training of professional staff in North America and the arrival of Open Tech learning systems point the way to intriguing developments that should have particularly valuable implications for South Africa. The University of South Africa is the largest distance learning university in Africa. It has an enrolment that is greater than any other university in Africa. Another distance learning university that is growing in popularity is Vista. Both these universities will grow at a tremendous rate as more and more pupils register because they cannot find places or courses at the full time universities. Professionals will also increase in number as demands from the work environment change and increase. There is tremendous potential for the effective use of video here.

- 8) Video as distinct from broadcast television will be able to draw and retrain adult learners unused and probably hostile, to conventional adult education methods. This is especially relevant to South Africa during these challenging times. It may offer inspiration to a minority because of its ability to represent and stimulate ideas not readily expressed in written form. It has the ability to stimulate conversation better than any other form.
- 9) Continuing education is a concept that embraces not only re-training in the broadest sense, but the struggle to create a true democracy of the intellect. Video can play a part in this campaign, not only by the accessibility it offers to ideas and information, but also in promoting study skills. The growth of service industries in European economies, and the decline in traditional manufacturing industries implies not only a vastly increased need for re-training in countries both north and south of the equator, but the expansion of video-centered creativity for education and training in an international as well as national sense (Moss: 1983).

The implications for television in education are tremendous. This research tried to show that in order to better utilize the medium, there is a need to teach pupils critical viewing skills. There is no doubt that the television and video will play a greater role in our lives (White : 1987, Bates and Galagher : 1987). How we are to utilize the medium and whether there is a need to introduce the teaching of thinking skills into a future curriculum needs to be investigated further. The teaching of critical viewing skills will also impact on teacher training institutions, teaching methods, teaching content, homework, and many other issues relating to education. Since we are living in the information processing

paradigm, which indicates a time of challenges and changes, it would seem appropriate that further research is carried into the television and the need to develop critical viewing skills in the viewers.

BIBLIOGRAPHY

- ADAMS, H.B. and WALLACE-ADAMS, B
Thinking Actively in A Social Context.
Curriculum Unit. Natal University
(Pmb):1989.
- AGHI, M
Project site in India. IN HOLTZMAN, W.H.
REYES-LAGUNES, I (ed) *Impact of*
Educational Television on Children.
Educational Studies Documents No. 40.
UNESCO. Paris: 1981.
- ANDERSON, D.R. and COLLINS, A
The Impact on Children's Education:
Television's influence on Cognitive
Development. Working Paper 2. U.S.
Department of Education: 1988.
- BANDURA, A
Social Learning Theory. Englewood Cliffs.
N.J. Prentice Hall: 1977.
- BATES, A and GALLAGHER, M
Improving Educational effectiveness of
Television: Case Studies and
Documentaries. IN BARRETT, O.B. and
BRAHM, P (ed) *Media Knowledge and Power.*
Croon Helm. London: 1987.
- BARRETT, O.B. and BRAHM, P
Media Knowledge and Power. Croon Helm.
London: 1987.
- BARWISE, P and EHRENBURG, A
Television and its Audience. Sage.
London: 1988.

- BATES, A.W. *Adult Learning from Educational Television: An Open University Experience.* IN HOWE, J.A. (ed) *Learning from Psychological and Educational Research.* Academic Press. London: 1983.
- BAZALETTE, C (convenor) *Primary Media Education: A Curriculum Statement.* British Film Institute and Education Department: 1989.
- BBC BROADCASTING RESEARCH DEPARTMENT *Annual Review of BBC Broadcasting Research Findings No. 15.* John Libbey. London: 1989.
- BELSON, W.A. *The design and understanding of Survey Questions.* Gower. Aldershot: 1981.
- BENLEY, R.W. and MELANIE, R.M. *Literacy for Life.* Modern Language Association of America. New York: 1983.
- BERDIE, D and Anderson, J. *Questionnaires: Design and Use.* Scarecrow. New York : 1974.
- BERGER, A.A. (ed) *Television in Society.* Transaction Books. New Brunswick: 1987.
- BERGER, A.A. *Semiological Analysis.* IN BARRETT, O.B. and BRAHM, P. *Media Knowledge and Power.* Croon Helm. London : 1987.

- BERMAN, R *How Television sees its Audience: A Look at the Looking Glass*. Sage. London: 1987.
- BERRY, G.L and MITCHELL-KERNAN, C (ed) *Television and the Socialization of the Minority Child*. Academic Press. New York: 1982.
- BIAGGIO, A *Child Development and Television*. IN HOLTZMAN, W. and REYES-LAGUNES, I. (ed) *Impact of Educational Television on Children*. Educational Studies and Documents No. 40. UNESCO. Paris: 1981.
- BOYES, M.C. and WILLIAMS, T.M. *Television Viewing Patterns and use of other Media*. IN WILLIAMS, T.M. (ed) *The Impact of Television. A Natural Experiment in Three Communities*. Academic Press. New York: 1986.
- BRAINERD, C *Modifiability of Cognitive Development*. IN MEADOWS, S. *Developing Thinking: Approaches to Children's Cognitive Development*. Methuen. London: 1987.
- BROWNE, A and CAMPIONE, J. *Three Faces of Transfer: Implications for early Competence, Individual Differences, and Instruction*. IN LAMB, M., BROWN, A and ROGOFF, B (ed) *Advances in Developmental Psychology*. Earlbaum. Hillside, N.J.: 1984.

- BRUNER, J *Vygotsky: A Historical and Conceptual Perception. IN WERTSCH, J.V. Culture, Culture, Communication and Cognition: Vygotskian Perspectives. Academic Press. New York: 1985.*
- BRUNER, J. *Vygotsky's Zone of Proximal Development: The Hidden Agenda. IN ROGOFF, B. and WERTSCH, J.V. Children's Learning in the Zone of Proximal Development. Jossey Bass. San Francisco: 1989.*
- BRYANT, J. et al *Learning from Educational Television Programmes. IN HOWE, J.A. (ed) Learning from Psychological and Educational Research. Academic Press. London: 1983.*
- BUSCOMBE, E *Television studies in Schools and Colleges. IBA Fellowship report, published in Screen Education, Autumn 1974.*
- CHRISTENSON, P.G. and ROBERTS, D.F. *The Role of Television in the formation of Children's Attitudes. IN HOWE, J.A. (ed). Learning from Psychological and Educational Research. Academic Press. London : 1983.*
- COLE, M *The Zone of Proximal Development: Where Culture and Cognition create each other. IN WERTSCH, J.V. Culture, Communication and Cognition: Vygotskian Perspectives. Academic Press. New York: 1985.*

- COLLINS,R et al (ed) *Media, Culture and Society: A Critical Reader*. Sage. London: 1986.
- CONRAD,P *Television the Medium and its Manners*. Routledge and Keegan Paul. London: 1982.
- CONRADIE,P and BOTHA,M
Does Television in South African School Children make them more Aggressive?
Paper presented at HSRCConference:
Television in Perspective. HSRC.
Pretoria: 1989.
- CONVERSE,J and PRESSER,S
Handcrafting the Standardized Questionnaire. Sage. Beverly Hills :
1986.
- CORTEEN,R.S. and WILLIAMS,T.M.
Television and Reading Skills. IN
WILLIAMS,T.M. (ed) *The Impact of Television. A Natural Experiment in Three Communities*. Academic Press. New York:
1986.
- CUMBERBATCH,G and HOWITT,D
A Measure of Uncertainty. The effects of the Mass Media. John Libbey.London:
1989.
- CRWYS-WILLIAMS,J *Loerie Lure: Eager ad men pursue pretty birds*. IN *Excellence* : Autumn 1992.
- DALE,E *Audio-Visual methods of teaching*. Dryden Press. 1969.

- DE BONO, E *Teaching Thinking*. Temple Smith. London: 1976.
- DE WET, J.C. *The Art of Persuasive Communication*. Juta. Cape Town: 1988.
- DORR, A *Television and Children*. Sage. Beverley Hills: 1986.
- DU PREEZ, A.L. *Television and the Language Teacher*. Paper at Seminar: *Television and the Language Teacher*. Natal Education Department Bulletin 44 : 1987.
- ELLIOTT, G *Video Active*. BBC. London: 1987.
- ELY, D.P. *Protocols and Processes for Promoting Interactive Cross-Cultural Media Transfer*. IN TUCKER, R.N. *Interactive Media: The Human Issues*. Kogan Page. London: 1989.
- FEUERSTEIN, R. et al *Instrumental Enrichment: An Intervention Programme for Cognitive Modifiability*. University Press. Baltimore M.D.: 1980.
- FAUCONNIER, G *Transnational, National and Local Television*. Paper at HSRC Conference: *Television in Perspective*. 1989.
- FISHBIEN, H *Socialization and Television*. IN BARRETT, O and BRAMS, P (ed) *Media Knowledge and Power*. Croon Helm. London: 1987.

- FISKE, J *Television Culture*. Methuen. London: 1987.
- FLAVELL, J. *Metacognition and Cognitive Monitoring: A New Era of Cognitive Developmental Enquiry*. IN American Psychologist, 34:79.
- FORMAN, E.A. and CAZDEN, C.B. *Exploring Vygotskian Perspectives in Education: The Cognitive Value of Peer Interaction*. IN WERTSCH, J.V. *Culture, Communication and Cognition: Vygotskian Perspectives*. Academic Press. New York: 1985.
- FOSTER, S *Video as an educational Research Tool*. IN ZUBER-SKERRITT, O *Video in Higher Education*. Kogan Page. London: 1984.
- GARDNER, J. *The 'Soaps' and the 'Nasties'*. Paper in Natal Education Department Bulletin 44:87.
- GAYESKI, O.M. and WILLIAMS, D *Interactive Video in Higher Education*. IN ZUBER-SKERRITT, O *Video in Higher Education*. Kogan Page. London: 1984.
- GIBBONS, S.Y. (Jr.) *Learning and Instruction in the Information Age*. IN WHITE, M.A. (ed) *What Curriculum for the Information Age?* Lawrence Earlbaum Associates. London: 1987.

- GILHOOLY, K.J. *Thinking. Directed, Undirected and Creative.* Academic Press. London: 1982.
- GOLDGERG, M.E. and GORN, G.S. *Researching the effects of on Children.*
IN HOWE, J.A. (ed) *Learning from Psychological and Educational Research.* Academic Press. London: 1983.
- GREENFIELD, P *Mind and Media: The effects of Television, Video Games, and Computers.* Harvard University Press. Cambridge M.A.: 1984.
- GROENEWALD, D.H. *The use of Television as an Educational Medium in specific Black Audiences.* Paper at HSRC Conference: *Television in Perspective.* 1989.
- GROSS, T.F. *Cognitive Development.* Brooks/Cole. California: 1985.
- GUNTER, B and WOBER, M *Violence on Television. What the viewers think.* John Libbey. London: 1988.
- HANDFORD, A.G. and WILLIAMS, T.M. *Television and other leisure activities.*
IN WILLIAMS, T.M. (ed) *The Impact of Television. A Natural Experiment in Three Communities.* Academic Press. New York: 1986.
- HARGREAVES, A *Curriculum Assessment and Reform.* Oxford University Press. Philadelphia: 1989.

- HARGREAVES, A *The Rhetoric of School Centered Education.* IN BARRETT, O and BRAMS, P (ed) *Media Knowledge and Power.* Croon Helm. London: 1897.
- HARRIS, D *Student's use of Videotape Programmes as Resources in the Library.* IN ZUBER-SKERRITT, O *Video in Higher Education.* Kogan Page. London: 1984.
- HARRISON, L.F. and WILLIAMS, T.M. *Television and Cognitive Development.* IN WILLIAMS, T.M. (ed) *The Impact of Television. A Natural Experiment in Three Communities.* Academic Press. New York: 1986.
- HART, I *Video and the Control of Knowledge.* IN ZUBER-SKERRITT, O *Video in Higher Education.* Kogan Page. London: 1984.
- HEFZALLAH, I.M. *Critical Viewing of Television: A book for Parents and Teachers.* University Press of America. New York: 1987.
- HOFFMAN, B *Individualized Learning with Videocassettes.* IN ZUBER-SKERRITT, O *Video in Higher Education.* Kogan Page. London: 1984.
- HOLTZMAN, W.H. *Sampling of Children's Television in the U.S.* IN HOLTZMAN, W.H. and REYES-LAGUNES, I (ed) *Impact of Educational Television on Children.* Educational Studies and Documents No. 40. UNESCO. Paris: 1981.

- HOLTZMAN, W.H. and REYES-LAGUNES, I (ed)
Impact of Educational Television on Children. Educational Studies and Documents No. 40. UNESCO. Paris: 1981.
- HOLTZMAN, W.H.; AGHI, M and SAKAMOTO, T
Principles and Concepts of Evaluation. IN HOLTZMAN, W.H. and REYES-LAGUNES, I (ed) Impact of Educational Television on Children. Educational Studies and Documents No. 40. UNESCO. Paris: 1981.
- HOME, A
Children's Television and its Responsibilities: The Producer's point of view. IN HOWE, J.A. (ed) Learning from Psychological and Educational Research. Academic Press. London: 1983.
- HOUNSELL, D
The Supply and Demand for Information about Education. IN BARRETT, O and BRAMS, P (ed) Media Knowledge and Power. Croon Helm. London: 1987.
- HOWE, J.A. (ed)
Learning from Television Psychological and Educational Research. Academic Press. London: 1983.
- HUESMANN, L.R. and ERON, L.D.
Factors influencing the effect of Television violence in children. IN HOWE, J.A. (ed) Learning from Psychological and Educational Research. Academic Press. London: 1983.

- HUTTON, D.W. *Video Technology in Higher Education: State of the Art?* IN ZUBER-SKERRITT, *Video in Higher Education*. Kogan Page. London : 1984.
- INYEGER, S and KINDER, D.R. *News that matters*. University of Chicago Press. Chicago: 1987.
- JOHNSTONE, M and COMPAAN, D *Training Visual Literacy in High Schools*. IN Natal Education Department Bulletin 44:87.
- JORDAAN, P *The effect of Television on the South African School Child*. Paper at HSRC Conference: *Television in Perspective*. 1989.
- JOSEPH, L.E. *Predicting levels of satisfaction as a consequence of innovation adoption*. Dissertation for Doctor of Philosophy, University of Maryland: 1985.
- JOY, L.A.; KIMBALL, M.M. and ZABRACK, M.L. *Television and Children's Aggressive Behaviour*. IN WILLIAMS, T.M. (ed) *The Impact of Television*. Academic Press. New York: 1986.
- KAGAN, I *Influencing Human Reaction: Interpersonal Process Recall (IPR) simulated by Video Tape*. IN ZUBER-SKERRITT, O *Video in Higher Education*. Kogan Page. London: 1984.

- KEMMIS,S *The use of Video in developing Symmetrical Communication. IN ZUBER-SKERRITT,O Video in Higher Education. Kogan Page. London: 1984.*
- KHINE,Myint Swe *Interactive Video Applications: Problems and prospects in Asia. IN TUCKER,R.N. Interactive Media: The Human Issue. Kogan Page. London: 1989.*
- KILLIAN,B *Masters of the Universe vs Parents of the World: The effect of Television on the Preschool Child. Paper at HSRC Conference: Television in Perspective. 1989.*
- KIMBALL,M.M. *Television and Sex Role Attitudes. IN WILLIAMS,T.M.(ed) The Impact of Television. A Natural Experiment in Three Countries. Academic Press. New York: 1986.*
- KOZULIN,A *Vygotsky's Psychology. A Biography of Ideas. Harvester Wheatsheaf. London: 1990.*
- KUBEY,R and CSIKSZENTMIHALYI,M *Television and the Quality of Life: How Viewing shapes Everyday Experience. Lawrence Earlbaum. London: 1990.*

KOPPEL,T

Television Revolution in a Box: A Television Programme investigating the effects of Television. Produced in U.S.A. 1989. Ted Koppel reports on the power of television which has become a powerful weapon in the hand of revolutionaries. Not only is television used to spread propaganda, but footage is also used as evidence. Major networks have used it to counter state control. Koppel tells of future developments as television becomes more affordable and accessible and warns against possible manipulation of the facts.

LABORATORY OF COMPARATIVE HUMAN COGNITION

Contributions of Cross Cultural Research to Educational Practice. University of San Diego. California: 1986.

LIGHT,P

Social Interaction and Cognitive Development: Review of Post-Piagetian Research. IN MEADOWS,S. (ed) Developing Thinking: Approaches to Children's Cognitive Development. Methuen. London: 1987.

LAMB,M., BROWN,A and ROGOFF,B (ed)

Advances in Developmental Psychology. Earlbaum. Hillside, N.J.:1984.

LESSER,H

Television and the Pre-School Child: A Psychological Theory of Instruction and Curriculum Development. Academic Press. New York: 1977.

- LINZ, L *Interpreting Television: Teleconsciousness and the development of a Creative Curriculum.* Masters Dissertation: Master of Philosophy: UCT: 1990.
- LODZIAK, C *The Power of Television: A Critical Appraisal.* St Martin's Press. New York: 1986.
- LONERGAN, J *Video in Language Teaching.* C.U.P. London: 1984.
- LUNT, I *Assessment of Cognitive Development.* IN MEADOWS, S (ed) *Developing Thinking: Approaches to Children's Cognitive Development.* Methuen. London: 1987.
- MAIN, A *The use of Video Tape in the improvement of Student's Study Methods.* IN ZUBER-SKERRITT, O *Video in Higher Education.* Kogan Page. London: 1984.
- MAKER, J.C. (ed) *Critical Issues in Gifted Education: Defensible Programmes for the Gifted.* Aspen Publishers. 1989.
- MARAIS, S.C. *In Search of Perspectives after Fifteen Years of Television Research.* Sum up paper of HSRC Conference. 1989.
- MARJORAM, T *Teaching Able Children.* Kogan Page. London: 1988.

- MARLAND,P *Stimulated Recall from Video: Its use in Research or the Thought Processes of Classroom Participants.* IN ZUBER-SKERRITT,O *Video in Higher Education.* Kogan Page. London: 1984.
- MASTERMAN,L *Television, Film and Media Education.* IN BARRETT,O and BRAMS,P *Media Knowledge and Power.* Croon Helm. London: 1987.
- MEADOWS,S (ed) *Developing Thinking: Approaches to Children's Cognitive Development.* Methuen. London: 1987
- MEADOWS,S *An Assessment of Piagian Theory of Cognitive Development.* IN MEADOWS,S (ed) *Developing Thinking: Approaches to Children's Cognitive Development.* Methuen. London: 1987.
- MELKE,K.W. and CHEN,M *Formative Research for 3-2-1 Contact: Methods and Insights.* IN HOWE,J.A. (ed) *Learning from Psychological and Educational Research.* Academic Press. London: 1983.
- METELERKAMP,P *Teleliteracy.* Article in **NEON**. February 1988.
- McGEE,J *Curriculum for an Information Age: An Interim Proposal.* IN WHITE,M.A. (ed) *What Curriculum for the Information Age?* Lawrence Earlbaum Associates. London: 1987.

- McLUHAN, M *Understanding Media: The Extension of Man*. Ark. London: 1987.
- MILGRAM, S and SHOTLAND, R *Television and Antisocial Behaviour*. Academic Press. New York: 1973.
- MILLS, M and FUNNELL, E *Experience and Cognitive Processing*. IN MEADOWS, S (ed) *Developing Thinking: Approaches to Children's Cognitive Development*. Methuen. London: 1987.
- MOODY, K *Growing up on Television: The T.V. Effect*. Times Book. New York: 1980.
- MORGAN, M and GROSS, L *Television and Educational Achievement and Aspiration*. IN PEARL, D., BOUTHILET, L., and LAZAR, J (ed) *Television and Behaviour (vol. 2): Technical Reviews*. Dept. of Health and Human Services. Washington: 1982.
- MORLEY, D *Family Television. Cultural Power and Domestic Leisure*. Comedia. London: 1986.
- MOSS, R. *Video in Educational Challenge*. Croon Helm. London: 1983.
- MURDOCH, L.H. *Media Matters*. Macmillan. Australia: 1988.
- MURRAY, J.F. (ed) *Television Studies in Scottish Schools*. SCET. Glasgow: 1980.

- NAGLIERI, J.A. *A Cognitive Processing Theory for the Processing of Information. IN Education Psychologist 24(2) : 1989.*
- NEL, E.M. *The Effects of Television Viewing on Children's Communication. Paper at HSRC Conference. HSRC. Pretoria: 1989.*
- NETTO, S.P. and ANGELINI, A.L. *Impact of Brazilian Television on Children and Education. IN HOLTZMAN, W.H. and REYES-LAGUNES, I (ed) Impact of Educational Television on Children. Educational Studies Documents No. 40. UNESCO. Paris: 1981.*
- NIAS, D.K.B. *The effects of Television Sex and Pornography. IN HOWE, J.A. (ed) Learning from Psychological and Educational Research. Academic Press. London: 1983.*
- NICKERSON, R.S. PERKINS, D.N. and SMITH, E.E. *The Teaching of Thinking. Lawrence Earlbaum Associates. London: 1985.*
- NOBLE, G *Social Learning from Everyday Television. IN HOWE, J.A. (ed) Learning from Psychological and Educational Research. Academic Press. London: 1983.*
- O'CONNOR, A (ed) *Raymond Williams on Television. Selected Writings. Routledge. London: 1989.*

- OLSON,D (ed) *Media and Symbols: The forms of Expression, Communication and Education. The 73rd Year Book of the National Society for the Study of Education. University of Chicago Press. Chicago: 1974.*
- OLSON,D and BRUNER,J *Learning Through Experience and Learning Through Media. IN BARRETT,O and BRAMS,P (ed) Media Knowledge and Power. Croon Helm. London: 1987.*
- OLSON,D and TORRENCE N, *Literacy and Cognitive Development: A Conceptual transformation in the Early School Years. IN MEADOWS,S (ed) Developing Thinking:Approaches to Children's Cognitive Development. Methuen. London: 1987.*
- PAINE,N. *Helping People Dream - A Challenge for the Future. IN TUCKER,R.N. Interactive Media: The Human Issue. Kogan Page. London: 1989.*
- PAWLIK,K; KOB,J and BERGHAUS,M *Educational Television Research in the Federal Republic of Germany. IN HOLTZMAN,W.H. and REYES-LAGUNES,I (ed) Impact of Educational Television on Children. Educational Studies and Documents No. 40. UNESCO. Paris: 1981.*
- PHILO,G *Seeing and Believing: The Influence of Television. Routledge. London: 1990.*

- PLOGHOFT, M.E. and ANDERSON, J.A.
Teaching Critical TV Viewing Skills.
 Charles A Thomas. Illinois: 1982.
- RADEMEYER, A.P. *The Influence of Creative Factors on the Performance of Television Commercials directed at White Audiences.* Research Report No. 47: Bureau of Market Research, UNISA. Pretoria: 1988.
- RAVITICH, D *Technology and the Curriculum: Promise and Peril.* IN WHITE, M.A (ed) *What Curriculum for the Information Age?* Lawrence Earlbaum Associates. London: 1987.
- REED, S.K *Cognition - Theory and Application. 2nd Edition.* Brooks/Cole. California: 1988.
- REYES-LAGUNES, I *Plazo Sesamo, an Evaluation in Mexico.* IN HOLTZMAN, W.H. and REYES-LAGUNES, I (ed) *Impact of Educational Television on Children.* Educational Studies and Documents No. 40. UNESCO. Paris: 1981.
- RICE, M., HUSTON, A and WRIGHT, J
The Forms of Television: Effects on Children's Attention, Comprehension and Behaviour. IN BARRETT, O and BRAMS, P *Media Knowledge and Power.* Croon Helm. London: 1987.
- ROBERTS, D *Adolescent Stages of Development and Television.* Paper at HSRC Conference. HSRC. Pretoria: 1989.

- ROBINSON, E *Metacognitive Development. IN Meadows, S (ed) Developing Thinking: Approaches to Children's Cognitive Development. Methuen. London: 1987.*
- ROGOFF, B and WERTSCH, J.V. *Children's Learning in the Zone of Proximal Development. Jossey Bass. San Francisco: 1989.*
- ROGOFF, B and GARDINER, M *Adult Guidance of Cognitive Development. Jossey Bass. San Francisco: 1984.*
- ROSENGREN, E.E. et al *Media Matter. TV use in Childhood and Adolescence. Ablex. New Jersey: 1989.*
- SAKAMOTO, T and AKIYAMA, T *Evaluation Studies of the Impact of Educational Television upon Preschool Children in Japan. IN HOLTZMAN, W.H. and REYES-LAGUNES, I (ed) Impact of Educational Television on Children. Educational Studies Documents No. 40. UNESCO. Paris: 1981.*
- SALOMON, G *What is learned and how it is taught: The Interaction between Media, Message, Task and Learner. IN OLSON, D (ed) Media and Symbols: the Forms of Expression, Communication and Education. The 73rd Year Book of the National Society for the Study of Education. University of Chicago Press. Chicago: 1974.*

- SALOMON,G *Communication and Education:: Social and Psychological Interactions.* Sage. Beverley Hills: 1981.
- SALOMON,G *Interaction of Media, Cognition and Learning.* Jossey Bass. San Francisco: 1981.
- SALOMON,G *Television is "easy" and print is "tough": The Differential Investment of Mental Effort in Learning as a function of Mental Attributions.* **IN** *Journal of Psychology.* 76:1984.
- SALOMON,G *Television Literacy and Television versus Literacy.* **IN** BENLEY,R.W. and MELANIE,R.M. (ed) *Literacy for Life.* Modern Language Association of America. New York: 1983.
- SALOMON,G *Television watching and Mental effort: A Social Psychological view.* **IN** BRYANT,J and ANDERSON,J.R. *Children's understanding of Television: Research on Attention and Comprehension.* Academic Press. New York: 1983.
- SALOMON,G and COHEN,J *Television Formats: Mastery of Mental Skills and the Acquisition of Knowledge.* **IN** *Journal of Educational Psychology.* 69:1977.

- SALOMON, G and MARTIN DEL CAMPO, A
Evaluating Educational Television. IN
HOLTZMAN, W.H. and REYES-LAGUNES, I (ed)
Impact of Educational Television on
Children. Educational Studies and
Documents No. 40. UNESCO. Paris: 1981.
- SALVAGGIO, J.L. **and** BRYANT, J
Media use in the Information Age:
Emerging Patterns of Adoption and
Consumer Use. Lawrence Earlbaum. London:
1989.
- SARGEANT, R
Adapting the Novel for Television. Natal
Education Department Bulletin: 44:1987.
- SATTERFIELD, J
Televiewing practices as a function of
certain Personality Variables and Reading
Achievement of Middle Socio-Economic
Status fourth grade children.
Dissertation for Doctor of Philosophy,
University of Oklahoma: 1972.
- SCHROENN, M.B.
Television in the new core Syllabus.
Natal Education Department Bulletin:
44:1987.
- SCHWARTZ, J.L.
Closing the gap between Education and
Schools. IN WHITE, M.A. (ed) What
Curriculum for the Information Age?
Lawrence Earlbaum Associates. London:
1987.
- SELF, D.
Television Drama: An Introduction.
Macmillan. London: 1984.

- SEIGLER, R. *Children's Thinking*. Prentice Hall. New York: 1986.
- SEITER, E et al (ed) *Remote Control. Television, Audiences and Cultural Power*. Routledge. London: 1989.
- SIMMONS, W. *Social Class and Ethnic differences in Cognition: A Cultural Practice Perspective*. 1986.
- SINGER, D.G. and SINGER, J.L. *Learning how to be Intelligent Consumers of Television*. IN HOWE, J.A. (ed) *Learning from Psychological and Educational Research*. Academic Press. London: 1983.
- STERNBERG, R.J. (ed) *Conceptions of Giftedness*. C.U.P. 1986..
- STERNBERG, R.J. *Intelligence Applied: Understanding and increasing your Intelligence skills*. Harcourt, Brace, Javonvich. San Diego: 1986.
- STERNBERG, R.J. (ed) *Mechanisms of Cognitive Development*. Freeman and Company. New York: 1984.
- SUEDFIELD, P. et al *Television and Adults: Thinking, Personality and Attitudes*. IN WILLIAMS, T.M. (ed) *The Impact of Television*. Academic Press. New York: 1986.

- SUTTON,A. *An introduction to Soviet Developmental Psychology.* IN MEADOWS,S (ed) *Developing Thinking: Approaches to Children's Cognitive Development.* Methuen. London: 1987.
- TENNYSSON,R.D. and BREUR,K *Cognitive based Design Guidelines for using Video and Computer Technology in Course Development.* IN ZUBER-SKERRITT,O *Video in Higher Education.* Kogan Page. London: 1984.
-
- TUCKER,R.N. *Interactive Media: The Human Issues.* IN TUCKER, R.N. (ed) *Interactive Media: The Human Issues.* Kogan Page. London: 1989.
- TURNER,R. *Cognitive Development and Education.* Methuen. London: 1984.
- TWYMAN,M. *A Schema for the study of Graphic Language.* IN BARRETT,O and BRAMS,P (ed) *Media Knowledge and Power.* Croon Helm. London: 1987.
- VAN VUUREN,D. *Violence on Television: Curbing a Creeping Villain.* Paper at HSRC Conference. HSRC. Pretoria: 1989.
- WALTER,G *Effects of Video Tape Feedbacks and Modelling on the behaviours of Task Group Members.* IN ZUBER-SKERRITT,O *Video in Higher Education.* Kogan Page. London: 1984.

- WARTELLA, E. and REEVES, B. *Historical trends in Research on Children and the Media: 1900 - 1960. IN Journal of Communication: 35.*
- WEIMANN, G. *The Theatre of Terror: Modern Terrorism and the Mass Media. Paper at HSRC Conference. HSRC. Pretoria: 1989.*
- WERTSCH, J.V. *Culture, Communication and Cognition: Vygotskian Perspectives. Academic Press. New York: 1985.*
- WHITE, M.A. *Information and Imagery Education. IN WHITE, M.A. (ed) What Curriculum for the Information Age? Lawrence Earlbaum Associates. London: 1987.*
- WHITE, M.A. (ed) *What Curriculum for the Information Age? Lawrence Earlbaum Associates. London: 1987.*
- WILLIAMS, T.M. (ed) *The Impact of Television. A Natural Experience in Three Communities. Academic Press. New York: 1986.*
- WILSON, T. *Trends and issues in Information Science - a general survey. IN BARRETT, O. and BRAMS, P (ed) Media Knowledge and Power. Croon Helm. London: 1987.*
- WINTERBAUM (ed) *Aspects of Educational and Training Technology. Volumes 21 - 24. Kogan Page. London: 1991.*

- WOBER,M *The Use and Abuse of Television. A Social Psychological Analysis of the Changing Screen.* Lawrence Earlbaum. London: 1988.
- WOBER,M. *Xenovision the hopes for realities of the domestic screen.* Paper at HSRC Conference. HSRC. Pretoria: 1989.
- WOBER,M and GUNTER,B *Television and Social Control.*
St. Martin's Press. New York: 1988.
- WORLD GOODWILL COMMENTARY *Article on Television.* June 1984.
- WORLD GOODWILL COMMENTARY *Communication and the Mass Media No 1.*
1989.
- ZUBER-SKERRITT,O *Video in Higher Education.* Kogan Page.
London: 1984.

APPENDIX A

PILOT QUESTIONNAIRE

1. DO YOU THINK THAT VIEWING TELEVISION REQUIRES SPECIAL SKILLS? GIVE REASONS FOR YOUR ANSWER.

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

2. DOES TELEVISION VIEWING MAKE YOU THINK? REFER TO TELEVISION PROGRAMMES TO MOTIVATE YOUR ANSWER.

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

TELEVISION IS DIFFICULT TO ANALYZE BECAUSE IT IS EASY TO UNDERSTAND.

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are approximately 20 lines visible. The paper appears slightly aged or off-white. There is no handwriting or other markings on the page.

APPENDIX B

QUESTIONNAIRE ON TELEVISION

ALL INFORMATION WILL BE TREATED IN THE STRICTEST
CONFIDENCE PLEASE ANSWER EACH QUESTION AS HONESTLY AS
POSSIBLE BY PUTTING A CROSS OVER THE APPROPRIATE ANSWER.

1. HOW OLD ARE YOU?

16 years	17 years	18 years	19 years
----------	----------	----------	----------

2. OVERALL, HOW MUCH TIME DO YOU SPEND, PER WEEK,
WATCHING TELEVISION?

less than 1 hour	1 to 2 hours	3 to 4 hours	5 to 6 hours
7 to 8 hours	9 to 10 hours	more than 10 hours	

3. a) DO YOU THINK THAT WATCHING ANY TELEVISION
PROGRAMME REQUIRES SPECIAL THINKING SKILLS?

YES	NO
-----	----

b) IF YES, SPECIFY ANY SPECIAL THINKING SKILL YOU USE
WHEN WATCHING TELEVISION.

4. DO YOU THINK THAT LIGHTING AFFECTS YOUR UNDERSTANDING
OF THE TELEVISION MESSAGE?

NO	SELDOM	SOMETIMES	OFTEN	ALWAYS
----	--------	-----------	-------	--------

5. DO YOU THINK THAT MAKE UP OF THE PERSONALITIES
INFLUENCES YOUR INTERPRETATION OF TELEVISION?

NO	SELDOM	SOMETIMES	OFTEN	ALWAYS
----	--------	-----------	-------	--------

6. DOES MUSIC AND OTHER SOUND EFFECTS INFLUENCE YOUR
UNDERSTANDING OF TELEVISION?

NO	SELDOM	SOMETIMES	OFTEN	ALWAYS
----	--------	-----------	-------	--------

7. DO YOU IDENTIFY THE USE OF SPECIAL EFFECTS WHEN VIEWING TELEVISION?

NO	SELDOM	SOMETIMES	OFTEN	ALWAYS
----	--------	-----------	-------	--------

8. SABC - TV GAVE THE FOLLOWING REASONS FOR ONE TO ADVERTISE ON TELEVISION. STATE WHICH OF THESE YOU BELIEVE TO BE TRUE.

a) T.V. EDUCATES:

NO	SELDOM	SOMETIMES	OFTEN	ALWAYS
----	--------	-----------	-------	--------

b) T.V. CREATES DESIRES:

NO	SELDOM	SOMETIMES	OFTEN	ALWAYS
----	--------	-----------	-------	--------

c) T.V. PUTS ONE IN A RELAXED FRAME OF MIND:

NO	SELDOM	SOMETIMES	OFTEN	ALWAYS
----	--------	-----------	-------	--------

d) T.V. IS BELIEVABLE:

NO	SELDOM	SOMETIMES	OFTEN	ALWAYS
----	--------	-----------	-------	--------

9. WHICH OF THESE CINEMATIC CODES DO YOU UNDERSTAND.
 PUT A CROSS IN THE SUITABLE COLUMN INDICATING WHAT
 YOU WOULD PERCEIVE TO BE YOUR LEVEL OF UNDERSTANDING
 ON THE SCALE OF 1 TO 5; 1 INDICATING NOT AT ALL, AND
5 INDICATING FULLY UNDERSTAND.

CINEMATIC CODE	1	2	3	4	5
FADE					
CUT					
SUPERIMPOSE					
TILT					
PAN					
DISSOLVE					
ZOOM : FAST					
ZOOM : SLOW					
ZOOM : IN					
ZOOM : OUT					
TRACK : FAST					
TRACK : SLOW					
TRACK : IN					
TRACK : OUT					
SLOW SPEED					

FAST SPEED					
CHROMOKEY					
CLOSE UP					
LONG SHOT					
MID CLOSE UP					
OVER THE SHOULDER SHOT					
CRANE SHOT					
ON CAR SHOT					
OVERHEAD SHOT					
CUE					
AUTOCUE					
TELEPROMPT					
PRE RECORDED					
LIVE BROADCAST					
EDITED VERSION					
ASSEMBLE EDIT					
INSERT EDIT					
DUBBED VERSION					
VOICE OVER					
SX					

TX					
VISION MIXING					

YOU WILL NOW VIEW THIRTEEN ADVERTISEMENTS. AT THE END OF EACH ADVERTISEMENT THE TAPE WILL BE STOPPED AND YOU WILL BE GIVEN TIME TO FILL IN THE QUESTIONNAIRE WITH REGARD TO THAT ADVERTISEMENT.

10. TURBO DRIER:

LIST THE CINEMATIC CODES MENTIONED ABOVE, THAT YOU RECOGNIZE IN THIS ADVERTISEMENT. WRITE DOWN THE LETTER ONLY, eg. a), d). LEAVE BLANK IF YOU DO NOT RECOGNIZE ANY.

11. STERNS:

- a) LIST THE CINEMATIC CODES MENTIONED ABOVE, THAT YOU RECOGNIZE IN THIS ADVERTISEMENT. WRITE DOWN THE LETTER ONLY. LEAVE BLANK IF YOU DO NOT RECOGNIZE ANY.

- b) DO YOU THINK THAT THE USE OF SOUND INFLUENCES YOUR UNDERSTANDING OF THE MESSAGE?

YES	NO
-----	----

WHY DO YOU SAY THIS?

12. CHECKERS:

- a) LIST THE CINEMATIC CODES MENTIONED ABOVE, THAT YOU RECOGNIZE IN THIS ADVERTISEMENT. WRITE DOWN THE LETTER ONLY. LEAVE BLANK IF YOU DO NOT RECOGNIZE ANY.

b) WHAT IS IMPLIED BY THE COMMENTATOR'S REFERENCE TO
AJAX?

13. MICA HARDWARE:

LIST THE CINEMATIC CODES MENTIONED ABOVE, THAT YOU
RECOGNIZE IN THIS ADVERTISEMENT. WRITE DOWN THE LETTER
ONLY. LEAVE BLANK IF YOU DO NOT RECOGNIZE ANY.

14. STINGOSE

- a) LIST THE CINEMATIC CODES MENTIONED ABOVE, THAT YOU RECOGNIZE IN THIS ADVERTISEMENT. WRITE DOWN THE LETTER ONLY. LEAVE BLANK IF YOU DO NOT RECOGNIZE ANY.

- b) STATE HOW THE ANGLE OF THE CAMERA AND THE DIFFERENT SHOTS INFLUENCE YOUR UNDERSTANDING OF THE SITUATION DEPICTED. LEAVE BLANK IF YOU FEEL THAT THIS HAS NO EFFECT ON YOU.

15. NBN COMMUNICATIONS:

- a) LIST THE CINEMATIC CODES MENTIONED ABOVE, THAT YOU RECOGNIZE IN THIS ADVERTISEMENT. WRITE DOWN THE LETTER ONLY. LEAVE BLANK IF YOU DO NOT RECOGNIZE ANY.

- b) DESCRIBE THE EDITING TECHNIQUES USED HERE TO INFLUENCE YOUR UNDERSTANDING OF THE MESSAGE.

- c) DESCRIBE THE EFFECT THAT THE MUSIC HAS ON REINFORCING THE EDITING TECHNIQUE.

16. GILLETTE WORLD SPORT SPECIAL:

- a) LIST THE CINEMATIC CODES MENTIONED ABOVE, THAT YOU RECOGNIZE IN THIS ADVERTISEMENT. WRITE DOWN THE LETTER ONLY. LEAVE BLANK IF YOU DO NOT RECOGNIZE ANY.

—

- b) THE COMMENTATOR MENTIONS "A MAN'S SPORT". WHAT ARE THE IMPLICATIONS OF THESE WORDS?

17. FAMILY PLANNING:

- a) LIST THE CINEMATIC CODES MENTIONED ABOVE, THAT YOU RECOGNIZE IN THIS ADVERTISEMENT. WRITE DOWN THE LETTER ONLY. LEAVE BLANK IF YOU DO NOT RECOGNIZE ANY.

- b) WHY DO YOU THINK THAT LIONS AND NOT HUMAN BEINGS WERE USED IN THIS ADVERTISEMENT?

18. DEM STONES:

- a) LIST THE CINEMATIC CODES MENTIONED ABOVE, THAT YOU RECOGNIZE IN THIS ADVERTISEMENT. WRITE DOWN THE LETTER ONLY. LEAVE BLANK IF YOU DO NOT RECOGNIZE ANY.

- b) DO YOU EVER STOP TO QUESTION THE TRUTHFULNESS OF THE EVENTS IN THIS ADVERTISEMENT?

YES	NO
-----	----

WHY? _____

19. KEEP S.A. CLEAN:

- a) LIST THE CINEMATIC CODES MENTIONED ABOVE, THAT YOU RECOGNIZE IN THIS ADVERTISEMENT. WRITE DOWN THE LETTER ONLY. LEAVE BLANK IF YOU DO NOT RECOGNIZE ANY.

- b) DESCRIBE THE EDITING TECHNIQUES, IF ANY, THAT YOU RECOGNIZE THAT INFLUENCES YOUR UNDERSTANDING OF THIS ADVERTISEMENT.

c) LIST ALL THE "FACTS" THAT YOU FEEL THAT THIS
ADVERTISEMENT SUPPLIES.

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

20. J & B WHISKY:

- a) LIST THE CINEMATIC CODES MENTIONED ABOVE, THAT YOU RECOGNIZE IN THIS ADVERTISEMENT. WROTE DOWN THE LETTER ONLY. LEAVE BLANK IF YOU DO NOT RECOGNIZE ANY.

- b) DESCRIBE THE EDITING TECHNIQUE USED TO CREATE SUSPENSE.

c) WHAT IS USED IN THIS ADVERTISEMENT TO CHANGE THE MOOD
TOWARDS THE END OF THE ADVERTISEMENT?

4) DO YOU THINK THAT THIS IS A GOOD ADVERTISEMENT FOR
WHISKY?

YES	NO
-----	----

WHY? _____

21. SUN CITY:

- a) LIST THE CINEMATIC CODES MENTIONED ABOVE, THAT YOU RECOGNIZE IN THIS ADVERTISEMENT. WRITE DOWN THE LETTER ONLY. LEAVE BLANK IF YOU DO NOT RECOGNIZE ANY.

- 2) DO YOU THINK THAT THE BEHAVIOUR OF THE PEOPLE IN THE ADVERTISEMENT IS NATURAL?

YES	NO
-----	----

WHY? _____

22. OHLSSONS:

- 1) LIST THE CINEMATIC CODES MENTIONED ABOVE, THAT YOU RECOGNIZE IN THIS ADVERTISEMENT. WRITE DOWN THE LETTER ONLY. LEAVE BLANK IF YOU DO NOT RECOGNIZE ANY.

- 2) WHAT ASSUMPTIONS DOES THIS ADVERTISEMENT MAKE ABOUT THE PEOPLE IN A FUTURE SOUTH AFRICA?

23. HAVE YOU EVER BEEN TAUGHT ANY SPECIFIC SKILLS WHEN IT COMES TO VIEWING TELEVISION?

NO	SELDOM	SOMETIMES	OFTEN	ALWAYS
----	--------	-----------	-------	--------

24. DO YOU THINK IT IS NECESSARY TO TEACH PEOPLE SPECIFIC VIEWING SKILLS FOR TELEVISION?

NO	SELDOM	SOMETIMES	OFTEN	ALWAYS
----	--------	-----------	-------	--------