Genre and Impact Captioning in a Korean Real-Variety Show:

A Systemic Functional Multimodal Discourse Analysis

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Abstract

This thesis aims to identify how meaning is made in one popular Korean TV Real Variety Show (RVS) from a systemic functional multimodal discourse analysis (SF-MDA) perspective, which has not been widely used in Korean academia. The focus of this paper is on analysis of structure, and impact captions of 3 Meals a Day (*3 MaD*) season 6. Impact captions (ICs) are new forms of writing on TV entertainment shows. Studies of ICs have continued for a few decades, mostly in Korea and Japan. Yet, this research area is still new to the West both in the TV industry and academia. This paper attempts to contribute to existing IC studies by adding a relatively new perspective, or an SF-MDA perspective, to look into Korean RVSs and ICs. The scope of data in this paper is limited to one season (season 6) out of six for the structure analysis, and four episodes (episode 1, 3, 4, and 5) for the IC analysis. Methodologically, genre theory and systemic functional theory are applied in the analysis of the data. The results of this analysis are summarised in two parts as follows. First, on the basis of the analysis of the structure, there is a functional structure of *3 MaD* season 6 which uncovers the relations between each component or stage, and presents how meaning is made through these syntagmatic relations. Second, the analysis of the ICs examines how meaning is made by a selection of systemic choices. This paper identifies system networks of ICs at the level of expression, opening a way to construct system networks at the level of content.

Statement of Originality

This work has not previously been submitted for a degree or diploma in any university. To the best of my knowledge and belief, the thesis contains no material previously published or written by another person except where due reference is made in the thesis itself.

_____   Date: _____July 31, 2019_____

Lee, Gye Young

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Chapter 1 Introduction

1.1 Background

In 1954, a foreign-made appliance which enabled people to watch what was happening around the world was introduced to Korea (Lim, 2007). Two years later, the first Korean TV station, or Korea Office RCA Distributor (KORCAD), was opened by Joseph Miller and Hwang Tae-Young (ibid). However, it was run only as a Korean branch. Programs were produced with minimal guidance and instruction materials from the US company that produced these programs; and viewers' numbers were limited because the price of a television set was extremely expensive. When a Korean company, Gold Star (currently, LG), successfully produced a black and white television set in 1966, a 19-inch television cost almost 34 times as much as one 80 kg sack of rice[1] (Science Times, 2011). It was only in 1981 that television broadcasting stations and networks in Korea were upgraded from black and white to colour transmission (National Archives of Korea, 2015). This became a trigger to increase and expand the number and range of variety shows. However, only 30 to 50 years from these moments, Korean pop culture - which encompasses television dramas, entertainment shows, K-pop idols and more - has created a strong national and international interest in Korean-produced television, dubbed the Korean Wave or '*Hallyu*' (Kwon and Kim, 2014).

As of 2013, the number of television broadcasting business operators in Korea was 425, and the sales by broadcasting businesses totalled more than KRW 14.3 trillion (KISDI, 2014). Korean television programs have been exported and aired during prime time in many Asian countries (Lin and Tong, 2008). The Korea Creative Content Agency (Industry Academy Cooperation Foundation of Soon Chun Hyang University, 2015) reports that the television format[2] export of

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[1] The price of a 19-inch television set was KRW 86,000, whereas an 80 kg sack of rice was KRW 2,500. According to a report by Korean Statistical Information Service, the annual rice consumption per capita in 1966 was 122.1 kg.

[2] Moran and Malbon (2006) define *television format* as "total body of knowledge systematically and consciously assembled to facilitate the future adaptation under license of the programme" (p.7).

Korean TV programs recorded 105% annual growth between 2011 and 2013. During this period of time, the most exported formats were entertainment shows. In this thesis and elsewhere, 'TV entertainment shows' refers to reality, variety, quiz and talent shows. In addition, 'reality shows' refers to reality, variety, and a hybrid of these in the Korean context.

In recent years, Korean entertainment programs showed two distinctive characteristics. The first is a substantial number of hybrid entertainment shows, or Real-Variety Shows (Hong, 2003; Kim, 2008; Industry Academy Cooperation Foundation of Soon Chun Hyang University, 2015; Lee and Kim, 2016) (hereafter RVSs). The second characteristic is an unconventional use of written language in RVSs (Kim, 2009; Jeong and Son, 2012; Joo and Bae, 2014), which is intra-lingual subtitling on the screen. This thesis uses the term, **impact captioning**, from Park's (2009) study, to refer to these complex and diverse intra-lingual subtitling practices (see Chapter 2 for detailed discussion).

Thus, Korean RVSs have become a pervasive national and international form of public discourse, and new forms of multimodal discourse have emerged together with their growth. However, few or no studies have adopted a social-semiotic approach to analysing multimodal discourse in such Korean television shows. This dissertation employs systemic functional multimodal discourse Analysis (hereafter, SF-MDA) and genre theory to describe and analyse a Korean RVS.

1.2 Samples: Impact Captioning

Two samples of impact captioning are presented below. One is from British BBC production of *Sherlock* (see Figure 1), and the other is from a Korean tvN production of *Three Meals a Day* (see Figure 2).

Figure 1 Screenshots of impact captions from the BBC's *Sherlock* (source: Dwyer, 2015, February 27)

Figure 2 Screenshots of impact captions from the Korean RVS *Three Meals a Day (3 MAD Season* 6*)* (source: TVING, n.d.)

To help non-Korean speakers understand what it is like to use impact captioning in a show, links to two excerpts from one Korean RVS are provided below. The short video clips are from *Three Meals a Day*[3]. Both excerpts are from *Three Meals a Day: Fishing Village 2* Season 4. The main two actors have settled in the village, and are waiting for a guest, who is a Korean actor, *Hyungsik Park*. The two video clips do not match exactly, but they show the same scene, of *Hyungsik*'s arrival:

- With Korean only: https://www.youtube.com/watch?v=Ov4NweZaNMI;

- With English translation: https://www.youtube.com/watch?v=qKuvrvlZjDo&t=14s.

This thesis focuses on how these impact captions are used in RVSs to make meaning with other

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[3] Three Meals a Day is a Korean RVS by tvN. The show films three celebrities travelling to a remote area for two nights. They are required to undertake the mission of making three meals a day with the ingredients they harvest from the area.

semiotic resources. The next section introduces the two research questions of this research project.

1.3 Research Questions

This research project is inspired by the prevalent use of impact captions in Korean RVSs. On the basis of the cultural, industrial and academic background discussed in Section 1.1, this thesis conducts analysis of one Korean RVS, *3 Meals a Day*: *Fishing Village 3* Season 6 (hereafter, *3 MaD* Season 6), and answers two research questions, by employing an SF-MDA framework and genre theory. These research questions are designed to understand the show by its structure, and to investigate the unconventional use of written language on screen as a new form of writing (van Leeuwen, 2008) from an SF-MDA perspective.

The research questions are as follows:

Research question 1: *Drawing on genre theory from SFL and SF MDA, what structures can be identified in 3 MaD Season 6?*

Research question 2: *What semiotic resources do ICs draw on in the process of meaning making in 3 MaD Season 6? Are there identifiable patterns in the ways that ICs are used?*

The methodological approach to answering two questions is discussed in Chapter 3. The next section provides an overview of this thesis.

1.4 Overview of Chapters

This thesis is designed with six chapters. Chapter 1 is an introduction which provides the background of the topic area of Korean TV industry, and its relation to the subject of the thesis, the prevalent use of impact captions in Korean RVSs. It also states the research questions, and provides samples for non-Korean speakers to understand what impact captions are. Chapter 2 is a literature review. It reviews existing studies on: (1) reality shows, both in general and in Korea, including characteristics of Korean RVSs; (2) impact captions; and (3) systemic functional linguistics (SFL) and systemic functional multimodal discourse analysis (SF-MDA). Chapter 3

describes methodological matters, including the nature of data, the data collection process, and the methods used for data analysis such as the transcription method and framework. Chapters 4 and 5 present analysis and discussion of the data. Chapter 4 discusses the findings of the structure analysis to answer the research questions (1). Chapter 5 discusses the findings of the analysis of impact captions to answer the research questions (2). Lastly, Chapter 6 is a conclusion chapter which: summarises this research project and its findings based on the research questions; discusses the significance of this research; and states the limitations of this thesis.

The next chapter situates this research within existing studies by reviewing previous literature.

Chapter 2 Literature Review

2.1 Introduction

This chapter reviews literary works on three areas: (1) reality television studies, focusing on the main topic area of this dissertation - Korean Real-Variety Shows; (2) unconventional ways of using written language on screen, or impact captioning; and (3) systemic functional approaches to multimodal discourse analysis, i.e. SF-MDA and genre theory.

2.2 Real Variety Television Shows

2.2.1 Reality to Real-Variety

The origin of current reality-based television programs can be found in reality shows whose history goes back to the 1950s. The American show *Candid Camera* is regarded as one of the first reality shows (Rymsza-Pawlowska, 2007). The show created set situations to upset unsuspecting people, and recorded their reactions. In 1972, *An American Family* showed the lives of an American upper- middle class family, from the parents' divorce to the son's coming-out (ibid.). In 1991, the era of reality television started with MTV's *The Real World* (ibid.). Subsequently, *Iron Chef*, *Big Brother*, *American Idol*, *Got Talent*, *MasterChef* and so on have enjoyed international fame. This modern fame of "reality-based programming" has spread outside the U.S.A. (Friedman, 2002, p. 7). This does not mean that the USA is the sole domain of reality TV. Through production and reproduction of similar reality and reality-based programs, countries around the world have shared the trend and created new trends.

The South Korean television industry is no exception. While many of these reality-based shows were imported to South Korea and won popularity there, South Korea's TV industry has shifted markedly since 2011. The import of foreign reality-based television shows has reduced, whereas domestic production, and export of Korean entertainment programs, have been increasing (Industry Academy Cooperation Foundation of Soon Chun Hyang University, 2015). With the growing popularity and production of reality-based programming domestically and internationally,

the number of categories and sub-categories of TV entertainment shows has also increased or evolved. Nevertheless, existing research on Korean television industry and institutions has not produced a unified standard in categorising television programs. As a result, 'entertainment', 'reality' or 'variety' often refers to the same type of television shows, or the former encompasses the others, in the Korean context. Park (2011) explains this phenomenon in the Korean television industry as follows:

> Programmes of a 'hybrid' genre are abundant in Korean television and constitute one of its specificities. They are products of a creative exploitation of the properties and characteristics of television: its extremely codified nature, the conventions of which can be changed and reinvented infinitely (p. 34).

For this reason, despite the importance of denomination in scholarly works, this thesis does not pursue an in-depth categorisation of such television programs. Instead, considering the purpose of this study, which is analysing data from a specific reality-based television program in South Korea, the term 리얼버라이어티쇼 (real-variety shows, RVSs) will be applied to this type of 'reality-based' or 'hybrid' form of reality and variety shows, as has been done elsewhere in the literature (e.g. Hong, 2003 Kim, 2008; Lee and Kim, 2016).

The following section reviews different types of Korean RVSs.

2.2.2 Korean Real Variety Shows

As discussed in the previous section, RVSs are a hybrid of reality and variety shows, which is adapted from existing shows for the Korean audience and context. Some popular mix-and-match components include competition, travelling, cooking, and singing (Kim, 2008; Lee and Kim, 2016). For example, in 무한도전 (*Infinite Challenge[4]*), which claims to be the first RVS show in South Korea (Yoon, 2015), its leading participants take up challenges and aim to accomplish them

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[4] *Infinite Challenge* is known as the first Korean RVS, starring a number of celebrities who meet various challenges. The final episode aired on March 31, 2008.

under given conditions. These challenges vary with episodes: running in a chasing game; participating in a music festival; organising a concert; and acting in a play, and more. Some of the similar types of RVSs include 런닝맨(*Running Man*[5]), 미스터리 음악쇼 복면가왕 (*the King of Mask Singer*[6]), and 1박 2일 (*2 Days and 1 Night*[7]). The RVS, 아빠 어디가? (*Dad! Where Are We Going*?[8]), has a main component of travelling as a coming-of-age show in which celebrity fathers travel with young children to get to know each other better during a weekend away trip. The purpose of this show is to illustrate how a dad and a child rebuild their relationship through observation or surveillance (Lee, 2014). This observational style of RVS allows participants to perform unexpected or unscripted lines and actions as they do in their real lives, because RVSs tend to employ undetailed scripts (Kim, 2008; Lee, 2014). Often these spontaneous performances play a leading role in making a story in the show (Kim, Son, and Yoon, 2015). Some of this type of RVS includes: 슈퍼맨이 돌아왔다 (*The Return of Superman*[9]) and 오! 마이 베이비 (*Oh! My Baby* [10]), which are coming-of-age stories; and 꽃보다 할배 (*Grandpas over Flowers*[11]), which films how four old-time actors manage to travel overseas as backpackers with one young actor. The data of this thesis are taken from the RVS 삼시세끼 (*Three Meals a Day*), which is a story about two or three male celebrities travelling to the remote countryside. The participants live a

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[5] *Running Man* is a Korean RVS which is focused on games. *Keep Running* in China is a spin-off from this show.

[6] T*he King of Mask Singer* is a competitive singing RVS. Celebrities from a range of entertainment fields sing in a full costume and a mask. *The Mask Singer* in Thailand is a spin-off from this show.

[7] *2 Days and 1 Night* films a group of celebrities travelling in areas in Korea. While the participants introduce places to travel, they win food and accommodation through games.

[8] *Dad! Where Are We Going*? documents celebrity fathers travelling with their young children. It is also remade in China.

[9] *The Return of Superman* is a Korean RVS which documents how celebrity dads take care of their young children by themselves without help from other family members.

[10] *Oh! My Baby* films how celebrity families take care of their young children.

[11] *Grandpas over Flowers* documents overseas trips made by four Korean male actors in their seventies. It has generated many spin-offs and remakes in other countries. *Better Late than Never* is an American remake.

modern style of self-sufficient life for a couple of days, putting down their glamorous images in front of the cameras; and this is one of the most popular RVSs in Korea as explained in Chapter 3.

The following section discusses four characteristics of Korean RVSs: the inclination to cast celebrities as main actors; interaction with production team on screen; authenticity; and an active use of extra-diegetic written language on screen.

2.2.3 Characteristics of Korean RVSs

2.2.3.1 Celebrities VS. Ordinary People

Many reality shows have made ordinary people extraordinary: Big Brother, Master Chef, and Got Talent[12], to name a few. The commonness of ordinary participants and their genuine empathy grant reality television authenticity (Grindstaff and Murray, 2015). Korean reality programs are no exception from this axiom. However, the appearance of ordinary people in Korean RVSs seems to lean towards audition-based programmes (Lee, 2015). Many other Korean RVSs cast celebrities and uncover their ordinary lifestyles as a legacy of traditional variety shows (Choi, 2010). If using non-ordinary participants in RVSs is a trend inherited from variety shows, displaying or the way to expose their behind-the-stage lives is a 'reality' aspect of these shows. In this way, these Korean RVSs tend to turn celebrities from glamorous into ordinary figures by filming them up close and personal, which increases 'reality' in these RVSs (Kim, 2008). This reality aspect is discussed later in this chapter. Some celebrity-based RVSs include 나 혼자 산다 (*I Live Alone[13]*) by MBC[14], and 삼시세끼 (*Three Meals a Day*) by tvN[15].

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[12] A British talent show TV format. Got Talent has generated spin-offs in over 70 countries (source: https://en.wikipedia.org/wiki/Got_Talent)

[13] *I live alone* casts single celebrities and films their everyday lives. In the show, some members watch other members' daily lives and comment on them.

[14] MBC stands for Munhwa Broadcasting Corporation. MBC is one of leading broadcasting companies in South Korea.

[15] tvN stands for Total Variety Network. tvN is a Korean entertainment cable broadcasting network owned by CH E&M.

2.2.3.2 Intervention and Interaction

Today's production utilises modern technologies such as state-of-the-art unmanned cameras. These cameras can film participants' every move from different angles without intervention, even when the participants are alone in a private space, which opens up filming practices that may have been difficult or impossible in the past. In traditional media production, the appearance of production crews or cameras on screen has been regarded as accidental and unprofessional (Lee, 1999; Lee, 2015). This "non-intervention" ethic in media production (Mast, 2016, p. 907) has been kept until recently, particularly in the West. However, regardless of this tradition and technical support for no intervention, it is quite common and even natural that production crews appear on screen during a show in Korea. For example, a director discusses matters with actors, or a camera crew member becomes a referee when actors play football on air. The current Korean RVSs openly expose production crews and cameras on screen, and let them intervene and interact with actors in a show. On one hand, demonstrating who is behind the cameras and who is filming can make a show look unpolished in its production process. On the other hand, it can make viewers feel as if they are watching the show on the spot, which creates another type of entertainment (Kim, 2008). Take the example of *3 MaD*. The production team often appears on screen to taste the food which is cooked by the main participants as part of the mission. Some of the crews try the dishes at the corner of the scene, and confirm that they are as delicious as the participants described. Lee (2015) claims that Korean RVSs disclose production teams, including a producer, writers, and VJs, to compensate for the diminished authenticity resulting from casting celebrities. However, there is an opposite voice towards this intervention and interaction. Although intervention of production crews increases authenticity because viewers feel as if the story is unfolding now in front of them rather than being pre-planned, some argue that frequent intervention makes it a cliché (Oak, 2010). Considering the fact that TV programs can only represent what is affordable due to the constraints

of time, place and technology, intervention and interaction of the production team can be an unconventional way of raising authenticity for Korean RVSs with fewer costs.

2.2.2.3 'Reality' in Korean RVSs - Authenticity

Different TV programmes construe and construct 'reality' in different ways. In other words, the degree of reality that viewers experience in reality shows and documentaries are different. Viewers also do not expect the same degree of reality from different television shows. Lee (2004, in Oak, 2010) claims that viewers' perceptions and experiences decide what is real in TV programmes. In 2008, *Embrain*, a Korean research company, carried out a questionnaire to find out 'to what extent viewers accept the reality that TV entertainment shows present to be real?' A majority of the respondents answered that they believed that only 30-70% of what they saw in a show was true (in Oak, 2010). Similar results are found in Hill's (2007) study. She investigated viewers' perception of factual and reality TV as 'true to life' in Britain and Sweden, and categorised TV programmes into ten types, from news to reality game shows, to measure the degree of viewers' perception of these shows as 'true to life'. Although there is a slight difference in the results of each category between these two countries, both British and Swedish respondents placed *news* at the top of the scale, and *reality game shows* at the bottom of the hierarchical scale (Hill, 2007). This confirms that viewers see various levels of factuality or reality in different shows. Another finding in Hill's (ibid.) survey indicates that the degree of reality in RVSs is low and relatively unvalued by the viewers.

Nevertheless, such television shows claim to be highly authentic reality shows in their own way. Fiske and Hartley (1978) argued, forty years ago, that realism in television is "an artificial construct" (p. 160). Director Na, a Korean RVS producer and director who directed *Three Meals a Day* (*3 MaD*), also claims that the reality in his variety show is 'realistic fantasy' through "a highly engaging watch." (Adobo, 2017). While actors are celebrities, the lifestyle they present is ordinary on screen, which attracts ordinary viewers' attention and interest. Na tries to build reality

through authenticity in scenes. For example, less instructed guidelines and loose scripts allow celebrities in the show to speak and act spontaneously, which makes the show more authentic at the time of shooting (Kang, 2010; Kim, 2009; Kim, 2008; Lee, 2014; Lee and Kim, 2016). Van Leeuwen (2001) claims that authenticity is created by actors being themselves on stage; and Corner (2002) argues that authenticity is made by performing the real, not playing a role in a show. This seems to be the strategy that Korean RVSs use by casting celebrities but revealing their 'behind the stage face'. Furthermore, as reviewed earlier, the presence of the production team and cameras on screen increases authenticity by revealing what is going on at the time of filming. Ordinary people behind cameras combined with celebrities in front of cameras boost authenticity through realism. Reality in RVSs is not fantasy as presented in Gotham City[16] but fantasy built on authenticity.

2.2.3.4 Extra-diegetic written language on TV screen

Using 'non-diegetic' written language on screen is not an unprecedented technique in film and television production: Charlie Chaplin's silent movies had subtitles inserted between scenes; foreign movies have been translated and screened with subtitles in cinemas and on TV; news programs deploy open captions in relation to news content and images as well as for breaking news; and many TV programs use closed captions for deaf and hard of hearing viewers. While some TV cultures have continued these conventional ways of using non-diegetic written language on screen, Korean and Japan TV entertainment has introduced less conventional non-diegetic written language on screen. Studies on this unconventional language use in Korean and Japanese variety shows argue that this language component is deliberately deployed mostly with the purpose of entertaining (e.g. Sasamoto, O'Hagan, and Doherty, 2017; O'Hagan and Sasamoto, 2016; Lee, 2015; Sasamoto, 2014; Byun, 2013; Jeong and Son, 2012; O'Hagan, 2010; Kim, 2008; Lee, 1999).

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[16] Gotham City is a fictional city appearing in American comic books published by DC Comics, best known as the home of Batman (https://en.wikipedia.org/wiki/Gotham_City).

However, written language in RVSs is a significant intervention, with implications beyond mere 'entertainment', because: its narrator is often hidden; it uses various voices inside and outside of each scene; and its dependency on other semiotic resources on screen is high.

This section will call this use of on-screen written language 'impact captioning'. Impact captions are produced from mixed voices such as that of a broadcasting company, directors, a caption writer, and on behalf of viewers. Their voices are mostly projected from behind the scene (Kim, 2009) through written language, which often leaves the owner of the voice unclear or unidentified. In comparison to literary works such as novels, the owners of the voices are less explicit (Kim, 2009). Kang (2010) and Kim (2009) claim that one of the roles of captions is guiding the story to the direction where the show production team intends to intensify humour. It seems that shuffling points of view throughout the story may help to deviate viewers' reasoning to the voice behind captions, and reduce their resistance to the framed-authenticity. Captions are added during a post-production process, from the point of view that the production team selects, so that scenes can be connected seamlessly with amusement.

Impact captions do not stand-alone. Hong (2003) classifies types and functions of captions based on existing studies. His classification has five categories: (1) captions for poor audio quality, introduction of participants and location, song lyrics and so on; (2) captions for direct quotation of what the participants said; (3) captions for interpretation of characteristics and situations; (4) captions for onomatopoeia and symbols; and (5) captions for event explanation, and scene-gap fillers (ibid.). Impact captions are used in relation with sound, image and more. With such a wide variety of functions, impact captioning raises questions which could be usefully addressed by studies taking a multimodal perspective, which has been rare in Korean academia so far.

Further review of impact captions in Korean RVSs continues in Section 2.3.

2.2.4 Conclusion

This section reviewed the history of reality-based TV shows, including contemporary Korean

RVSs and their characteristics. Reality-based programs including Korean RVSs have constantly been changing their form and contents through production and reproduction, and influencing one another across borders. Currently, admitting that the origin of reality TV programs is in the West, some of the most active reality television industries are now found in East Asia, such as in Korea, Japan and China. Sharing the groundwork in reality-based programs with the West, there are unique properties retained in Korean RVS: preference for celebrities over ordinary participants; intervening and interacting between production crews and actors on screen; establishing authenticity in scenes based on artificially constructed 'reality'; and using a considerable number of impact captions in association with other semiotic resources on screen, such as image and music, to make intended meaning. These individualities are changeable even in the same Korean context as time goes on and new trends emerge. However, it is important to understand both the synchronic and the diachronic identity of Korean RVSs to continue our discussion in this thesis.

Section 2.3 further reviews literature on written language on screen, continuing the previous discussion on captions on screen.

2.3 Impact Captions

2.3.1 Introduction

Section 2.2 has illustrated when and how television sets were introduced in South Korea and, despite the historical context, how rapidly Korean TV shows have evolved in recent years, especially focusing on reality shows. While Korean entertainment shows have generated diverse types of variety shows including Real-Variety Shows (RVSs), many aspects of entertainment shows also have gone through changes. One of the new features is pervasive use of diverse styles of written language on screen. This does not mean the use of written language on screen itself is a recent phenomenon or is exclusive to the Korean TV industry.

Although written language has been used on screen since the 1960s, it is only in the 1980s that the Korean Broadcasting System (KBS) introduced a Japanese character generator or CG-800[17] by KOWA, which saved time and effort in captioning; and colour televisions were available, which also enabled the use of colour in subtitles (Lee, 2008, p. 31). However, many scholars agree that Korean TV shows adopted richly ornate styles of captions that were already being used in Japanese TV programmes in the 1990s, and that Japanese TV exerted direct influence upon the current use of captions in Korean RVSs (e.g., Kim, 2016; Lee, 2015; Hong 2010; Lee, 2008; Lee, 2007; Hong, 2003).

As stated previously, one of foci of this thesis is on how written language works with other semiotic resources in the process of making meaning in one Korea RVS. Section 2.3 discusses distinctive terms and definitions, situates this study within previous studies, and discusses written language in RSV as a meaning making resource.

2.3.2 Definition

At present, *captioning* and *subtitling* may be two of the most common terms for the use of non-diegetic written language on screen in films and TV shows. Their initial purpose was to assist deaf and hearing-impaired viewers or foreign language speakers. While captioning and subtitling aim to transcribe spoken language and sound into a written form more or less faithfully, another type of captioning has been developed in TV entertainment shows the style and application of which are more liberal. Despite the latter's outstanding differences, terms used in some current RVS studies do not effectively represent the characteristics of this novel use.

Most Korean RVS studies still use the term 자막 [*jamak*, subtitles] (e.g. Joo, 2000; Lee, 2015), and some studies adopt 영상자막 [*yeongsangjamak,* visual characters] (e.g. Lee, 1999; Lee, 2008; Byeon, 2013). Lee (2015) defines subtitles as a visual element which composes a TV program and

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[17] CG-800 is a character generator manufactured by a Japanese company KOWA (Lee, 2015).

is added in the post-production stage; while Lee (1999) describes **visual characters** as stimulating and humorous written language which draws viewers' attention. In this fashion, definitions also vary depending on authors' focus in their articles, and appear to be somewhat too broad for their specific use in Korean RVSs. A more inclusive but specific definition can be found in Lee's (2008) article. Lee (2008) claims that **visual characters** mean all visual elements on TV screen, which include graphics, tables, symbols, image and so on, including written language and functional typographic elements created by character generators in a TV media (p. 29). Although Lee's (2008) term itself is not idiosyncratic, the definition sets a distinctive boundary for TV captioning studies. The same goes in the Japanese context. Corresponding to **subtitles** or **visual characters**, テロップ (*te-lot-pu*, telop) and スーパー (*su-pa*, superimposed title) are pervasive terms in Japan (塩田, 2005, p. 33, in Lee, 2015). The origin of **telop** is from a television opaque projector which is a technical device to create characters and graphics on screen after filming a show (O'Hagan, 2010). Expectedly but interestingly, the emerging terms introduced above reflect the relation between the emerging social phenomenon and technological advances. While these terms are the most used in both the Korean and Japanese academia, Lee's (2008) definitions better encompass what this thesis aims to examine.

In relation to the current trend in captioning on TV programs, there are two notable terms. One is **authorial subtitling** by Pérez-González (2013), and the other is **impact captioning** by Park (2009). If the earlier terms were named in relation to their forms and technological origin, these more recent terms are named based on their functional characteristics. Pérez-González (2013), in his translation studies, draws attention to the increasing use of "authorial subtitling" which is applied to the film or drama not as a translation practice but as a resource to add particular meaning (p. 14) in global TV shows, especially in Asian countries. He claims that authorial subtitling is used:

> … to process unconventionally complex or non-linear narratives;

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foregrounding spectacularization within the overall mise en scène; or facilitating

the process of mutual recognition or affinity between the director (narrator) and the

viewer (narratee), who becomes privy to information that is unavailable to diegetic

characters. (Pérez-González, 2013, p. 14)

The other term - impact captioning – is used in Park's (2009) study on Korean RVSs. It includes any semiotic resources used in TV entertainment shows, which resembles traditional captioning, whether language or graphics used in TV entertainment shows. Its wide range of functions includes "representation of speech, characterization of nonverbal action, highlighting/clarification/summary of discourse content, attribution of affect and thought, and metadiscursive commentary and evaluation by the program's producer" (p. 550).[18] Comparing the functions of impact captions and authorial titles, and considering the current inclination and the nature of Korean TV RVS, such as using metadiscursive practices, mediators' intervention and spontaneous humour, impact captioning appears to be a more appropriate term to use in the present study. Furthermore, in recent research on TV programs including scholars such as Park (2009), Sasamoto (2014), Sasamoto and Doherty (2016), O'Hagan and Sasamoto (2016) and Sasamoto, O'Hagan and Doherty (2017), the term 'impact captions' is more actively used than others. Therefore, in this thesis, Park's term impact captioning is used; in part also because this term is coined from studies on Korean TV shows, and this thesis analyses impact captions in *3 MaD* Season 6, a Korean RVS.

2.3.3 Studies on Impact Captions in the Korean Context

As mentioned above, the emergence of impact captions in Real-Variety Shows (RVS) is due to the advancement of "synthesizing technologies" (Kress and van Leeuwen, 2006 [1996], p. 217). They are locally specific – seen primarily in shows from North-East Asian countries. This may

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[18] Park (2009) explains that the current Korean television production system allows show producers to also direct the program.

indicate why the history of research on impact captioning is relatively recent and scarce. However, if we look into studies of translation, language learning and media, we can find that language subtitles have been examined prevalently and steadily. These previous language studies in multimedia also contribute to the foundation of research on RVS impact captioning. This section will discuss some of associated and significant studies on subtitling and impact captioning in multimedia. Due to the nature of this research topic, the scope of literature in this research is focused on articles written in Korean and English language which provide detailed and cultural characteristics of impact captions in Korean RVS.

Impact captions have been studied in a range of academic fields. In addition, a range of questions have been explored, including usage, functions and types of subtitles (e.g. Hong, 2003; Lee, 2007; Lee, 2008; Byun, 2013), language use in subtitles (e.g. Lee, 2007; Hong 2010; Lee, 2015), visual characteristics of subtitles (e.g. Cho and Choi 2009; Byun, 2013; Kang and Kang, 2014; Baek and Park, 2017), subtitles and viewers' responses (e.g. Jeong and Son, 2012; Kim, 2016), and so on. These studies have produced an extensive body of knowledge which provides a solid base for studies that focus on the related phenomenon of impact captions.

Four features that existing studies on impact captions have identified are discussed as follows.

Firstly, most existing studies agree that impact captions in Korean RVSs enhance the effect of humour. This claim is shared by both text-linguistics and graphic-based approaches. For instance, in her text-based analysis, Kim (2008) argues that Visual Characters in RVSs play the role of a main device which expresses the production teams' opinion, and comments on and speaks for participants' behaviour in order to amuse viewers. Kim's (2008) analysis of language used in RVSs identifies functions including forming characters for participants, and demeaning participants and situations they created, which are humorous devices. Likewise, Kang and Kang (2014), whose research field is design studies, assert that the primary purpose of subtitling is entertaining viewers. Kang and Kang (ibid.) analyse impact captions in terms of their colour, size, position, font,

linguistic meanings and more, in relation to the filmed images on screen. Interestingly, while Kim's (2008) study depicts how impact captions interpret or give meaning to image on screen, the Kang and Kang (ibid.)'s article illustrates how impact captions create harmony or show a synergy effect with other images on screen. Another study, by Sasamoto, O'Hagan and Doherty (2017), also adheres to the argument of Sasamoto's (2014) earlier study in that impact captioning is 'deliberately' designed by TV producers to enhance humorous effect.

Secondly, impact captions are strategically, intentionally, and subjectively deployed by TV show makers. There are two comparison studies which provide striking evidence for this claim: one by Lee (2015) and the other by Lee, Kim and Kim (2009). Lee (2015) compares types of impact captions in Korean and Japanese TV entertainment shows, and makes two findings: (1) Korean RVSs use more impact captions than Japanese ones; and (2) while Japanese RVSs use more impact captions to repeat what has been said, Korean RVSs apply more impact captions to describe what has been done or what this is. This indicates that Korean program makers are more overtly 'interventionist' in their use of impact captions when making a show (Lee, 2015). The other study, by Lee, Kim and Kim (2009), investigates Korean, American and Japanese entertainment shows, and pinpoints that the number of impact captions per minute is 26.95 in the Korean show, 7 in Japanese, and 0.63 in American. What is more interesting is that, in Korean RVSs, the impact captions (914 times/60 mins) in which the third person illustrates a situation or expresses emotion outnumber those in Japanese (30/60 mins) and American (0/44 mins) shows. Thus, it appears that the production team of Korean RVSs communicate with viewers directly through impact captions, particularly from a third-person point of view.

Thirdly, some studies claim that impact captioning is a highlighting device which is deployed to influence viewer's judgement (Sasamoto, 2014; Sasamoto, O'Hagan and Doherty, 2017). Sasamoto, O'Hagan and Doherty (2017) associate impact captions with behavioural expression, actors, utterance type and typography, using an MDA approach. Their study examines impact

captions in relation to other semiotic resources on screen which may affect the process of meaning-making. Sasamoto (2014) takes a cognitive approach to explain how impact captioning in the BBC's *Sherlock* and Japanese entertainment shows impact viewers' emotional experience by using "interpretive language" (Sasamoto, 2014, p.10). TV producers are considered as a mediator whose selection of language use or impact captioning helps the audience interpretation of what is spoken and presented on screen, mostly for the purpose of amusement (ibid.).

Fourthly, some studies on impact captions investigate relationships between authors and viewers, and institutions and individuals, in order to understand impact captioning and their production. They adopt an ideological approach. Lee's (1999) study expounds on television narrative by looking into different speakers (and authors) in impact captions. By doing so, it reveals different levels of intervention by various speakers, for instance, entertainers, producers and production staff, and post-production staff. With speaking subjects, television narrative achieves the goal of entertaining viewers, but subtitles also contribute to enabling viewers to adopt a new perspective in reading language and image (and music) on TV (Lee, 1999). This way of recognizing impact captions shares two facts with previously referenced studies: (1) humour is created by impact captions; and (2) a third person is involved in impact captioning. Furthermore, Lee's (1999) study identifies the integrated relationship of impact captioning with other semiotic resources, and understands impact captions within the producer-consumer relationship.

Park's (2009) study of impact captions in Korean RVSs and Park and Bucholts' (2009) article on public transcripts also take an ideological approach to understanding and explaining how impact captions work regarding the relationship between institutions and individuals. These two articles focus on the link between language and power, which is parallel to the link between impact captions and institutional power in RVSs. Park and Bucholts (2009) define the act of impact captioning as a way of 'entextualization': "the transfixing power of the written record endows the institution with an enormous advantage in presenting itself as an authoritative voice that can define,

describe, and discipline its subjects" (ibid., p. 485). This entextualization expands our understanding of impact captions, from being a tool to identify relationships between speakers to a way of "shaping an official reading of the media text" (Park, 2009, p. 557) while pursuing humorous effect. Park (2009) indicates that viewers are allowed and able to make their own interpretation and opinion while watching and reading a show, regardless of what is imposed in impact captions. For instance, impact captions in a Korean RVS, '*Youth over Flowers-Africa*', aired on February 11, 2016, were embroiled in controversy online because the show used a Japanese phrase, '*Doggo Die* (Die Alone)' which carries a connotation of Japanese imperialism (Choi, 2016). Considering the history between Korea and Japan, although this expression is used by some people in everyday life, it is clearly regarded as a vestige of Japanese imperialism in Korean people's language use. The furious viewers also manifested their anger by expressing a viewing rejection as well as posting opinions online. As a result, its viewing rate plummeted to an average of 6.9% (after the episode) from the highest of 12.7% (in the first episode) (Herald Business, 2016). The Korea Communications Standards Commission reviewed the show and the given impact caption to decide whether to reprimand the program (ibid.). This example demonstrates the mutual influence between authors and viewers in impact captioning.

2.3.4 Conclusion

As discussed previously, impact captioning is one of the most prominent characteristics in Korean RVSs and Japanese entertainment shows. Its use has been introduced to the West (e.g. *Sherlock* on the BBC), and some Asian countries along with the export of Korean TV programmes (e.g. *Running Man* to China). While the study of impact captions still has plenty of room to grow internationally, it has been actively and rapidly researched in the Korean context where relatively more data are available. Although many scholars from fields as wide-ranging as text linguistics and communication design have analysed impact captions in Korean RVSs, there are few or no

studies on the relation between impact captions and other semiotic resources using a social semiotic approach.

A rare study on impact captions of TV programs from an MDA approach is Sasamoto, O'Hagan and Doherty (2017). However, television discourse is a social practice. Language use in a social practice must be examined from a socio-linguistic perspective, as Halliday (1978) argues that language is a social semiotic resource. In this sense, Lee (1999), Park and Bucholts (2009), and Park (2009) identify the social relationships between authors and viewers to analyse impact captions as a social semiotic resource. In this process, power shapes viewers' ways of reading media texts, and viewers monitor language against public sentiment.

2.4 Analytical Tools

2.4.1 Systemic Functional Multimodal Discourse Analysis

2.4.1.1 Introduction

A theory that can account for the relations between social processes and structures on the one hand, and the multimodal discursive activities by which they are played out on the other, is systemic functional multimodal discourse analysis (SF-MDA). The principles and tools of systemic functional linguistics (SFL) has contributed to the development of SF-MDA (Knox, 2010, p. 33).

Television shows are one of the most influential mass media in contemporary society. Korean RVSs are a social product of this mass media. This social product communicates with viewers through motion images, spoken and written language, and music and sound effect, all together. When these different modes or various meaning-making systems coalesced to make meaning, they multiply semiotic potentials (Lemke, 1998; Stöckl, 2004, p. 10). Thus, the analytic tool used in the present study must be able to examine multiple semiotic systems individually and as a whole, and to conduct holistic profound analysis and provide integrated description from a social perspective. Hence, this thesis adopts two of the most appropriate and efficient tools to analyse a multimodal

text of *Three Meals a Day* from a social semiotic perspective: systemic functional multimodal discourse analysis (SF-MDA); and a genre-based approach within SF-MDA. "The systemic functional (SF) approach to multimodal discourse analysis (MDA)" (O'Halloran, 2008, p. 444) provides incorporating scaffolds, allowing theoretical analysis of how semiotic resources make meaning interactively (e.g. O'Halloran, 2008; Baldry and Tibault, 2006; Kress and van Leeuwen, 2006 [1996]; van Leeuwen, 2005).

The following sections review the shared principles between SFL, SF-MDA and genre-based approaches in SF-MDA, and review relevant literature in order to understand the past and present contributions of these SF-MDA approaches.

2.4.1.2 Systemic Functional Linguistics

SFL is deeply influenced by Saussure's semiotic theory. SFL is a social linguistic theory which was developed primarily by Halliday (e.g. 1973, 1978), and also by Halliday and Hasan (Halliday and Hasan, 1976, 1989 [1985]), by Martin (1992) and by Matthiessen (1995) among others. This social linguistic theory focuses on the functions of language used in a text to fulfil the social purposes of the given text in its social context. This view switches the object of linguistic analysis, from that of disassociated sentences to that of integrated texts where meaning is socially exchanged (Halliday and Hasan, 1989 [1985]). In SFL, language is considered one of many other meaning-making resources. That is, language is "one among a number of systems of meaning that, taken all together, constitute human culture" (Halliday and Hasan, 1989 [1985], p. 4). These two unique bases form the core of the SFL theoretical principles which have been broadly applied in the development of the intertwined and overlapping areas of social semiotics (e.g. Hodge and Kress, 1988; van Leeuwen, 2005), SF-MDA (e.g. Djonov, 2005; Jewitt, 2009) and genre theory (e.g. Martin, 2016), in order to describe and analyse different types of texts created with various semiotic resources and for various social purposes.

In SFL, meaning is made through hierarchical strata which consist of language

(phonology/graphology, lexico-grammar, discourse-semantics), and the social context of the language (register and genre) (Martin and Rose, 2008; Martin, 1992). While each stratum realises meaning through choices, there are two types of meaning which contribute to the ultimate meaning: the strata of language (phonology/graphology, lexico-grammar, and discourse-semantics) realise denotative meaning, whereas the strata of its social context (register and genre) realise connotative meaning (Hasan, 2003; Martin, 1992, p. 405). In order to explain this process of realisation, Martin and Rose (2008) use the concept of *meta-redundancy,* which is a term borrowed from Lemke (1991). Meta-redundancy is "the idea of patterns at one level redounding with patterns at the next level" (Matthiessen, et al., 2010, p. 22). This realisation is an open process between levels across the strata. The lower level stratum realises the higher level stratum, and the higher level is realised by the lower level (Halliday, 1999): i.e. choices in phonology/graphology realise words patterns at the lexico-grammar level which realise meaning patterns at the discourse-semantic level which realise register patterns which realise genre (Martin, 1992).[19]

In Martin's model of SFL, the strata of register and genre reside in the realm of social context. Choices made in these levels are closely related to the social functions of language to serve social purpose in the social context. These social functions are linked to: social activities and topics (field) construing ideational meaning; social relationships between participants (tenor) construing interpersonal meaning; and the organisation of semiotic modes (mode) construing textual meaning (Halliday, 1978, 1994) at the discourse-semantics level. These three social variables of field, tenor and mode are called register variables by Martin, and the corresponding social meanings (ideational, interpersonal, and textual) are collectively known as metafunctions (Halliday, 1978). Figure 3 is an interpretation of this meaning making process. However, in reality, unlike in Figure 3, field, tenor and mode are intertwined, and simultaneously interplay to make meaning in the

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[19] Martin's (e.g. 1992) model of SFL is different from Halliday's in a number of respects, including that Martin has two strata of context whereas Halliday has only one. This thesis applies Martin's model.

same way that ideational, interpersonal and textual meanings are intertwined in a clause in language.

So far, key concepts of SFL have been reviewed, including: stratification; metaredundancy; realisation; and the metafunctions of field, tenor, and mode. Section 2.4.1.3 discusses how SF-MDA has been developed on the basis of these SFL concepts and the SFL social perspective, and reviews the current status of SF-MDA in multimodal research.
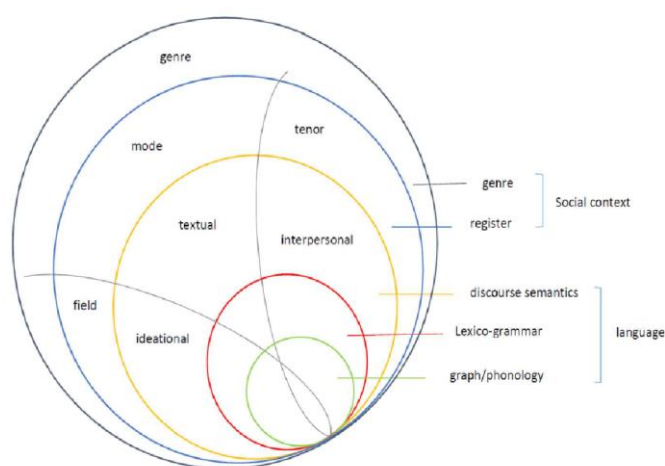

Figure 3 Realisation (strata and metafunction) (adopted from Martin, 2010)

2.4.1.3 Systemic Functional Multimodal Discourse Analysis

Although texts have been always multimodal, it was only the late 1980s and 1990s that a number of SFL scholars turned to the study of multimodality in texts (O'Toole, 1994; Hodge and Kress, 1988; Kress and van Leeuwen, 2006 [1996]; see Machin and Mayr, 2012). Likewise, while many traditional disciplines such as media studies and film studies had devoted efforts in analysing the process of meaning-making, many scholars felt the urge for more exhaustive tools which could provide thick description and comprehensive analysis, in particular within a social semiotic framework (Machin and Mayr, 2012). One response was to base multimodal discourse analysis on the foundation of SFL principles. For instance, the concept of SFL metafunctions are adopted in theories of non-verbal semiotic resources. There is variation in terms used by scholars in their

models. However, these terms can all be mapped onto SFL metafunctions. In the "In *The Grammar of Visual Design*" (Kress and van Leeuwen, 2006 [1996]), representational, interactional/interpersonal, and compositional meanings replace ideational, interpersonal, and textual meanings in SFL, respectively (Unsworth, 2006; Djonov, 2005). O'Toole (1994) uses representational, modal and compositional meanings in the "language of displayed art"; while Lemke (1998) uses the terms representational, orientational and organisational meanings in analysing science texts. As a result of these efforts across various topic areas, despite its relatively brief history, SF-MDA has become established as one of the most powerful applications in multimodal discourse analysis by providing a holistic analytic way of describing and analysing existing and emerging multimodal discourse (e.g. Maiorani, 2015, 2011; Tseng, 2013; Knox, 2009; Jewitt, 2009; Djonov, 2005).

Research areas in SF-MDA can be categorised into three fields: establishing theories of semiotic systems other than language; analysing multimodal texts based on existing theories/models of each semiotic system; and establishing multimodal theories (based on Knox, 2009). Led by Kress and van Leeuwen's grammar of image, theories and models have been proposed for music and sound (van Leeuwen, 1999), film (Bateman and Schmidt, 2013), gesture (Martinec, 2000, 2001), mathematical symbolism (O'Halloran, 2004), space (Stenglin, 2009), and so on. Studies of multimodal texts include filmic texts (Maiorani, 2015, 2011; O'Halloran, 2004), filmic coherence and cohesion (Wildfeuer, 2012; Tseng, 2013, 2008), online newspapers (Knox, 2010, 2009, 2008), online news galleries (Caple and Knox, 2017, 2015, 2012), social media (Wildfeuer, 2016; Zappavigna, 2011), and television advertisements (Thibault, 2000). Multimodal theories have been developed through social semiotic multimodal analysis by Kress and van Leeuwen, multimodal discourse analysis by O'Halloran and O'Toole, and multimodal interactional analysis by Norris, Scollon and Scollon, and Jones (Jewitt, 2009).

Along with these theoretical developments and studies in multimodal discourse analysis, some researchers have recognised the necessity for a method or tool to collect data in an analytical way in order to support the analysis process of multimodal data which are dynamic and complex, such as film and television. Baldry and Thibaut's (2006) method of multimodal transcription is one of these attempts. Their method attends to transcribing different semiotic resources used in printed pages, web pages, and film texts. This approach is organised and inclusive; but according to Liu and O'Halloran (2009), there is still room for further development, particularly in the areas of interactive digital sites and video texts. Another attempt, in the same vein, introduced by O'Halloran et al. (2014) and O'Halloran et al. (2011), is using an interactive digital software as a meta-semiotic tool. While digital technologies allow researchers to analyse dynamic modes of communication which used to be captured as static screen shots in other SF-MDA studies (Getto and Silva, 2012), there is still room for technical improvement. For example, it has been an essential task for interactive digital media (IDM) technology to be able to retrieve and demonstrate the patterns made by semiotic choices in multimodal texts (O'Halloran et al., 2014). Concurrently, there may be a call for more research using these technologies to evidently demonstrate the efficiency and productivity of such software.

2.4.1.4 Genre in Systemic Functional Multimodal Discourse Analysis

Although there are a number of approaches to genre from various disciplines (see Swales, 1990), genre in SFL is defined as "a staged, goal-oriented, purposeful activity in which speakers engage as members of our culture" (Martin, 1984, p. 25). Another SFL-inspired genre model is GEM (Genre and Multimodality) by Bateman (2013). The GEM model considers a multimodal text as a virtual artefact that "is 'the material' which is accessible to design decisions by virtue of both the actual physical properties of some material and available technologies and practices for using that material" (ibid., p. 52). Van Leeuwen (2005) describes genre as a "multimodal communicative act" (p. 121) which is created while combining "the linguistic features of speech

acts" "with other, non-linguistic and contextual features" (p. 122), and identifies it as "a type of text" (p. 122) with typical characteristics. Martin and van Leeuwen propose the possibility to extend the subject of analysis from language-based texts to multimodal texts. Although Bateman's GEM model (2013) is constructed based on genre and multimodal analysis of multimodal texts, which is close to the types of texts this thesis aims to analyse, the foci on materiality and production/consumption constraints have less relation to the analytical direction of this thesis. In this regard, Martin's definition appears to be more exhaustive to describe multimodal texts from a social semiotic perspective for the purpose of this thesis.

Beginning from analysing texts focused on one semiotic resource, genre has been applied to a wide range of multimodal texts to interpret multimodal phenomena and characterise their properties. As mentioned earlier, one of the features distinguished in multimodal texts is structural complexity, which could make the traditional staging process in genre analysis of linguistic texts disputable.

Among many genre studies in different disciplines, SFL seems to offer the most useful way to describe and analyse complex multimodal texts, by introducing the notion of macro-genre. It can be said that studies in genre structure start from Halliday's notion of clause complex which accounts for the "functional organisation of sentences" (Halliday, 1994, p. 216). Revisiting works on the relationships between structure types and grammatical features by Halliday (1979) and Matthiessen and Thompson (1988), the concept of macro-genre has been proposed "for texts which combine familiar elemental genres" (Martin, 1994. P. 16). Macro-genres help describe multimodal texts constituted of multiple single genres (Martin and Rose, 2008). Works investigating macro-genres both in SFL and SF-MDA can be found in the field of science and geography textbooks by Martin (1994, 2001), classroom discourse by Christie (2002), therapeutic discourse by Muntigl (2004), re-semiotisation by Iedema (2003), space in museums (Stenglin, 2009), online newspapers

(Knox, 2008, 2009), picture book applications by Zhao and Unsworth (2016), and online discussions by Piriyasilpa (2009) and Coffin (2013).

SFL is a social semiotic theory which recognises language as one of numerous semiotic resources. The SFL principles are not only the foundation of SF-MDA and genre in SF-MDA but also a starting point which connects other semiotic theories in SF-MDA with the same principles and core concepts. This connectivity increases the usefulness of these SFL-based approaches.

2.4.1.5 Conclusion

In conclusion, through reviewing relevant literature, this section presented how SF-MDA, and genre in SF-MDA, have grown on the basis of SFL principles, and what has been explored in multimodal text analysis through these approaches.

2.5 Conclusion

This chapter has reviewed existing literature on reality television (RVS) and its trends in Korea, features of Korean RVS, unconventional use of written language - or impact captioning (IC) - in RVS, and systemic functional approaches to multimodal text analysis (SF-MDA and genre).

Korean television has undergone many changes since the first Korean television broadcasting company was co-established by South Korea and the U.S.A. If most South Koreans were not able to access a television set sixty years ago, now South Korean television shows are actively remade across the world, especially RVS. Since the late 1990s, many scholars from different disciplines have studied Korean RVS, such as in text linguistics, communications and media studies, and in visual design studies.

In the present study, SF-MDA and genre are used to describe a multimodal phenomenon - Korean RVSs and the ICs used - by analysing the text based on its semiotic features, or the semiotic choices made from those available in the given culture. This way of analysing how meaning is realised in a specific social context enables a theoretically-grounded description of a Korean RVS. Korean RVSs are a relatively new topic to Western academia, and systemic functional approaches

are a relatively new approach to discourse analysis for the Korean academic community, thus giving the present thesis a dual novel contribution.

The next chapter discusses methodology and data collection in this research project.

Chapter 3 Methodology and Data Collection

3.1 Research objectives

This project aims to examine the rhetorical structure of, and use of impact captions (IC) in, one season of the current Korean television Real-Variety Show (RVS), *Three Meals a Day* (*3 MaD*) Season 6, by answering these two questions:

> **Research question 1**: *Drawing on genre theory from SFL and SF MDA, what structures can be identified in 3 MaD Season 6?*
>
> **Research question 2**: *What semiotic resources do ICs draw on in the process of meaning making in 3 MaD Season 6? Are there identifiable patterns in the ways that ICs are used?*

To answer these two questions, this project examined the structure of *3 MaD* Season 6 by identifying functional stages in each episode. As part of this process, semiotic features in these functional stages were investigated closely to provide a rationale for the identification of stages. Lastly, this project analysed ICs in order to understand how they are used in *3 MaD* Season 6. In relation to these research objectives, this chapter presents what the data are, how they were collected, and what analytical methods were used to answer the above questions.

3.2 Research strategy

RVSs and ICs have been a topic of increasing interest in many Korean studies, extending from the field of media, to linguistics and to design since the late 1990s. This project extends the analytical methods employed to analyse RVSs and ICs to include a systemic functional (SF) approach to multimodal discourse analysis (MDA), which analyses how meaning is made by various semiotic resources. SF-MDA has been applied to the analysis of various multimodal texts, such as advertisements (Kress and Van Leeuwen, 2006 [1996]; van Leeuwen, 2005), online news (Knox, 2010; Caple and Knox, 2017, 2015, 2012), and films (Tseng, 2013, 2008; Bateman and Schmidt, 2013; Wildfeuer, 2012; O'Halloran, 2004), just to name a few. This project offers an in-

depth description on a Korean TV entertainment program and its pervasive use of written language on screen from a multimodal systemic functional perspective.

3.3 Data

3.3.1 Data in the Korean context

This project collected data from *3 MaD* Season 6, which was selected for two factors the series has: popularity and structural stability.

3 MaD has enjoyed popularity over four years since it was first aired in 2014. This project collects data from *3 MaD* Season 6*: Fishing Village 3* which was broadcast between 14 October 2016 and 30 December 2016 on tvN[20]. Based on the TV ratings research conducted by Nielson Korea, eight out of its eleven episodes ranked first during this period (October 14, 2016 – December 25, 2016). Season 6 recorded the highest rating (11.536%) among the first episodes of the all seasons to that time, and the average rating of *3 MaD* Season 6 was 10.12% (ABG Neilsen Media Research, 2016)[21]. By comparison with the average rating of tvN shows in the first half of 2016, which was 1.02% (KOCCA, 2016, p. 374), *3 MaD* was a success with high ratings. This popularity indicates that this program served its social purpose successfully as a television entertainment show.

This research project selects data from Season 6 because of its structural stability. As of 2018, *3 MaD* had broadcast seven seasons through tvN. All seven seasons film journeys to and in remoted areas, and depict a couple of days of self-sufficient lifestyle in the areas. *Three meals a day* is made by focusing on the main participants of the show, including how they make their meals and with what ingredients. The number of episodes in these seven seasons demonstrates that the

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[20] tvN stands for Total Variety Network. tvN is a Korean entertainment cable broadcasting network owned by CH E&M.

[21] This figure is calculated based on the ratings by Nielsen TOP 10 LIST FOR TV PROGRAMS during the broadcasting period of 14/10/2018 – 30/12/2018
(http://www.nielsenkorea.co.kr/tv_terrestrial_day.asp?menu=Tit_1&sub_menu=3_1&area=00&begin_date=2 0161014).

program's structure has evolved through the seasons[22]. Seasons 1, 2, 3, and 4 have a slightly different number of episodes, but this structure settles down with a set of twelve episodes in Seasons 5, 6 and 7, which exhibit a stable structure of twelve episodes each. The twelve episodes constitute a series of three parts (see Chapter 4 for extensive discussion):

- Ep. 1 which includes introducing the main participants, the location of the season, and the theme of the season, and which starts the first trip;

- Ep. 2-11 which include total five trips where the three participants make three meals a day; and

- Ep. 12 which is a director's cut re-edited with unaired scenes and the main participants' post-season interviews.

This project collects data from Season 6 which is situated in the middle of this stable period of the program.

3.3.2 Data collection

3 MaD series were broadcast through tvN which is a media channel owned by CJ E&M[23]. As noted earlier, the twelve episodes in Season 6 aired between 14 October 2016 and 30 December 2016. These episodes were accessed through a VOD service. As an Internet-based television platform where CJ E&M's current and past media content are available through its VOD service which provides viewers with real-time broadcasting channels free of charge, and a VOD (video-on-demand) service for a monthly fee. The entire *3 MaD* seasons are available from this website.

3.4 Transcription and translation

Data analysis was divided into two parts: analysis of the rhetorical structure of the series, and IC analysis. For analysis of rhetorical structure, the project used multi-column, time-coded

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[22] The number of episodes in each season is: 11 in Ep. 1; 9 in Ep. 2; 19 in Ep. 3; 10 in Ep. 4; and 12 in Ep. 12, 13 and 14 (https://en.wikipedia.org/wiki/Three_Meals_a_Day).

[23] CJ E&M is a South Korean entertainment and mass media company by CJ Group (https://en.wikipedia.org/wiki/CJ_E%26M).

transcripts which were adapted from Baldry and Thibault's transcription of the *Westpac* advertisement (2006, Appendix I, I-XII). The twelve episodes in Season 6 were transcribed for ICs, image, spoken language, and soundtrack based on time. These transcripts were used for identification of rhetorical structure, and analysis of ICs. Once stages were identified, three episodes (Ep. 3, 4 and 5) each of which represent one cycle of a trip in the season were selected for analysis. As briefly mentioned earlier, the participants' first trip starts from the middle of Episode 1, and there are five trips filmed until Episode 11. As each trip shares the same rhetorical structure, this thesis selected Episodes 3, 4 and 5 which together represent the second trip out of the five. Examples of stages and ICs are mostly excerpted from these three episodes.

Korean language in examples is Romanised and translated when necessary. For Romanisation, an online software *Korean Romanization Converter*[24] is used. The translation was conducted by the researcher, who is a NAATI[25]-accredited translator, and proofread by native speakers. The language direction was from Korean to English. To maintain the characteristics of Korean language, and to retain linguistic significance in word order and grammar, literal translation was preferred unless unworkable.

3.5 Research methods of analysis

3.5.1 Genre (rhetorical structure) analysis

The genre analysis of *3 MaD* Season 6 was conducted based on SF-MDA (e.g. Djonov, 2005; Jewitt, 2009; Knox, 2010; Martin, 2010) approaches for multimodal texts. These methods are used to identify genres, which is why it is called genre analysis here. However, since the analysis in this thesis represents a single series of a single RVS, no claim is being made regarding identification of a genre typical of RVSs - such a claim would require further research. The patterns identified

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[24] *Korean Romanization Converter* is developed by AI LAB in Pusan National Univ. and NARA INFO TECH Co., Ltd jointly. It is accessed via http://roman.cs.pusan.ac.kr/input_eng.aspx?.
[25] National Accreditation Authority for Translators and Interpreters - the main professional organisation in this field in Australia.

in this study (discussed in depth in Chapter 4) represent the rhetorical structure of *3 MaD* Season 6. They may represent a genre that is found in other RVSs but that is a question for further research.

Based on the principles of SF-MDA, the analysis in this thesis identified stages by recurring patterns of action, language and sound including music. This allowed for a functional analysis in a systematic way.

Identified structures were schematised in a diagram as a group, and as a whole. Yet, only one of the main stages was discussed in depth due to the size and time limits of this project.

3.5.2 IC analysis

The IC analysis of *3 MaD* Season 6 was also performed with a systemic functional multimodal discourse approach. To identify how ICs make meaning through a selection of choices, this thesis proposes system networks of ICs at an expression level, and puts forward a conceptional suggestion of system networks of ICs at a content level. To build the system networks, many concepts and labels were borrowed from systemic functional linguistics and multimodal discourse analysis, such as structure and system (Halliday and Matthiessen, 2013; Halliday, 1994; Martin, 1992; Kress, 1976); the concept of new forms of writing (van Leeuwen, 2006, 2008); visual grammar (Kress and van Leeuwen, 2006 [1996]), and appraisal theory (Martin and White, 2005).

The findings of these two analyses on genre and IC were used to answer the research questions of this project. The findings and detailed discussion are reported in Chapters 4 and 5.

3.6 Research approach

This project takes an SF-MDA approach to analyse the multimodal data of *3 MaD* Season 6. SF-MDA approaches have been used in analysing diverse multimodal texts, enabling systematic interpretation with in-depth, theory-informed description. Some of the establishing SF-MDA theories which will be used in this project include: the grammar of image by Kress and van Leeuwen (2006 [1996]), theories and models of speech, music and sound by van Leeuwen (1999),

filmic cohesion by Tseng (2013, 2008), and multimodal transcription by Baldry and Thibault (2006).

3.7 Research limitations

The scope of the data in this study is limited to one specific RVS and its three episodes. Due to the labour-intensive data collection and analysis as well as constraints on time and size of this project, it was inevitable to limit the data. Thus, this thesis does not claim to generalise the findings, but suggests what could be investigated more in future studies based on the current findings. Thus, the purpose of the present study is not to generalise findings to all RVS but to explain the structure of one RVS, and one instance of the use of ICs in a RVS, so that the nature of these aspects of RVSs can be better understood; and this understanding and approach can be applied to other similar phenomena in future studies.

3.8 Conclusion

This research project examines a multimodal text of *3 MaD* Season 6, and takes an SF-MDA approach to analyse the data in order to discover the rhetorical structure of the program, identify semiotic features which distinguish each stage in the rhetoric structure, and account for the role of ICs and how they contribute to making meaning in relation to other semiotic resources on screen. This chapter discussed data collection and methodological choices applied to this project.

Chapter 4 A Genre Approach: Analysis on 3 Meals a Day Season 6

4.1 Introduction

This chapter is dedicated to a structure analysis of one Korean RVS: *3 Meals a Day (3 MaD)* Season 6. In a broad sense, this genre-based analysis is to describe how *3 MaD* Season 6 constructs reality as a socially produced and recognised text. In a narrow sense, it is to identify how different social semiotic resources work together to make meaning, and what contextual conventions shape these patterns (Tseng, 2013, p. 21), if there are any. This chapter examines the structure of *3 MaD* Season 6 by form and function to identify stages and their relations. The aim of this chapter is to present how *3 MaD* Season 6 unfolds in stages using genre theory.

4.2 Analytical Units and Structure

It is essential to identify what the analytical unit will be used in relation to the type of analysis, as the units of analysis themselves are "a tool of analysis" (Bateman and Schmidt, 2013. P. 131). Based on this tool, the framework is drawn (ibid). For example, some studies examine the relations between shots, scenes and sequences in detail to identify how they are realised and how they can be related (e.g. Bateman and Schmidt, 2013; Tseng, 2013); and others investigate narrative sequences by focusing on one semiotic resource (e.g. Maiorani, 2015). The types of analytical units vary depending on the types of analysis in a given study (Bateman and Schmidt, 2013, p. 131). In this section, different semiotic resources in the multimodal text of *3 MaD* Season 6 are investigated. This chapter also looks at shots, scenes and sequences to investigate how stages are realised.

4.3 Analysis

3 MaD is a type of reality show (see Chapter 2 Literature Review) in which multiple social activities are filmed in an observational pseudo-documentary style. This section aims to examine what choices are made in the process of filming (including pre- and post-production) of *3 MaD* Season 6*, and how they are arranged as a whole. This arrangement is a process of re-presenting

what is filmed, by construing events, times and places based on institutional policies and practices (Iedema, 2001, p. 188). To investigate this, the multimodal structure of *3 MaD* Season 6 will be examined, and will be analysed by episode and stage.

4.3.1 Structure of 3 MaD Season 6

3 MaD was broadcast for seven seasons between October, 2014 and October, 2017. By and large, the locations of the seasons are divided into two groups: one is inland villages; and the other is fishing villages in South Korea. Seasons 1, 3, and 5 were filmed in two inland areas, and Seasons 2, 4, 6, and 7 were filmed on two islands (see Appendix 1). Although there is a discrepancy in the number of total episodes in each season, the last three seasons consist of twelve episodes, each including a director's cut. It seems that *3 MaD* became settled in its form as the seasons progressed. This stability in broadcasting form is one of the reasons for choosing Season 6 for analysis.

3 MaD Season 6 entertains viewers through second-hand experience of a seaside getaway with friends, and is broadcast in the form of episodes. Figure 4 demonstrates the structure of *3 MaD* Season 6 from three aspects: form, class, and function.

		Structure Summary											
Season 6	**Function**	Orientation	Event		Event		Event		Event		Event		Comment
	Class	Meeting	Trip 1		Trip 2		Trip 3		Trip 4		Trip 5		Meeting
	Form	Episode 1	2	3	4	5	6	7	8	9	10	11	Episode 12

Figure 4 Structure of *3 MaD* Season 6: *Fishing Village 3*

The structure by form is episode-based. *3 MaD* Season 6 packages various social activities - such as having a meeting and travelling - by episodes, which are edited for broadcast. *3 MaD* Season 6 was broadcast at a designated airtime during the allocated length of time, following tvN's institutional policies. Within this time frame, five trips and two meetings unfold over twelve episodes. Social activities such as 'trip' and 'meeting' are filmed; but these class labels such as

'trip' and 'meeting' (as with 'noun' or 'verb' in the grammar of language) do not explain how these activities are sequentially connected in *3 MaD* Season 6 in a meaningful way. The challenge to identify a formative structure can be solved by adopting a functional approach. Using an SF approach, classes realise functions. Thus, 'meetings' could play a range of functions depending on the social context, as could 'trips'. Within the context of *3 MaD* Season 6, a meeting functions as either an Orientation or Coda (depending on their role in the entire syntagmatic structure – see Halliday 2002 [1996], p. 108), and trips function as Events. A functional structure of Orientation^ Event^ Coda is identified in Figure 6 (see Section 4.3.3).

4.3.2 Analysis of Form: Episodes in 3 MaD Season 6

This section will focus on how 3 MaD Season 6 is re-presented in the form of episodes as a commercial television show. Each episode runs for approximately ninety minutes excluding TV commercial breaks. Figure 5 is a structural representation of episodes in *3MaD* Season 6 in which commercial breaks are excluded.

The full title of Season 6 is *Three Meals a Day: Fishing Village 3.* It is filmed in *Deukryang-do* located in *Jeollanam-do*. *3 MaD Season 6* contains one meeting as induction, five chronological trips to *Deukryang-do* for main filming, and one meeting for wrap-up. The first meeting is included in Episode 1. The five trips are filmed and re-presented in Episodes 1 – 11. Each trip is for three days and two nights. This means one trip is re-constructed over the length of approximately 2.5 episodes. The meeting is re-presented in Episode 12 as a director's cut. What viewers see in these episodes is a commercialised presentation of these activities.

Episodes	Structures								
Episode 1	TvN ident bumper	Legal notices	Opening title	Teaser		Orientation	Event	Preview with advertisements	Preview	Preview with a list of TV sponsorship
Episode 2-11	TvN ident bumper	Legal notices	Opening title	Review with advertisements	Review	Event		Preview with advertisements	Preview	Preview with a list of TV sponsorship
Episode 12	TvN ident bumper	Legal notices	Opening title	Review with advertisements	Review	Coda		Preview of upcoming RVS series		Credits with a list of TV sponsorship

Figure 5 Structure of episodes in 3 MaD Season 6: Fishing Village 3

As Figure 5 demonstrates, the twelve episodes share a common structure, with a small variation in Preview and Review in Episodes 1 and 12 because there is, respectively, no previous or next episode. These socially recognised beginnings and endings play a role in defining types of texts (Iedema, 2001, p. 187). In *3 MaD* Season 6, these variations are generated from tvN's institutional order and its economic needs.

As identified in Figure 5, the structure of an episode is heavily influenced by legal and institutional influences, such as the ident bumper[26] of the television channel, legal notice of age ratings and product placement, and previews and reviews which are nested within advertisements. They appear in the same order in every episode except Episodes 1 and 12 as mentioned above. The variation of review in Episode 1 is Teaser, and that of preview in Episode 12 is Preview of a forthcoming RVS series. Besides this, it is noticeable that a large portion of the beginning and end of each episode is allocated to advertising-related information. This demonstrates that what is filmed is not what is broadcast. What is filmed is re-presented as a commercial product through the process of recontextualisation by the institutional order and its economic needs.

4.3.3 Analysis on Function: 3 MaD Season 6

3 MaD Season 6 consists of five trips to the island presented across eleven episodes. Due to

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[26] In broadcasting, an ident bumper is a brief announcement… which states the title (if any) of the presentation, the name of the program, and the broadcast or cable network (https://en.wikipedia.org/wiki/Bumper_(broadcasting)).

this mismatch in length between filming units (a trip) and broadcasting units (an episode), each episode starts and ends in the middle of a trip except Episode 1, where a trip starts after the Orientation, and Episode 11, which ends with the completion of the last trip. Figure 4.3 displays how these trips fit into episodes.

As discussed in Section 4.3.1, *3 MaD* Season 6 consists of the functional stages of Orientation, Event and Coda. Figure 6 illustrates the mapping of the show's form and function.

		Structure of *3 MaD* season 6										
Season 6	**Function**	Orientation	Event		Event		Event		Event		Event		Coda
	Form	Episode 1	2	3	4	5	6	7	8	9	10	11	Episode 12

Figure 6 Functional Structure of 3 MaD Season 6: Fishing Village 3

The stage of Orientation reveals the main actors, their roles in the show, and the main theme of the show during a casual meeting. The Event is a recursive stage which is constituted of several social activities which the actors are expected to complete during each trip in Season 6. The stage of Coda is another meeting where the actors share their experience in an interview format, and selected scenes including deleted ones are compiled and presented to elaborate the actors' answers.

Figure 7 is the functional stage of *3 MaD* Season 6 in a form of a linear diagram. Event in square brackets means that it repeats after before reaching the stage of Coda.

The following sections will look into functions and semiotic features of Orientation and Event. While the stages of Orientation and Even represent the social activities of a meeting, cooking, having a meal, working, and recess/getting up in a similar way to how they unfold in our real life both in regard to time and place, Coda takes a different structure as a director's cut. Thus, Coda is not discussed in this thesis. This also is due to the restricted time and space for the present research.
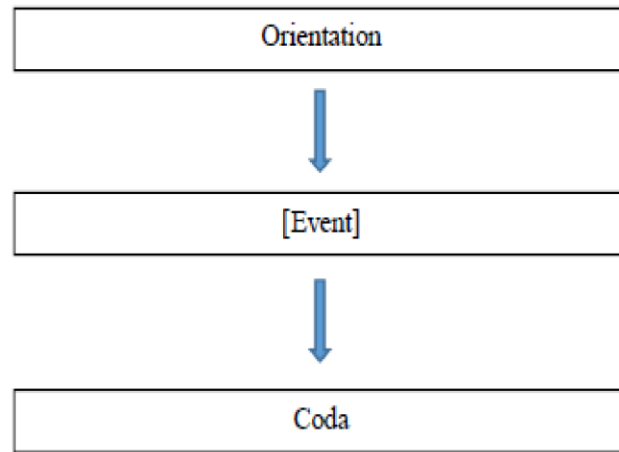
Figure 7 Linear structure of 3 MaD Season 6

4.3.3.1 Orientation

The stage of Orientation is a re-presentation of the first casual meeting which provides a foothold for the next stage. The purpose of the Orientation is to reveal the main actors, their characters, and the theme of *3 MaD* Season 6, and to signal the beginning of a new season. When the second and third actors arrive at the meeting place, a short interview is inserted to hint at the actors' characteristics and roles in the show. Then, the actors have a catch-up time before talking about the show. After casual discussion and confirming their collective determination to achieve a successful show, the meeting comes to the end. These rhetorical functions and semiotic features in each stage are illustrated in Appendix 2.

Figure 8 indicates a schematised linear structure of the Orientation. This diagram demonstrates the functional organisation of the Orientation and its sub-stages. All in all, the stage of Orientation uses: more group shots than individual shots/medium, and more long shots than closed-up shots; more ICs than speech; and more diegetic sound than sound effect and music. Image-wise, sub-stages of Orientation are connected to each other directly without transitional shots which would hint at what is finishing and what comes next, and which would involve more camera techniques or post-production editing. Thus, the stage of Orientation is presented in a 'fly-on-the-wall' documentary style.

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Language-wise, in the sub-stage of Arriving/Joining, impact captions (ICs) work with image to tell the story of the members' arrival to enter the restaurant where the meeting is held. Spoken language appears more in the sub-stage of Getting (re-)acquainted. The use of relational process (e.g. a verb '*be*' in '*he is Gyunsang*', and '*my nickname is the wall*') is noted in spoken language for introducing members and their characteristics. In the sub-stage of Getting (re-)acquainted, a clause type of interrogatives is used; for instance, '*Is he a quiet type?*' (*Eric*'s question to Producer *Na*). ICs feature noun groups and non-finite clauses as opposed to complete sentences, such as '*when bored, freshwater fishing, when going for fun, sea fishing*' (from *Eric*'s interview) and '*Positive power~ powerful youngest Gyun-Sang Yoon*' (from *Gyunsang*'s interview) (see Appendix 3 for detail).

Structure wise, with the three main actors, there are some stages repeating three times: Arriving, Member introduction and Getting (re-)acquainted. Once all members join the meeting, they talk about the program, express their determination, and then the meeting finishes (see the transcript of Orientation in Appendix 6).
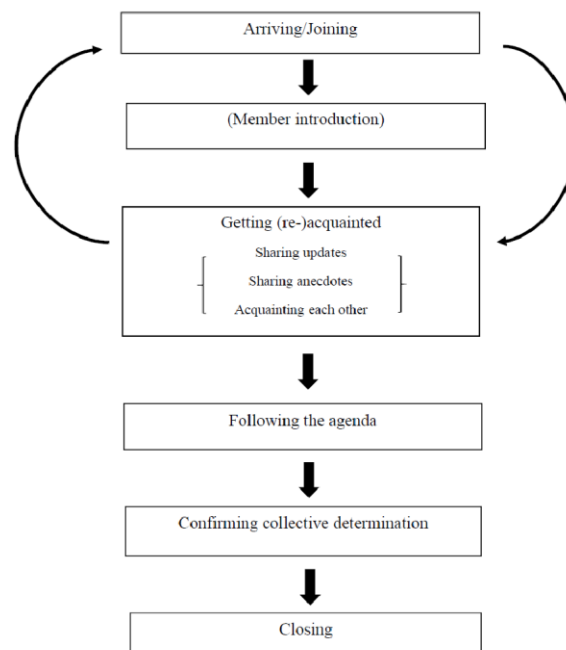
Figure 8 Schematised linear structure of Orientation

In Example 1, the stage of Closing does not present the closing of the meeting, but the IC states the closing of the stage and implies the opening of the next stage by stating:

Like that, their first meeting was finished and…

Example 2, which is the next scene, starts with the IC of *Nokdong-habour, Goheung, Jeonnam. Nokdong-harbour* is where the actors start their trip to the island. This is the opening of the stage of Event, demonstrating the important role of ICs in signifying the unfolding structure from one stage to the next. With the closing flag, the diegetic sound from the restaurant stops. Then, at the end of the closing scene, music gradually starts. This music continues to the opening of Event which is the next scene. However, the section title in the yellow squares remains the same in these two different stages. The following sections discuss the structure of Event, and how ICs and other semiotic resources open and close stages, with more examples.

The closing of Orientatoin Secton title: The three fishermen's first meeting	Image	Spoken	Sound	ICs
	The group of the actors and the production team are talking, drinking and eating. A wide group shot. The IC appears on a black background	N/A	Diegetic sound from the restaurant only Music gradually starts with the last shot	IC: 그렇게 그들의 첫 만남은 끝이나고… RM: geureoke geudeurui cheot mannameun kkeuchinago TR: Like that, their first meeting was finished and…

Example 1 The closing of Orientation (from Episode 1)

The opening of Event Secton title: The three fishermen's first meeting	Image	Spoken	Sound	ICs
	Ped down to the harbour scene. A harbour scene.	N/A	Music continues from the previous scene	IC: 전남 고흥 녹동항 RM: jeonnam goheung nokdonghang TR: *Nokdong-habour, Goheung, Jeonnam*

Example 2 The opening of Event (from Episode 1)

4.3.3.2 Event

The functional unit of Event is realised by a trip, where the three main characters and the crew travel to a village for 2 nights. It is perhaps not surprising that this structural stage - and not individual episodes - is central to *3 MAD* Season 6, given that the process of filming *3 MaD* involves 'documenting' these trips (which are later packaged into or across episodes in post-production).

4.3.3.2.1 Structural Overview

The stage of Event is recursive across Season 6. It consists of the stages of **Outbound Journey, Mission and Accomplishment**, **Recess and Getting up**, **Outbound Journey**, and **Transition**. Inbound Journey and Outbound Journey appear in the beginning and end of Event, presenting the actors' journey to and from the island. The stage of Mission and Accomplishment contains the main activities of the program: Making a meal and Working. Recess and Getting-up is another sub-stage between Mission and Accomplishment. The stage of Recess and Getting-up presents social activities that the actors do before going to bed at night, and after getting up in the morning. Transition is a 'hinging' stage which occurs within or between the other stages. This connects different shots, scenes, and sequences as well as stages. Figure 9 displays the structure of the stage of Event.

The next section discusses in detail the stages of Inbound Journey, Mission and Accomplishment, Recess and Getting-up, Outbound Journey, and Transition.

```
Day 1 ──→  ┌─────────────────────────────┐
           │      Inbound Journey         │
           └─────────────────────────────┘
                          ↓
           ┌─────────────────────────────┐
           │  Mission and Accomplishment  │◄──┐
           └─────────────────────────────┘    │
                          ↓                    │
Day 2 ──→  ┌─────────────────────────────┐    │
           │     Recess and Getting-up    │    │
           └─────────────────────────────┘    │
                          ↓                    │
           ┌─────────────────────────────┐    │   ┌──────────────┐
           │  Mission and Accomplishment  │◄───┼───│  Transition  │
           └─────────────────────────────┘    │   └──────────────┘
                          ↓                    │
Day 3 ──→  ┌─────────────────────────────┐    │
           │     Recess and Getting up    │    │
           └─────────────────────────────┘    │
                          ↓                    │
           ┌─────────────────────────────┐    │
           │  Mission and Accomplishment  │◄──┘
           └─────────────────────────────┘
                          ↓
           ┌─────────────────────────────┐
           │     (Outbound Journey)       │
           └─────────────────────────────┘
```
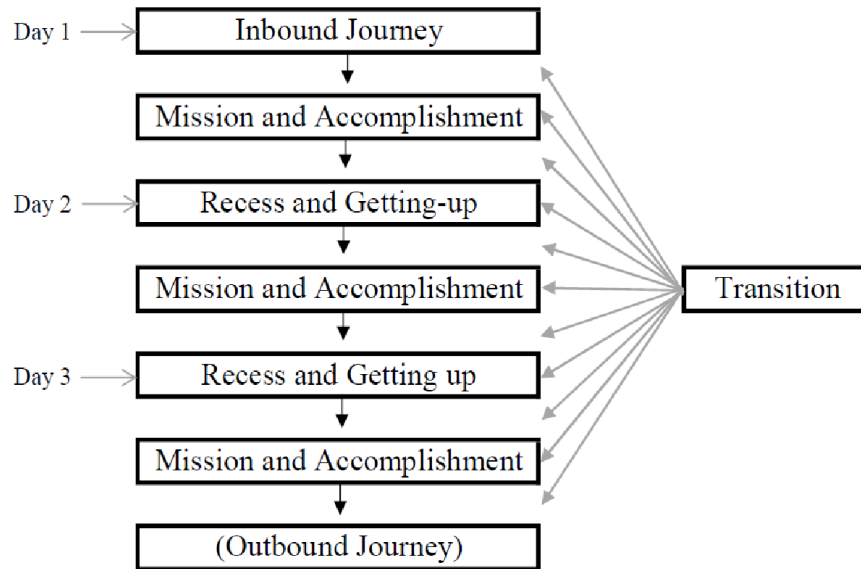
Figure 9 Structure of Event

4.3.3.2.2 Stages: Flags vs Section Titles

In genre theory, stages are distinguished by their function and semiotic features. Martin (2001) argues that genre does not have its own expression plane. Some genres are typically realised by indexical phrases in the beginning and/or end, such as fairy tales (p. 161). In his claim, there are two ways to realise genre: probability and indexicality (ibid.). While "Indexical realisation" (ibid., p. 161) is specific linguistic phrases to open and close a genre, "probability" (ibid., p. 161) provides circumstantial evidence. In *3 MaD* Season 6, there appears to be probabilistic (and occasionally, indexical) realisation of some semiotic resources that flag the beginning and end of stages. Some of these are culture-specific, and some are generated based on situations and circumstances in the given scene. This thesis names this way of indicating different stages, 'flagging'. Both speech and ICs can play the role of 'flag' which signals the beginning and end of a stage.

While analysing these flags, it is also essential to look at how the production team stages *3 MaD* Season 6 explicitly by using section titles. Section titles are ICs (see Example 41) which divide the show by section based on the main theme, such as names of dishes for the section where the actors prepare a meal. This may help viewers' understanding, and make them more engaged

when the titles are intriguing and humorous.

The convention of section titles which appear in the left-top corner of the screen are as in Figure 10.

Figure 10 Conventions of section titles and one example

4.3.3.2.3 Sub-stages of Inbound Journey and Outbound Journey

Inbound Journey is a journey to the island on the first day of the actors' trip. It presents the transport and surroundings as well as the actors' arrival at the *3 MaD* house. Figure 11 displays the structure of the sub-stage of Inbound Journey.
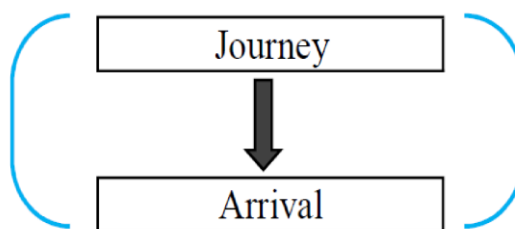
Figure 11 Sub-stage of Inbound Journey

The sub-stage of Outbound Journey presents a journey away from the island on the last day of the trip. This stage includes the departure from the house, and the journey on the boat. Unlike Inbound Journey, Outbound Journey is optional. Figure 12 demonstrates the sub-structure of Outbound Journey.
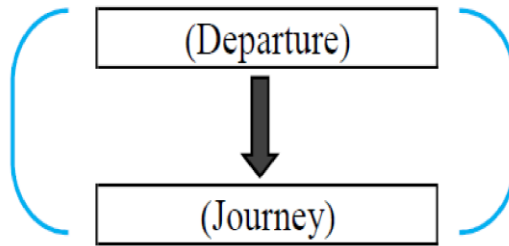
Figure 12 Sub-stage of Outbound Journey

The next two examples examine how these stages are signaled by flags with other semiotic resources (image, spoken language, and sound), and by section titles. Section titles are noted in a yellow square on each screen.

The images in Example 3 display part of a boat and the three actors on the boat, sailing forward. In Example 3, the IC announces that the image is the returning trip to the *3 MaD* house, signaling the beginning of the sub-stage of Journey. This meaning created by the IC and the scene is enhanced by lively music which starts from this scene and signals a change. The section title of this scene is *Rainy Deukryang-do*, which provides contexts of place and weather in the scene. While the IC and other semiotic resources identify the beginning of a new stage, the section title establishes the context for the beginning of a new trip.

Images in Example 4 display the three actors entering the gate of the *3 MaD* house. This is the beginning of the sub-stage of Arrival. The IC states that it is a return to the house in three weeks. The images are created by aerial shots to show the three actors, the alleyway, and the gate all together. As the actors enter the gate, music gradually stops, which is in line with the end of Inbound Journey. The section title remains the same, indicating that there is no activitiy happening yet.

Flags for Journey (Inbound) Section title: Rainy Deukryang-do	**Image**	**Spoken**	**Sound**	**ICs**
	The images in the scene unfold from part of the boat to the front of the boat with three actors sailing in the sea. Angle: eye level to slightly high	N/A	Music starts-upbeat, lively	IC: 다시 집으로 향하는 서지니호 RM[27]: dasi jibeuro hyanghaneun seojiniho TR[28]: *Seojini-ho* returning home again

Example 3 Flags for Journey in the structure of Inbound Journey (from Episode 3)

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[27] RM stands for Romanisation.

[28] TR stands for translation.

Flags for Arrival Section title: Rainy Deukryang-do	Image	Spoken	Sound	ICs
	The three actors are entering the house gate. Angle: aerial Size: establishing	N/A	Music gradually stops	IC: 3주 만에 집으로 돌아온 RM: 3ju mane jibeuro doraon TR: Coming back home after three weeks

Example 4 Flags for Arrival in the structure of Inbound Journey (from Episode 3)

As the second trip (aired in Episodes 3, 4 and 5) does not present Outbound Journey, Examples 5 and 6 are taken from Episode 2. Example 5 displays shots for the sub-stage of Departure and Journey in Outbound Journey. The IC interprets the image where the three actors are waving towards cameras. The message of *good-bye* in the IC signals the end of the trip, in combination of what is happening on the screen. The boat sailing in the sea becomes smaller, which suggests that the actors are leaving. The music is continuous, but it started after the last meal of the trip, which means that the last mission is accomplished.

However, the section title of *Spaghetti Vongole* does not provide the same message. The pasta is the last dish that the three actors had before this stage of Outbound Journey. This can potentially suggest that this scene is part of the main activities and the show continues, although the image is incongruent with the section title.

The IC in example 6 states that the three actors left the island with a smile, which means that it is the end of the trip. The IC uses a full sentence with descriptive language and past tense as if the ending sentence in a fairy tale or account. This IC closes the stage of Event. As it describes, *Seojin* in the image is smiling, and waving his hand. Music continues from the previous stage of Departure, creating unity. The section title still states Spaghetti Vongole, making the meaning made by the image, the IC and other semiotic resources to be incongruent with the particular linguistic message. The section title in this scene could be a mistake by the production team, because some sections which do not have specific activities tend not to use a section title. The ICs and other semiotic resources work with each other to flag the beginnings and the ends of stages in Inbound/Outbound Journey.

Flags for Departure and Journey (Outbound) Section title: Spaghetti Vongole	Image	Spoken	Sound	ICs
	The three actors are on a boat leaving the island	N/A	Music continues from the end of the last meal of the trip.	IC: 안녕~ RM: annyeong TR: Good-bye~

Example 5 Flags for the sub-stages of Departure and Journey in Outbound Journey (from Episode 2)

Flags for Journey (Outbound) Section title: Spaghetti Vongole	Image	Spoken	Sound	ICs
	Seojin is waving his hand, and faces the front, sailing the boat. Slightly low in angle. A front, medium shot	N/A	Music continues from the end of the last meal of the trip.	IC: 그렇게 첫 섬 생활을 마치고 어부 3형제는 웃으며 떠났습니다 RM: geureoke cheot seom saenghwareul machigo eobu 3hyeongjeneun useumyeo tteonatseumnida TR: Finishing the first island life like that, the three fishermen left with a smile

Example 6 Flags for the sub-stage of Journey in Outbound Journey (from Episode 2)

4.3.3.2.4 Structure of Mission and Accomplishment

This section discusses the structure of Mission and Accomplishment which is the main sub-stage of Event. The main story of *3 MaD* Season 6 is how the main actors make three meals a day with the ingredients they catch. The actors and production team set missions which are cooking and working, and they accomplish these missions by finishing each stage of Making a Meal and Working successfully. This Mission and Accomplishment structure is composed of three grouped sub-stages, of Making a Meal, Working, Recess and Getting up; and a Transition sub-stage.

4.3.3.2.4.1 Structural Overview

The structure of Mission and Accomplishment consists of two main sub-stages (**Making a Meal[29]**, and **Working[30]**), one grouped sub-stage of **Recess and Getting-up**, and one 'hinge' sub-stage of **Transition** (see Figure 13).
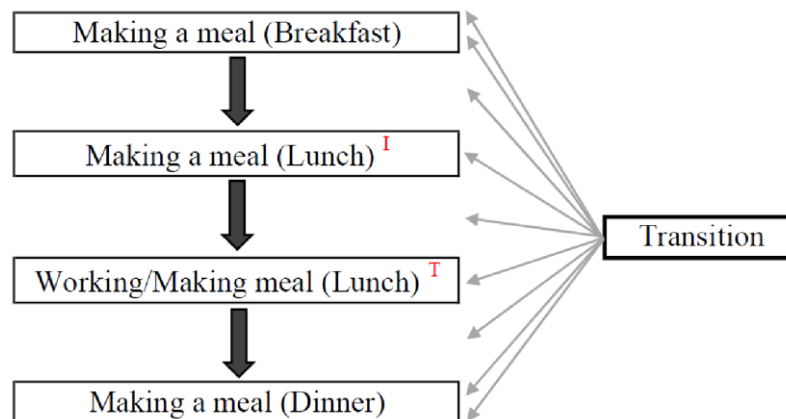
Figure 13 Stage of Mission and Accomplishment*
*I = 'if'; T = 'then'

The next section discusses how sub-stages of Mission and Accomplishment are signaled in the beginning and end of each stage.

4.3.3.2.4.2 Stage of Making a Meal

This section discusses how the stage of Making a Meal is flagged by ICs and other semiotic

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[29] See one transcript of Making a Meal in Appendix 7 (from Episode 3).
[30] See one transcript of Working in Appendix 8 (from Episode 4).

resources. Although the sub-stage of Making a Meal has its own internal structure, that structure (and the flags that indicate those internal elements) is not discussed in this thesis.

ICs signal the beginning and end of the stage of Making a Meal in the previous stage or right in the beginning of Making a Meal. Examples 4.7 and 4.8 demonstrate flags for the stage of Making a Meal.

In Example 7, *Seojin* tells the other two, '*let's have a meal now*', after setting up a canopy. Then, the actors discuss the breakfast menu. The IC in this example is a representation of *Seojin*'s speech. As a repetition of the same message, the IC makes it salient. When a chiming sound is added with the appearance of the IC, this makes it more salient again (see Chapter 5). These semiotic devices flag the beginning of a new stage. The spoken and written language initiate the next social activity, and the sound effect draws attention to the IC. However, the section title of 'Rainy Deukryang-do' does not change, despite the change in functional stage (see earlier discussion).

The IC in Example 8 is also a repetition of *Eric*'s speech. While having breakfast, *Eric* asks *Seojin,* who plays a leader of the group as the oldest, what to eat for lunch. Previously, *Eric* took a long time to prepare this breakfast. As a result, they need to prepare lunch after they finish eating. *Eric* asks the same question to *Seojin* twice, and music stops. Before the appearance of the IC and speech, the music stops abruptly, which makes the speech more salient. While this combination of semiotic resources flags the upcoming activity, the section tile of *Pumpkin soup*, once again, does not change.

Flags for Cooking (Breakfast) Section title: Rainy Deukryang-do	Image	Spoken	Sound	ICs
	Three actors are standing in the front yard after setting up a canopy. Angle: high Shot: long, wide	Seojin: 밥 먹자 이제 RM: bap meokja ije TR: Let's have a meal now	The IC appears with a chiming sound	IC: 밥 먹자 이제! RM: bap meokja ije! TR: Let's have a meal now!

Example 7 Flags for the sub-stage of Cooking in Making a Meal (from Episode 3)

Flags for Making a Meal (Lunch) Section title: Pumpkin soup	Image	Spoken	Sound	ICs
	While having breakfast, Eric is asking Seojin (the older) what to cook for lunch. Angle: eye level Size: medium close up	*Eric*: 점심 때 뭐 해먹죠 형 RM: jeomsim ttae mwo haemeokjyo hyeong TR: What shall {we} cook to eat for lunch brother 서: 응? RM: eung TR: What? 에: 점심 때 뭐 해먹죠 RM: jeomsim ttae mwo haemeokjyo TR: What shall {we} cook to eat for lunch	Music abruptly stops	IC: 점심 때 뭐 해먹죠 형? RM: jeomsim ttae mwo haemeokjyo hyeong TR: What shall {we} cook to eat for lunch brother?

Example 8 Flags for the stage of Making a Meal (from Episode 3)

4.3.3.2.4.3 Stage of Transition

The stage of Transition occurs between two different shots, scenes, sequences, or stages (see Section 4.3.3.2.1). The length and type of Transition vary in this show. Animals and scenery are the two most frequent themes used in the stage of Transition. This section discusses one example of the Transition stage within the Mission and Accomplishment sub-stage, which occurs within the stage of Event.[31]

Example 9 displays the opening and closing of Transition with *Kung* and *Mong*, who are Gyunsang's companion cats. Starring companion animals are one of the features in *3 MaD*. To start the stage, the IC displays the conjunction of '*meanwhile*' when the scene shifts from the wharf where the three are fishing to the room in the *3 MaD* house. The images show the entire view of the room from a high angle to provide the context. Music is off in the beginning and a Korean pop song starts soon after the beginning. As this stage ends, the music stops. The cats stay still in one corner of the room. The IC appears with a chiming sound, announcing the end of the stage: '*The End*'. While these semiotic resources work together to construe a Transition, the section title remains as 'Working' (see Footnote 31, and earlier discussion on section titles in Section 4.3.3.2.3). After this stage of Transition, the scene moves back to the wharf, where *Seojin* starts talking about the dinner menu, which is a Flag for the sub-sub-stage of Making a Meal (see Footnote 31) (see more examples in Appendix 4).

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[31] The Transition discussed here connects the two sub-sub-stages of 'Working' and 'Making a Meal', which are not detailed in this chapter due to space limitations.

Flags for Transition Sectin title: Fishermen's life	Image	Spoken	Sound	ICs
	An empty room. High,	N/A	No music. Silent Music starts soon after these shots	IC: 한편 방 안에서는 RM: hanpyeon bang aneseoneun TR: Meanwhile, in the room
The cameras film the cats, sleeping, playing, and roaming around the room.				

	Mong and Kung are sitting in one side of the room.	N/A	Music stops before this shot.
			
			The IC appears with a chiming sound
				IC: 몽이의 꿈
				   - The End-
				
				RM: mongiui kkum
				   -The End-
				
				TR: Mong's Dream
				   -The End-

Example 9 Flags for Transition (from Episode 4)

4.3.3.2.5 Stages of Recess and Getting-up

The stages of Recess and Getting-up are grouped because they occur one after the other between the two Mission and Accomplishment stages. The actual structure is Recess^Transition^Getting-up (see Section 4.3.3.2.1). Figure 14 presents the structure of this stage-complex, which can be analysed as a single stage for the purpose of this chapter. In this section, the stages of Recess and Getting-up are discussed with an example. (See Section 4.3.3.2.4.3 for Transition.) When Transition appears between the stages of Recess and Getting-up, it involves temporal elements to describe the time-lapse over a night, such as a dark night, the moon, and scenery at dawn.
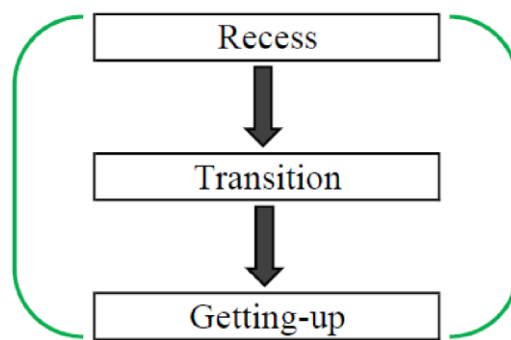
Figure 14 Grouped stage of Recess and Getting-up

Example 10 displays the 3 MaD house in an establishing shot. No actors are around the house. Only *Eric* and *Gyunsang*'s voices signal bed time. The verbal routines of '*good-night*' and '*sleep well*' are a cultural product commonly used both in the East and the West. The speech signals the end of the Recess stage. The IC uses figurative language ('*only the burning fireplace guards the house, and…*') to say that all actors are in bed. The music gradually stops with the end of this scene. While these semiotic resources work in unity, the section title of '*Dongchimi at the moon night*' indicates the activity which the actors performed before the stage of Recess, showing once again that, while the section titles are indicative of the staging of the show, they are not sufficient evidence alone for generic stages and sometimes are not consistent with the co-ordinated meaning

shifts across a range of other semiotic resources.

In Example 11, the camera ped[32]s down from the blue sky to the blue roof of the house, and displays an establishing shot of the house, after the Recess stage, followed by the Transition stage. The IC in the form of an interrogative, '*Would the three brothers of the 3 MaD house have gotten up?*', intrigues viewers, and signals the opening of a new stage, Getting-up. With this scene, new music starts. A chiming sound accompanies the appearance of the IC. Once again, these different semiotic resources work together to indicate a new stage. The section title in this scene is omitted.

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[32] Ped down/up is a term for the vertical movement of a camera (cf. pan down/up is a term for the horizontal movement of a camera) (Oxford Reference, https://www.oxfordreference.com/view/10.1093/oi/authority.20110803100313804).

Flags for Recess Section title: Dongchimi at the moon night	Image	Spoken	Sound	ICs
	The 3 MaD house appears in a wide establishing shot. No actors appear. This scene passes in fast motion.	Gyunsang: (voice only) 안녕히 주무세요 형 RM: annyeonghi jumuseyo hyeong TR: Have a good sleep brother Eric: (voice only) 잘 자 RM: jal ja TR: Sleep well	(music gradually stops)	IC: 불타는 아궁이만이 세끼집의 밤을 지키고… RM: bultaneun agungimani sekkijibui bameul jikigo TR: Only burning fireplace guards the house, and…

Example 10 Flags for the end of Recess (from Episode 4)

Flag for the opening of Getting up Section title: N/A	**Image**	**Spoken**	**Sound**	**ICs**
	Ped down from the sky to the house an establishing shot	N/A	Music – intro of a song The IC appears with a chiming sound	IC: 세끼하우스 삼형제는 일어났을까요? RM: sekkihauseu samhyeongjeneun ireonasseulkkayo? TR: Would the three brothers of the 3 MaD house have gotten up?

Example 11 Flag for the opening of Getting-up (from Episode 5)

4.4 Discussion

This chapter has analyzed the structure of *3 MaD* Season 6 based on its form and function, and how ICs and spoken language combine with other semiotic resources to 'flag' the opening and closing of stages. Sometimes these stages are consistent with the section titles given by the show's production team, sometimes they are not. With restrictions on time and space, this chapter has discussed only selected stages. However, it still provides insightful information on the structure of one of the most popular Korean RVSs. Few studies have focused on the structure of RVSs as multimodal texts.

Focusing on ICs, Kim's (2009) study on narrative or story in Korean RVSs presents a structure of *2 Days & 1 Night* (aired on November 1, 2009) by time, location, topic, activity, and meaning created in each section. On the surface, this structure appears similar to that identified in this thesis. However, there are two significant differences between these two studies. While the structure in Kim's (2009) study (1) divides sections by impact captions from a traditional approach to text analysis, and (2) is a list of happenings in the show, the structure identified in this thesis (1) takes a SF-MDA approach, and (2) is a sequence of coordinated meaning shifts across semiotic resources. As a result, this research project has identified that: *3 MaD* Season 6 has two structures: one by form, as a commercial media product (Episodes); and the other by function, as social action (a generic structure of Orientation^Event^Coda across the season, including functional sub-stages).

The episode structure of *3 MaD* Season 6 represents what is filmed in a commercial package, which is established under institutional and legal policies. In accordance with these policies, *3 MaD* Season 6 was broadcast in twelve episodes, and each episode comes with the same channel and program titles, advertisement slots, and preview/review slots in the opening and closing. By contrast, the functional structure of *3 MaD* Season 6 explains the show by the function of each stage and sub-stage, which are identified according to their multisemiotic orchestration of meaning.

Even within this complexity, meanings are made systematically and multimodally. The

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findings witness that ICs work to flag the opening and closing of stages in *3 MaD* Season 6 in coordination with other semiotic resources such as speech, image, gesture, music, and camera shot, as shown in the examples analysed in this chapter.

4.5 Conclusion

Whether a universal structure of Korean RVSs exists remains an open question after this research. More - and more types of - Korean RVSs need to be analysed to identify stages in such shows from an SF-MDA perspective. In a narrow sense, the findings in this chapter provide a foundation for the analysis of ICs in *3 MaD* Season 6 in the next chapter. By 'mapping the terrain' of *3 MaD* Season 6 in this chapter, the next chapter can focus on the use of ICs in a contextualised manner. In a broad sense, the findings from this SF-MDA analysis provide a foundation for future research into *3 MaD* and other RVSs, Korean and otherwise, by demonstrating the overall structure and patterning of meaning across a range of semiotic resources in what Bednarek (2010, pp. 247-248) refers to as a "high-impact", or "extraordinary" text which is widely disseminated and viewed, and likely to be influential in a culture.

Chapter 5 Impact Captioning

5.1 Introduction

This chapter discusses the analysis of ICs in *3 MaD* Season 6 in order to identify patterns which may occur in impact captioning. Before the discussion, Section 5.2 reviews system networks which demonstrate the way in which semiotic resources make meaning by "systemic patterns of choices" (Halliday and Matthiessen, 2013, p. 23). The following analysis aims to identify possible system networks which ICs in *3 MaD* Season 6 use.

This chapter consists of three sections: a review of system and structure from a systemic functional (SF) approach; analysis of ICs resulting in the system networks; and usage of one particular colour in ICs.

5.2 System and Structure

The SF approach, which is the framework of this analysis of ICs, lays its foundation on Firthian linguistics. Both provide theories to analyse language or semiotic resources through system and structure. The difference between the two is that Firthian theory places system and structure on the same level while the SF theory positions structure under system (Martin, 1992, p. 4). In this way, meaning is made by selecting available choices within a system of language or in other semiotic resources, and expressed as structure in the given context (see Martin, 1992; Djonov, 2005). This section will examine ICs, and identify a system of ICs as a semiotic resource within which significant features express available systemic options (Kress, 1976, p. 3). For instance, Example 38 is a shot of a huge octopus on the ground with the IC of 'a giant octopus'.

(From Example 38)

In this shot, the IC in the centre-bottom is large in font size and white in colour. The position,

size, and colour are characteristics of ICs. Whether they appear on the left or right side of the screen, whether they are small or medium in font size, and whether they are black or pink in colour, each feature possesses available options. By making a set of selections among these options, which are in a paradigmatic relation, ICs make meaning through those selections, which are structured in syntagmatic relations (Martin, 1992, p. 4). Patterns emerge from this selection of choices in IC's meaning-making process, and that is where meaning is (Halliday and Matthiessen, 2013, p. 23) as in the IC in the example above. In this shot, the image and the language illustrate each other. The IC is positioned under the main image. In addition, it uses a less salient colour, white (see discussion below). Then, the font size is relatively large in comparison to other ICs, in line with the size of the octopus in the image and the language, 'giant'. The meaning of this whole is explained by analysing the choices made from those that were possible (i.e. placement on screen, colour, font size). This is what this chapter aims to do: to analyse the choices available in ICs, or the meaning potential, using system networks which schematise paradigmatic options and syntagmatic structure.

Prior to examining the system networks, it is necessary to review system conventions. Figure 15 is an adaptation of the system network keys from the one presented in Caple's (2013) analysis. What comes before the arrows is an entry condition, or ICs in this section in (1), (2) and (3). An arrow in (1) means leading to available choices of *a* or *b*. These choices are introduced by a square bracket, and have a logical relation of 'or'. A curly bracket in (2) represents a simultaneous system. The two arrows after the curly brackets have a logical relation of 'and' which means that they are not optional and occur simultaneously. The entry condition leads into these two systems. The systems are labelled in capital letters to make the entire system network easier to understand. The slanted square bracket and the double-headed arrow in (3) illustrate a cline between two extreme ends. Each system will be discussed using these keys in the following sections.
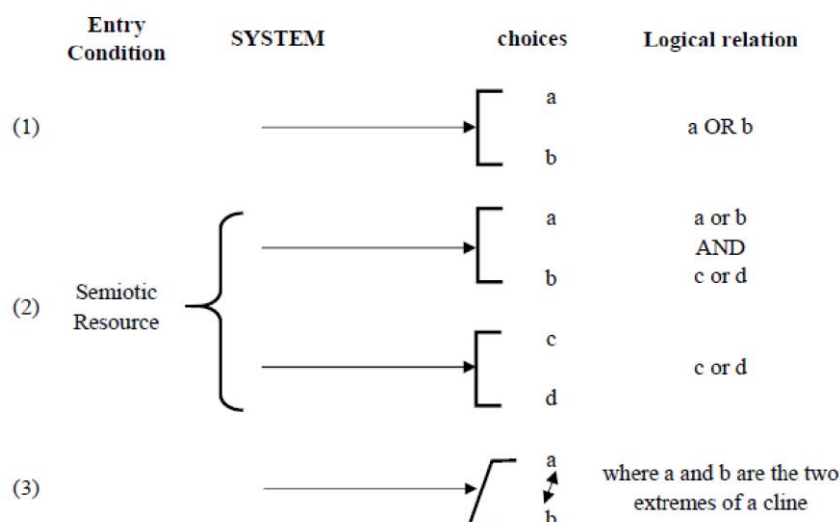
Figure 15 System network keys (adapted from Caple, 2013, p. 57)

5.3 System Networks of Impact Captions in *3 MaD* Season 6

Although ICs are written language, this 'new writing' on screen (cf. van Leeuwen, 2006, 2008) appears to possess more distinctive visual elements than written language in, for example, a printed novel. In "new forms of writing" (van Leeuwen, 2008), meaning is found not only in language but also through visual features in texts, which are typography (including kinetic typography), placement, and colour (van Leeuwen, 2006, p. 139), particularly in this digital era. For this reason, to understand how ICs make meaning with other semiotic resources in *3 MaD* Season 6, ICs are examined focusing on their distinctive visual features. ICs in *3 MaD* Season 6 include any written language and emojis added through post-production. They exclude the program title and channel title on both top corners of the screen, but include section titles next to the program title. These ICs have seven paradigms of features or system networks: COLOUR, SIZE, GRAPHOLOGY, SOUND, PLACEMENT, and TYPEFACE. In the following sections, each system network is examined with examples from Episodes 1, 3, 4 and 5 of *3 MaD* Season 6.

5.3.1 System of COLOUR

Colour is a striking feature of ICs, as it gives strong visual impact. This visual effect appears to have relation to other semiotic resources or the meaning they make. Kim (2009) claims, in his

study on the meaning and narrative of caption language that the colour and font types of captions vary depending on the characteristics of the participants in the scene (p. 60).

The system for colour in ICs identified in the present study has choices of **black**, **red**, **pink**, **sky-blue**, **white** and **others**. **Black**, **red**, **pink**, and **sky-blue** appear as a single colour whether solid, outlined, or gradated. The most commonly used colour is **white**, which is therefore less salient than the others. These are 'functional' colours (see discussion below). Another group of colours - or the choice of **others** - includes blue, green, yellow, orange, etc. These are grouped into one because they appear in a random sequence on screen without specific functions, except creating visual variety. These random colours also appear in combination with each other and/or with **white**. Kim and Bang (2013) identify that **white** and a mix of two colours are the most frequent colour style in ICs. *3 MaD* Season 6 shows the same results, though in the present study there are no meaningful patterns found in colour combinations. They seem to take turns to avoid repetition (Kim and Bang, 2013, p. 377). However, when the IC uses more than two colours, the more salient colour is highlighted. In summary, in the system of COLOUR, ICs have choices of single colours, and some of them make a combination of colours through a recursive system. Figure 16 illustrates these paradigmatic relations in a system. The system for recursion is shown at the end of this chapter.
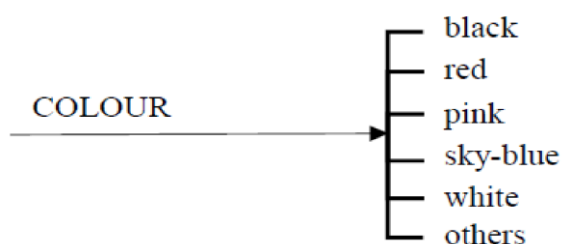
Figure 16 The COLOUR system of impact captions

5.3.1.1 COLOUR in ICs

Now, each choice will be discussed with examples. These examples are not the only cases where each choice appears, nor do they include all the cases where each choice is selected.

5.3.1.1.1 White

White is the most popular colour in impact captioning, probably because it has relatively good readability on screen, and it is a less salient colour (Park, 2009). Example 12 demonstrates a sequence of shots from a stage of Transition before a stage of Getting up (see Chapter 4 for discussion of stages).

These static images provide the context for the next stage. The language repeats the image, and vice versa. There are no activities being conducted, and the images create a serene atmosphere. The colour **white** is used. A slightly larger font size gives salience to particular words or phrases in the messages, such as 'morning' and 'very fine'. This will be discussed later under SIZE. This type of IC - performing description and explanation functions - often uses **white**. All in all, **white** is one of the most frequently used colours for ICs in this show.

In Episode 4	Context	Excerpted from Transition of observation, presenting transition in time and scenes. It is used before the stage of Getting up	
	Image	The break of dawn, observational establishing shot	
	Spoken	N/A	
	IC[33]	**KR**	그리고 다시 아침이 밝아옵니다
		RM	geurigo dasi achimi balgaomnida
		TR	And another morning has broken
	Sound	sound of waves	
	Music	instrumental, peaceful and light	
(shots omitted)			
	Image	Morning scenes observed from the blue sky to the tree in the front yard. Distance and close up shots.	
	Spoken	N/A	
	IC	**KR**	오늘 날씨는 매우 맑음
		RM	

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[33] In the IC section, KR stands for Korean, RM for Romanised, and TR for translation.

		TR	oneul nalssineun maeu malgeum
			Today's weather is very fine
	Sound		low volume of birds singing
	Music		instrumental, peaceful and light

Example 12 Impact captions: white used in Transition

5.3.1.1.2 Pink

Pink in ICs is used in relation to emotion and feelings as one of the more delicate choices in the system of COLOUR. Thus, this section will cover more examples to present different usage of **pink** in ICs. To explain the findings, appraisal theory (Martin and White, 2005) is drawn on.

As the colour of **pink** is selected to express or enhance feelings in this program, the concepts of Affect, Judgement and Appreciation from appraisal theory are used. In brief, Affect involves expression of positive and negative feelings, for instance, happiness, sadness, satisfaction (Martin and White, 2005, p. 42). Judgement is concerned with attitudes towards the behaviour of individuals and groups, for example, criticism and praise (Ibid. p. 42). Appreciation is concerned with evaluation of the value of objects in context (Ibid., p. 43).

Hereafter, different types of ICs which use **pink** are discussed with examples.

Example 13 is an excerpt from *Eric*'s interview with Director *Na* before filming the season. During the interview, Director *Na* is amazed by *Eric*'s handsome look. Considering the text which expresses *Na*'s 'Appreciation of a positive quality', **pink** is chosen from the system. The IC in **pink** in this example occurs together with the linguistic meaning of the IC, which construes the speaker's happiness and positivity towards *Eric*.

Excerpt from Episode 1		
Eric is interviewed during the pre-production stage. *Eric* is on the left side of the screen while IC appears on the right of the screen where the interviewer is positioned (outside screen).		
Image	One shot, medium; Angle – low; Position – left	
Spoken	**KR**	(voice only) 진짜 잘 생겼다
	RM	jinjja jal saenggyeotda
	TR	(Emoji: fish) {you are}[34] really handsome~ (Emoji: fish)
Music	One of Korean group Shinhwa's song, of which *Eric* belongs to	
Sound	Natural diegetic sound	
IC	**KR**	[제작진][35] 진짜 잘 생겼다~
	RM	[Jejakjin] Jinjja jal saenggyeotda~
	TR	[The staff] {you are} really handsome~

Example 13 Pink in the COLOUR system of impact captions

The next example is of positive appreciation. In Example 14, *Eric* tries a piece of grilled crab, and says it is delicious.

Excerpt from Episode 5

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[34] In translation, { } is for omission in Korean language as a linguistic feature

[35] In impact captions and its translation, [ ] is for an additional linguistic part attached to the main impact captions. Usually it appears with a smaller font size in a black text box; in this case, above and to the left of the main text, in a pink text box.

		Eric tries the grilled crab, and says it is good
Image		*Eric*'s face is in a close-up shot when he speaks. But his face does not show any satisfaction from the flavour.
Spoken	**KR**	*Eric*: (with a dry voice) 맛있다
	RM	Masitda
	TR	{it} is delicious
Music		Music stopped in the previous shot
Sound		Diegetic sound on
IC	**KR**	맛있다!
	RM	Masitda
	TR	{it} is delicious!

Example 14 Pink for positive Appreciation

In this scene, *Eric*'s spoken utterance of positive Appreciation on the food is presented in **pink** with an exclamation mark.

Example 15 displays the action of *Seojin* helping *Eric* on with his sunglasses. The IC in **pink** indicates the action and its value to *Eric*. Emphasising *Seojin*'s caring gesture with a pronoun '이런 (ireon, this), this IC construes *Seojin*'s propriety and praises it. This is another example where **pink** is used in the IC where positive attitude - here judgement - is construed.

Excerpt from Episode 5
While *Eric* is washing the octopus, he asks *Seojin* to bring his sunglasses. *Seojin* even puts the sunglasses on *Eric*. In this shot, *Eric* comments on *Seojin*'s kindness and care

Image	The camera focus is not on the actors. Their face is covered or cut-out. The action is highlighted in the centre of the screen.

	KR	*Eric*: 서지니 형이 이런 사람이라고요
Spoken	RM	*Seojini* hyeongi ireon saramiragoyo
	TR	Brother *Seojini* is a man like this (meaning the man who he is)
Music		No music
Sound		Diegetic sound
	KR	서지니 형이 이런 사람입니다
IC	RM	*Seojini* hyeongi ireon saramimnida
	TR	Brother *Seojini* is a man like this (meaning the man who he is)

Example 15 Pink for positive Judgement

In Example 16, the image is *Gyunsang*'s happy face, and the language is his affection towards *Eric* as he says his brother is the best. The context is that *Gyunsang* expresses his feelings through an interjection when *Eric* gives a small piece of egg roll.

As *Gyunsang* does not speak but smiles in this scene with an interjection of joy, the scene creates a positive atmosphere. The IC, which is a written form of language, adds linguistic meaning in the scene. That is, *Gyunsang* thinks *Eric* is the best, from the author's point of view. The use of the word '최고 (choego, the best)' and a **pink** heart Emoji construe Graduation (positive force) of the positive Judgement, all of which are again presented in **pink**. Multimodally, this example is interesting as the image also construes positive Affect, yet the IC chooses to construe positive Judgement of *Eric*, when it could have chosen to construe the positive Affect of *Gyunsang*.

Excerpt from Episode 5
Eric gives the odds and ends of the egg roll to *Gyunsang* after slicing it. *Gyunang* expresses his satisfaction

Image		*Gyunsang*'s face is close-up in the centre of the screen. He is smiling
Spoken	**KR**	*Gyusang*: 어후
	RM	eohu
	TR	woo-hoo
Music		instrumental and cheerful
IC	**KR**	우리 형 최고 (Emoji: heart)
	RM	uri hyeong choego
	TR	My brother, the best (Emoji: heart)

Example 16 Pink for positive judgement with graduation

The context of Example 17 is that the actors celebrate a mock birthday for *Seojin*. When they congratulate him on his birthday with a pack of sushi instead of a birthday cake, the actors and the staff all cheer and laugh. During this time, *Seojin* has a sheepish smile on his face.

This facial expression is interpreted as embarrassment, and is represented in written language. This is responsive to the situation in front of the subject. In representing this kind of emotion - Affect in appraisal terms - **pink** is once again chosen in impact captioning.

Excerpt from Episode 4		
As the concept is *Seojin*'s birthday, *Eric*, *Gyunsang*, and staff congratulate him.		
Image		*Seojin* in the centre of the screen with sushi shows a sheepish smile.
Sound		*Gyunsang* and *Eric*'s cheering voices
IC	**KR**	부끄
	RM	bukkeu
	TR	Embarrassed

Example 17 Pink for Affect

Sometimes, **pink** is used as a pair with sky blue which appears in the opposite side of a colour wheel. Example 18 demonstrates a combination of **pink** and **sky-blue** in the ICs. In (1), *Seojin* unexpectedly confesses that he loves all that *Eric* cooks. In the next shot (2), *Eric*'s laughing face is closed up with the IC in sky blue, saying 'shy-ric'.

'Shy-ric' is a pun which combined *shy* and *-ric* from *Eric*, meaning *Eric* is shy. In Example 42, for the same type of responsive emotion, **pink** was the choice. In Example 18, **pink** is used in the first expression of Affect, and the contrasting colour of **sky-blue** is used in the second expression of Affect immediately following. There are several cases where **sky-blue** is used as a replacement of **pink** in the data collected. The IC in (1) expresses positive affect towards *Eric*'s food, and the IC in (2) describes the emotional response of *Eric*. In general, **pink** is the choice of impact captioning in these cases, but a contrasting colour is sometimes used when more than one attitudinal IC occurs in fast succession, as in this example.

Excerpt from Episode 4		
(1)		(2)
While having a meal, *Seojin* says what he thinks about *Eric*'s food in general, and how much he likes it		With the sudden compliments, *Eric* awkwardly laughs.
Image		(1) The actors are positioned in the centre of the screen in a high angled, full shot. (2) *Eric* covers the half of the left screen in a medium-close up shot.
Spoken	**KR**	(1) *Seojin*: [릭밍아웃] 나는 정혁이가 해준 건 다 맛있어 (2) *Eric*: (laughing)
	RM	[ringmingaut] naneun jeonghyeogiga haejun geon da masisseo

	TR	(1) *Seojin*: [Ric-ming out] For me, all Junghyuk cooks for us are delicious (2) *Eric*: Haha
Music		An English pop-song in a female voice, soft with beat
IC	**KR**	(1) *Seojin*: [릭밍아웃] 나는 정혁이가 해준 건 다 맛있어 (2) *Eric*: 부끄릭
	RM	[ringmingaut] naneun jeonghyeogiga haejun geon da masisseo bukkeurik
	TR	(1) *Seojin*: [Ric-ming out] For me, all Junghyuk cooks for us are delicious (2) *Eric*: Shy-ric

Example 18 Pink and sky blue in positive Attitude

Thus far, the findings indicate that the choice of **pink** in COLOUR is used in ICs which express Affect, Judgement and Appreciation. Mainly **pink** is used, but it was witnessed that the contrasting colour **sky-blue** sometimes is used when attitudinal ICs appear in a sequence. Although it has not been discussed here, the analysis also identified that ICs in **pink** use a casual font style and a smaller font size, and are typically placed near the subject of the IC unless it is a long comment. This once again demonstrates that meaning comes in a package as a selection of choices (Halliday and Matthiessen, 2013, p. 23) (see more examples in Appendix 5).

5.3.1.1.3 Red

Red is not widely used in ICs. But it appears in particular scenes that create an eerie atmosphere for humorous effect. Thus, it usually comes in a horror typeface or with a bleeding effect over the typeface. These are devices which can be found, for example, in horror movie posters (cf. van Leeuwen, 2006).

In Example 19, *Gyunsang* is cutting a pole to use it as a supporting stand for a canopy.

Excerpt from Episode 3		
Gyunsang is cutting a pole into two pieces to make a canopy to protect the cooking area and the fireplace from rain		
Image		On a rainy day, a man wearing a dark raincoat is cutting a pole with a long saw
Spoken		N/A
Sound		Diegetic sound of hand-sawing, high in volume
IC	**KR**	각목을 샤샤샥
	RM	gangmogul syasyasyak
	TR	Saw-saw-saw the wooden pole

Example 19 Red in the COLOUR system of impact captions

On a rainy day, a man wearing a dark raincoat with a long saw appears on screen. When he starts cutting the pole, the hand-sawing sound pervades the screen. This could be a scene in a horror movie. The IC describes the sound of hand-sawing, associating it with blood by using the colour '**red**' and a visual effect of dripping fluid over the IC.

Example 20 displays the IC used in the same way, but it adds the sound effect of suspense when the IC appears to increase the temporary eerie atmosphere, used for humorous effect.

Excerpt from Episode 3	

	The three actors are preparing to cook lunch. As they have just arrived at the *3 MaD* house, they need to start from scratch, such as chopping wood, and making a fire.	
Image	*Gyunsang* is chopping wood blocks, and *Seojin* is crumpling newspaper.	
Spoken	N/A *Seojin* laughs after *Gyunsang* finally splits the wood	
Sound	Horror sound	
IC	**KR**	힘 안 받으면… 힘으로 해결 (blood graphic under IC)
	RM	him an badeumyeontt himeuro haegyeol
	TR	{It} doesn't stand still ... solve it with power

Example 20 Red in the COLOUR system of impact captions

5.3.1.1.4 Black

There are not enough examples with ICs in **black** to confidently map a specific function to this colour. However, when **black** is chosen there are some similarities in selecting other options that go with it.

Example 21 parodies a Korean traditional folktale, *Heungbu and Nolbu*. Director *Na* plays a role of the poor father *Heungbu* who has many children but not enough food to feed them. The staff are described as his children who are eager to be fed. This somehow matches with the production team's casual look and careless behaviour, who do not seem to care that they are in front of the camera. To complete the parody, the IC selects a typical traditional font type or brush script as if it is written with a brush and ink stick. The traditional ink for writing is black, and the IC also chooses **black** in this instance.

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Excerpt from Episode 4	
(1)	(2)

	Director *Na* is feeding the staff members after trying the clam soup by himself while the actors are having a meal. The staff members come one by one and get fed by Director *Na*.
Image	One shot from low angle, and then a crew member blocks the camera to eat
Spoken	N/A
Music	Korean, male vocal with male chorus, Korean blues and folk style

	KR	흥부네 자식들처럼 모여
IC 1	RM	heungbune jasikdeulcheoreom moyeo
	TR	{They are} gathering like *Heungbu*'s children
	KR	새끼 제비같이 받아먹음
IC 2	RM	saekki jebigachi badameogeum
	TR	Spoon-fed like a baby swallow

Example 21 Black in the COLOUR system of impact captions

When high-level formal vocabulary is used in ICs, **black** can also be an option. In Example 22, the IC uses 'emancipated' instead of a possible option of 'freed', for example. The IC, '해방 (*haebang*, emancipated)' is a relatively advanced level of vocabulary which is unusual for this type of text. In Korean language, texts at advanced levels tend to use more Chinese characters, and a large amount of Korean advanced-level vocabulary is written in Chinese characters (Lee and Kim, 2009). This instance could have been replaced with '자유로워지다 (*jayurowojida*, freed)', a register which is less formal and typical of this type entertainment text. However, the IC chooses 'emancipated' and emphasises it with one of the rarely used traditional font type in **black** which

is derived from Chinese calligraphy. Using a long cue sound with the appearance of this IC also gives salience to it.

Excerpt from Episode 3		
After twists and turns, the three actors finally set up the canopy to protect the cooking area and the fireplace.		
Image	Establishing shot with a bird's eye angle	
Spoken	N/A	
Music	Solemn instrumental music with a very low volume	
Sound	IC appears with a long cue sound	
IC	**KR**	[드디어] 주방과 화덕이 비에서 해방된다
	RM	[deudieo] jubanggwa hwadeogi bieseo haebangdoenda
	TR	[Finally] The kitchen and the fireplace has been emancipated from the rain.

Example 22 Black in the COLOUR system of impact captions

Due to the paucity of examples, this paper is not making a definitive claim about the use of **black** and **red** in ICs. However, there does appear to be a pattern of use with these colours, which may be established with analysis of more instances from other seasons of 3 *MAD*.

5.3.1.1.5 Other colours

Besides **white**, **pink**, **red** and **black**, which appear to be used in relation to certain functions, there are blue, orange, yellow, and green ICs which appear to be used randomly to avoid visual repetition. It could potentially be argued that these colours perform a decorative function (van Leeuwen, 2011). The use of yellow and blue is displayed in Example 23 and 24, respectively. Both

ICs are repetition of spoken language. While yellow in Example 23 is gradated (see discussion below), blue in Example 24 is solid.

Excerpt from Episode 5		
The actors are preparing breakfast. *Eric* is going to complete the last dish. *Seojin* asks him if everything is ready because *Eric* is known as a slowpoke when it comes to cooking		
Image		Two shot, eye level, front *Seojin* asks him if everything is ready
Spoken	**KR**	*Seojin*: 다 했어　　　　　　*Eric*: 네
	RM	*Seojin*: da haesse　　　　　*Eric*: ne
	TR	*Seojin*: have you finished　*Eric*: yes
Music		Good day by DNCE, English pop with fast beat
Sound		Natural diegetic sound
IC	**KR**	［서진］다 했어
	RM	[*Seojin*] da haesseo
	TR	[*Seojin*] have you finished

Example 23 Colour category of other (e.g. yellow) in the COLOUR system of impact captions

Excerpt from Episode 5		
The actors are setting a table for the last meal in this trip. *Eric* cooked a dish of spicy seafood 해물찜 (haemuljjim). While *Seojin* is plating, *Eric* and *Gyunsang* are amazed by the amount of seafood.		
Image	One shot, medium-close, eye-level *Eric* looking at the size of the dish says "an extra large size"	
Spoken	**KR**	특대사이즌데
	RM	Teukdaesaijeunde
	TR	{it} is an extra large size
Music	Instrumental, lively	
Sound	Natural diegetic sound	
IC	**KR**	특대사이즈!
	RM	Teukdaesaijeu
	TR	an extra large size!

Example 24 Colour category of other (e.g. blue) in the COLOUR system

However, it appears that there is no pattern in using those colours, nor in orange or green, nor in the use of solid/gradation.[36] Although a pattern that relates these colours to functional choice has not been established, by 'rotating' the presentation of colours, ICs avoid the possible monotony of repetition in colour. Furthermore, considering the amount of ICs[37] in one episode, using a variety of colours might be an effective way to attract and maintain audience attention.

So far, specific single colours in the system networks have been discussed.

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[36] This does not deny the potential for a meaningful distinction between solid and gradated text. However, due to the size of the data and time restriction, they are grouped in the same category.

[37] Each episode in *3 MaD* Season 6 has approximately 1,200 -1,500 ICs.

In summary, the choices of single colour with **white**, **pink**, **red**, **black**, and **other** colours appear to serve certain purposes. **White** appears most frequently in *3 MaD* Season 6. It is used mainly for description and explanation of the given scene, and any less salient remarks. **Pink** appears to be used with ICs construing emotion and feelings. It is used mainly when positive feelings and emotion are construed. **Red** appears in relation to an eerie atmosphere or suspense, often in combination with a specific font type and sound effect. **Black** appears possibly in relation to traditional motifs or use of formal language. Lastly, other colours such as blue, yellow, orange and green appear to be used in random sequence possibly in a decorative function.

The next section discusses how the choice of **others** in the system of COLOUR is used in ICs in *3 MaD* Seasons 6.

5.3.1.1.6 Other colours - or others - in combination

Colours except **black**, **red**, **pink** and **sky-blue** can also be used in a combination of two or more different colours in a single IC. Most of the time when there is a combination of mixed colours used, the more salient colour becomes highlighted. In Example 25, the IC in white and orange repeats *Seojin*'s utterance while the IC in white and green clarifies what *Seojin* is indicating.

In this scene, *Seojin* is indicating the bowl of seaweed soaked in water. The time it was soaked is not the focus of this conversation, and we can see two ICs on screen, both of which use a mix of colours. The IC on the left of the screen chooses the more salient colour green for '**the seaweed soaked in water**', leaving 'already' in less salient white. This also roughly identifies what the pronoun 'this' indicates in *Seojin*'s utterance, which is the bowl with soaked seaweed.

Excerpt from Episode 5		
The actors are preparing for breakfast. While *Eric* oversees cooking, *Seojin* assists *Eric*. *Seojin* asks if the bowl of dried seaweed needs more water to be fully soaked.		
Image		Group long shot, high in angle *Seojin* is looking at the bowl of dried seaweed soaked in water
Spoken	**KR**	*Seojin*: 야 이거 물 좀 더 채워야는 하는 거 아니니 정혁아
	RM	ya igeo mul jom deo chaewoyaneun haneun geo anini jeonghyeoga
	TR	Hey doesn't this need to be filled with more water, *Junghyuk*
Sound		Natural diegetic sound
IC	**KR**	(Emoji: arrow) 아까 **불려둔 미역** *Seojin*: 야 이거 **물 좀 더 채워야는 하는 거 아니니** 정혁아?
	RM	akka bullyeodun miyeok *Seojin*: ya igeo mul jom deo chaewoyaneun haneun geo anini jeonghyeoga
	TR	(Emoji: arrow) **the seaweed soaked in water** already *Seojin*: Don't {we} **need to fill this with more water**, *Junghyuk*[38]?

Example 25 Mix in system networks of impact captions

Simultaneously, on the other side of the screen, the IC construing *Seojin*'s utterance also uses two colours, with '*this*' (the referent of which is salient in the other IC) and '*Junghyuk*' (a Vocative, the addressee of which is also on screen) appearing in white, while the remainder of the IC is emphasised in orange.

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[38] *Junghyuk* is *Eric*'s real name. In the show, *Seojin* uses the name *Junghyuk* instead of his alias *Eric* as a singer.

This way of combining colours appears to be most clearly associated with salience - using a more salient colour within the IC to highlight a part of the text for the viewers' attention.

Thus far, how different colours are used in ICs has discussed through the system of COLOUR. The selection of choices is not made independently, but made interdependently in association with linguistic meaning, TYPEFACE (see below discussion), and so on. The IC analysis of *3 MaD* Season 6 and the above examples indicate that selecting certain colours (**black**, **red**, **pink**, **sky-blue**, and **white**) can perform a number of functions, while mixing different colours appears to be used to indicate salience within the IC.

In the next section, how ICs make meaning from different font sizes is discussed.

5.3.2 System of SIZE

It can readily be noticed that ICs in *3 MaD* Season 6 come in different font sizes. However, it may not be easy to draw clear lines between what we call small, medium, and large. It is even harder to define the font size when different graphology is used in different sizes across the show. Thus, it may be more rational to compare the relative size of ICs within the image in which they appear. The system of SIZE in Figure 17 displays 'where a and b are the two extremes of a cline'. RECURSION appears where different sizes are mixed. For instance, a clause which starts with a **larger** size and ends with a **smaller** size. As mentioned earlier, RECURSION is discussed further with the system networks of ICs at the end of this section.
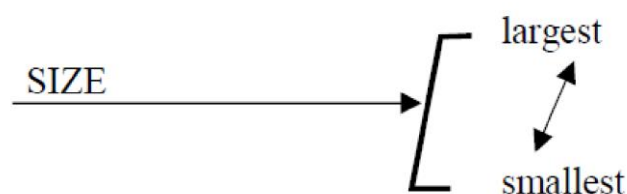
Figure 17 The SIZE system of impact captions

Below, four examples show ICs in different font sizes with explanation of the context. Their sizes are labelled as **larger**, **smaller** and **medium** in the examples.

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Example 26 displays a **larger** font size. *Seojin* is making vinaigrette for sushi rice. After tasting it, he opens the cupboard and takes out a chocolate bottle. When he is putting some chocolate in his hand, the IC reminds the viewers that the chocolate was the secret to flavour *Eric*'s curry. Then, he eats the chocolate, and the next show displays this IC in Example 26.

Larger font size (from Episode 4)		
	KR	그냥 있어서 먹어봤음.
	RM	geunyang isseoseo meogeobwasseum.
	TR	{I or He} ate {it} just because {it} was there.

Example 26 Large in the SIZE system of impact captions

The reason *Seojin* ate the chocolate falls short of the possible expectation created in the previous scene and IC. The gap between 'this expectation and the reality' creates humour, according to many relevance theory-based studies (e.g. Sperber and Wilson, 1996). The IC selects a **larger** font size to match with the impact this humorous comment makes.

Example 27 demonstrates a mixed font size in the IC. After seasoning rice with the vinaigrette, *Seojin* fills the sushi case with the rice. This is part of a cooking procedure to make sushi.

Mix of medium and smaller in font size (from Episode 4)		
	KR	꾹꾹~ 예쁘게 모양을 잡아줍니다
	RM	kkukkkuk~ yeppeuge moyangeul jabajumnida
	TR	Press press~ shape it nicely

Example 27 Medium and small in the SIZE system of impact captions

In this image and IC, there are two important messages. One is pressing the rice hard into the case so that it does not fall apart after removing the case. And the other is shaping rice balls nicely. If the former is a cooking tip, the latter is one of the steps in the cooking procedure. To stress the extent of pressure on rice, the IC selects a slightly **larger** or **medium** font size while the rest uses a **smaller** font size. To emphasise the procedure, the IC chooses a more striking colour - orange. Thus, the first part of the IC is made salient by size, the second part by colour.

Example 28 shows a mixed font size of **larger** and **medium**. This is from the scene where *Eric* boils a loaf of pork. *Eric* puts chopped leek, half an onion, and a quarter of a pear into the pot step by step. In this image, someone is putting a quarter of pear into the pot over the fire with different ingredients.

Mixed with larger and medium font size (from Episode 4)		
	KR	그리고 배 ¼를 넣고 끓여주세요
	RM	geurigo bae sabunui ireul neoko kkeuryeojuseyo
	TR	Then, put a quarter of a pear and b$_o$il

Example 28 Large and medium in font size in system networks of impact captions

The IC in this image use a **larger** font size for 배 ¼ (bae sabunui ireul, a quarter of pear) and 끓여주세요 (kkeuryeojuseyo, boil), making these parts of the IC - the key ingredient and the cooking step in the procedure - more salient.

Example 29 displays a **smaller** font size in the IC. After *Eric* puts the loaf of pork into the pot, *Seojin* asks *Gyunsang* to place the pot in the centre of the fireplace. The pot is placed over a strong fire for boiling. In response to *Seojin*'s request, *Gyunsang* struggles to move it because the flame is too strong and hot.

Relatively smaller font size (from Episode 4)		
	KR	(요… 요렇게?)
	RM	(yo… yoreoke?)
	TR	(Li… like this?)

Example 29 Small in the SIZE system of impact captions

It is reasonable to say that, *Gyunsang*, the youngest with the shortest acting experience in the field between the three men, has the least power and follows the others' orders and instructions within the hierarchy when working. The selection of a **smaller** font size visually reflects *Gyunsang*'s voice as the 'junior' member of the group in this scene. In addition, when spoken language is resemiotised in ICs, most of the time they are placed near the source in a **smaller** size. This will be discussed further in the system of PLACEMENT.

This section has discussed how different font sizes are used in impact captioning. Font size can be used for salience, or to reflect aspects of the characters, their speech, and the situation. Again, choices in font size appear to be related to other factors such as font colour, linguistic meaning, and the given context.??????

The next section discusses GRAPHOLOGY used in impact captioning.

5.3.3 System of GRAPHOLOGY

The system of GRAPHOLOGY of the ICs in *3 MaD* Season 6 has three primary options of: **text only**, **in a text box**, and **emoji**. In most cases, ICs are presented as **text only**. Text boxes are used for specific types of ICs. There are four main types of text boxes. The first one is a small text box which appears over the head of the main IC and provides complementary information for the main ICs. The second is a text box which provides information, such as cooking tips, recipes, and fishing-related reports. The ones used for cooking tips, recipes and fishing-related reports are

mostly "more-written-like" (Eggins, 2004) texts. That is, those texts typically originate from spoken language or image in the scene, and extend or elaborate those meanings into a written form (see Example 32). Thirdly, there is also a text box where speech is rendered almost as it was spoken (see Example 33). The last type of text box is a small text bubble which contains sound/action words (see Example 34). **Emojis** can appear with ICs or independently such as accents and circles to indicate something in the image. They also appear with texts; for example, hearts, fish, and party poppers (see Example 35).

Figure 18 illustrates these choices.
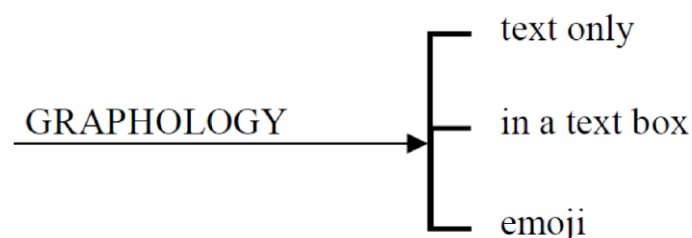
Figure 18 The GRAPHOLOGY system of impact captions

The IC in Example 30 is a description of what is going on in the scene. The image of pumpkin is part of the scene as a representation of the whole. *Eric* and *Gyunsang* are making a simple pumpkin soup for breakfast. However, the close-up image of the boiling pumpkin and the IC tell the viewers that this dish is not done yet and is not simple, at least in terms of cooking time.

Text only (from Episode 4)		
	KR	몇 시간째 호박 삶는 중
	RM	myeot siganjjae hobak samneun jung
	TR	For hours, {he is} boiling the pumpkin

Example 30 Text only in the GRAPHOLOGY system of impact captions

This IC is an example of **text-only** impact captioning. Most of the ICs placed in the bottom in

3 MaD Season 6 are represented in a **text-only** type as in this example. There are also ICs which use left and right sides of the screen while leaving the opposite side for the main image.

The following four examples display ICs **in a text box**.

The IC **in a text box** in Example 31 provides contextual information for the main IC in a text-only form. The IC **in a text box** is represented in bold in square brackets in the table below. Before cooking curry, *Eric* organises the ingredients. When he takes a bag of meat out of a black plastic bag, the IC clarifies what it is and when it was purchased.

Contextual information in a text box (from Episode 3)		
	KR	[섬에 오기 전에] 마트에서 산 돼지고기
	RM	[**seome ogi jeone**] mateueseo san dwaejigogi
	TR	[**Before coming to the island**] pork purchased in a shop

Example 31 Contextual information in a text box in GRAPHOLOGY

Regardless of the presence of the IC in the text box, the main IC is still capable of making meaning independently. In Episode 1, it was announced that the island does not have a supermarket. If the text box were left out, it would have been likely to create some doubt about the authenticity of the show. The text box therefore provides necessary context, preventing speculation, and making a seamless connection in the story. These handy small text boxes contain information which is normally not presented in the image. They also provide information added by the production team for humour, logical connection to other events or knowledge, and clarification, to name a few of the functions employed.

ICs **in a text box** placed at the left-bottom of the screen provide information that is extended and elaborated from spoken language in the given scene. Example 32 has a large text box with an

illustration of *Eric*'s face in the left-bottom corner, which re-contrues *Eric*'s verbal message in more written-like language.

Written-like information in a text box (from Episode 4)		
Eric is instructing *Gyunsang* how to cook the clam soup. The cooking procedure appears in the text box in the left-bottom corner of the screen.		
	KR	<귱턴용 백합탕 에시피> (5) 먹기 직전 간하고 조갯살을 넣는다
	RM	<gyungteonyong baekaptang esipi> (5) meokgi jikjeon ganhago jogaetsareul neonneunda
	TR	<Gyung-intern's clam soup recipe> (5) season and put clams in just before eating

Example 32 Elaborated information in a text box in GRAPHOLOGY

When turning this spoken language into a more written-like form, features of written language are added in the text box. A title is added (see the pointed brackets), and each step is numbered instead of adopting the conjunctions that *Eric* used in his speech such as *and*, *then*, and *after*. In this way, this scene displays two different forms (spoken and written) of the same genre (procedure) at the same time.

Spoken language in a text box (from Episode 4)		
	KR	[에릭] 분명히 오늘 아침하고 점심까지 놀려고 했는데
	RM	[*Eric*] bunmyeonghi oneul achimhago jeomsimkkaji nollyeogo haenneunde
	TR	[*Eric*]{I} was definitely going to make breakfast, and then play until lunch

Example 33 Spoken language in a text box in the GRAPHOLOGY system

Another type of IC **in a text box** is a repetition of speech. In Example 33, a long text box positioned in the centre-bottom of the screen presents the speaker's identity and his utterance. The IC in the text box is the same as what *Eric* spoke.

Although impact captioning chooses both forms, of text-only and **in a text box**, to represent spoken language, the text box type accommodates more words so that it tends to include all or most of what the speaker said without or with less omission.

The last type of text box is for sound and action words. ICs in *3 MaD* Season 6 use a considerable number of sound and action words. Many of them appear in a text bubble near the source of the sound or action. In Example 34, two bubbles are positioned near the container where steam is coming up. *Eric* is taking out boiled vegetable out of a pot. The image shows how hot it is by presenting the steam coming out of the container.

By using these bubbles, the IC describes the action of steaming more vividly and amusingly. This is a technique borrowed from comics. This intertextuality between RVSs and comics makes techniques and styles of impact captioning more rich.

Action words in a text box (from Episode 4)		
	KR	모락 모락
	RM	morak morak
	TR	Steaming Steaming

Example 34 Action words in a text box in the GRAPHOLOGY system

The last option in GRAPHOLOGY is text with **emoji**. In Example 35, while getting changed in the room, *Eric* asks the camera staff whether they had a meal, even though the staff is remotely controlling the camera from another room.

Text with Emoji (from Episode 3)		
	KR	(emoji: wing) 카메라 밥까지 챙기는 스윗가이 (emoji: wing)
	RM	kamera bapkkaji chaenggineun seuwitgai
	TR	(emoji: wing) A sweet guy who cares about the camera {crew}'s meal (emoji: wing)

Example 35 Emoji in the GRAPHOLOGY system of impact captions

This IC is encompassed by two wings. A pair of wings, party poppers, fish, hearts, and actors' faces are often used with text. While wings, party poppers and hearts are related to atmosphere, feelings and emotions, such as positivity, affection and excitement, a pair of fish and actors' faces often use to identify who the speaker is or where the speaker is. In this example, the IC describes *Eric* as 'a sweet guy'. The linguistic meaning and IC colour indicate positive affect ('sweet') and judgement ('sweet guy') about *Eric*. For this IC, the wings in association with the angelic symbol is chosen in connection with the positive attitude.

In the next section, the ways that sound makes meaning in impact captions is discussed.

5.3.4 System of SOUND

In *3 MaD* Season 6, the appearance of ICs can be signalled by a cue sound and/or music. These ICs are more salient than the ICs appearing without aural signals, and a simple cue sound is less salient than music. In some cases, it is not clear if the cue sounds of chiming and music signal the appearance of events in the scene or its ICs. Figure 19 exhibits the options of SOUND: **cue**, **sync with music**, and **no sound**. Types of **cue** sound can be from a **simple** monotone chiming sound to an **embellished** fanfare.
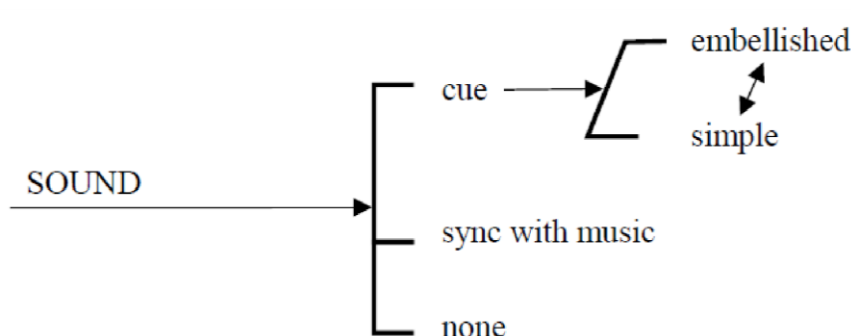
Figure 19 The SOUND system of impact captions

These **simple** and **embellished** sound effects exist on a scale. The option of **music** is used in a similar way from soft to powerful/intense, but there were not enough cases found to establish a scale as was done with chiming sound. Therefore, it is not included in this system. ICs also appear without sound, which is the least salient choice in SOUND.

Due to the technical limits of the medium of this thesis, examples here present only images and ICs, but they will be discussed with sound options. Example 36 displays a banner in which *Seojin* is congratulated on his birthday. As one of the dishes for dinner is a typical birthday dish in Korea which *Seojin* mentioned earlier, the actors and the staff celebrate a mock birthday for *Seojin* when the dinner is ready.

To go with this celebration message on a banner with firework **emojis**, the IC uses a fanfare sound. This high-volume leitmotif makes the given IC more salient.

Embellished (from Episode 3)		
	KR	(경) 오늘이 서지니 생일(축)
	RM	(gyeong) oneuri *Seojin*i saengnil (chuk)
	TR	(Con-) Today {is} *Seojin*i's birthday (-grats)

Example 36 Embellished chime in the SOUND system of impact captions

Example 37 shows a short, unfinished comment in the IC. When the actors arrive at the *3 MaD* house, *Eric* gives a present of a jack knife to *Seojin* and *Gyunsang*. In this image, *Seojin* is looking at the knife with a smile. With its appearance, a simple chiming sound is played.

Simple (from Episode 3)		
	KR	보조개가…
	RM	Bojogaega
	TR	His dimples {are}…

Example 37 Simple chime in SOUND in system networks of impact captions

Seojin's dimples are widely associated with his smile in Korea. They are his 'trademark'. His satisfaction and happiness about the gift are expressed through the image, the linguistic message, and the IC colour. He only smiles without a word, and the simple chiming sound for this IC signals its appearance, all in all creating tranquil happiness.

Music too signals the appearance of ICs. Example 38 displays a close-up image of a huge octopus (as shown at the beginning of this chapter) and the IC of 'a giant octopus'. With the appearance of this image and the IC, magnificent music which might be used in a movie is played.

Sync with music (from Episode 5)		
	KR	자이언트 문어
	R M	jaieonteu muneo
	TR	A giant octopus

Example 38 Sync with Music in the SOUND system of impact captions

This imposing music is chosen as a signal in line with a huge octopus in the image, a linguistic message of 'giant', and a **larger** font size in the IC. Music is used as a **cue** sound largely through two ways. One is starting music with the arrival of the IC, and the other is increasing the volume of continuous music at the arrival of the IC. *3 MaD* Season 6 uses music and other sounds for various reasons. Only those instances where they are simultaneous with ICs and appear to signal the arrival of the IC have been analysed for this study.

The next section addresses the layout of ICs on screen.

5.3.5 System of PLACEMENT

This section discusses the system of PLACEMENT in impact captions. Kim and Bang (2013) divide a screen into nine sections and examine the frequency of IC appearance in each section. Similarly, this paper categorises PLACEMENT into three groups of **fixed**, **flexible** and **near the source**. The choice of **fixed** has three options of **left-bottom**, **centre-bottom** and **left-top**. When ICs are **in a text box**, they tend to select the choice of **fixed** in PLACEMENT. ICs on cooking tips, recipe, and fishing-related information **in a text box** tend to appear in the **left-bottom**. When the IC is speech **in a text box**, it is located in the **centre-bottom** of the screen. Section titles **in a text box** appears in the left-top. Sound/action words appear **near the source**. There appears to be a close relationship between PLACEMENT and GRAPHOLOGY.

Figure 20 illustrates a system of PLACEMENT as below.
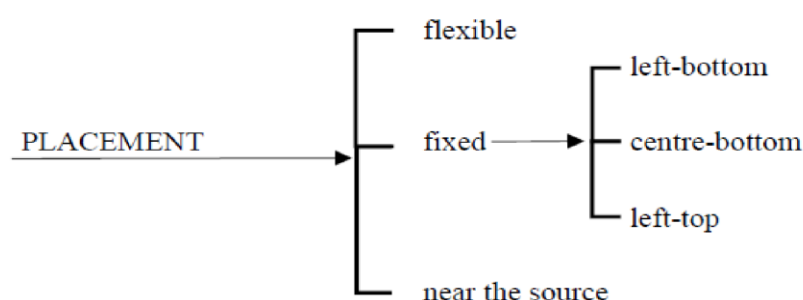
Figure 20 The PLACEMENT system of impact captions

The first choice in PLACEMENT is the option of **flexible** position. **Flexible** means that ICs appear anywhere across the screen, although there are sections which are more frequently used and less frequently used. For instance, **centre-bottom** is the most frequently used section in Korean TV variety shows (Kim and Bang, 2013).

Example 39 displays ICs in various positions on the screen. In (1), (2), (3) and (4), ICs are written from a third-person point of view, that of the production team. (4) projects an utterance from *Eric*. Because he does not speak in the scene, this could be something he said off camera, a written form of his possible thought, or just the production team 'scripting' a contribution from him. These ICs tend to be explanation or interpretation of the third person. They often appear in around the bottom and both sides of the screen where more letters can be accommodated without covering the main image on the screen.

Flexible (from various episodes)			
(1)		**PL**	Left-bottom
		TR	Fisherman No. 3 Actor Yun, *Gyunsang*
(2)		**PL**	Right-bottom
		TR	Today {he} makes curry!
(3)		**PL**	Centre-bottom
		TR	A day with autumn rain goes by, and

| (4) | | PL | Right-centre |
| | | TR | Without knowing why… he is someone we need |

Example 39 Flexible in PLACEMENT (from various episodes)

Similar results are found in Kim and Bang's (2013) study. Centre-bottom (48%[39]), left-bottom (31%[40]) and right-bottom (15%[41]) are the top three positions in terms of appearance frequency of ICs in three Korean variety shows, and they all share the bottom position of the screen (Kim and Bang, 2013, p. 375). In addition, the study demonstrates that the ICs appear in all the nine sections (ibid.; see also Table 1) as this paper claims in PLACEMENT. Lee (2017) also claims that ICs in *3 MaD* Season 4 use **flexible** layouts as well as the other two RVSs in the same study, which are *Youn's Kitchen* and *Life Bar*. However, Kim and Bang (2013) and Lee (2017) do not differentiate between **fixed** and **flexible** positions in PLACEMENT, and focus on categorisation by frequency and type, while this paper draws attentions to PLACEMENT by form and function: where it appears, and what it is/does.

Left Top	Centre Top	Right Top
Left Centre	Centre	Right Centre
Left Bottom	Centre Bottom	Right Bottom

Table 1 Flexible in PLACEMENT (from various episodes)[42]

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[39] Average of three percentages from the three shows in the research.
[40] Average of three percentages from the three shows in the research.
[41] Average of three percentages from the three shows in the research.
[42] Darker colour means higher frequency in appearance.
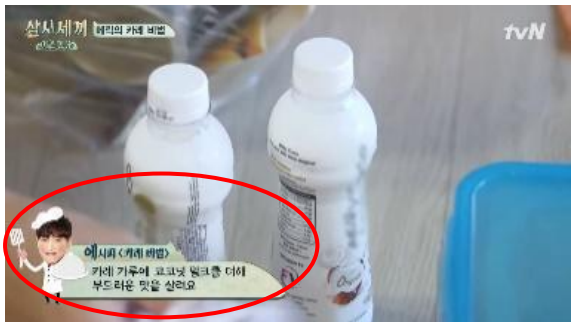
The next two examples display the option of **fixed** in PLACEMENT.

Example 40 displays *Eric*'s cooking tip in the left bottom corner under the title of '에시피 (*esipi*, E-cipe)'. This **fixed** position is allocated to recipes, cooking tips, and fishing-related reports **in a text box** with illustration of *Eric* in a chef's uniform as in this example (see GRAPHOLOGY above).

Fixed: left-bottom (from Episode 3) A cooking tip in a text box		
	KR	<에시피 (카레 비법)> 카레 가루에 코코넛 밀크를 더해 부드러운 맛을 살려요
	RM	<esipi (kare bibeop)> kare garue kokoneot milkeureul deohae budeureoun maseul sallyeoyo
	TR	<Ecipe (Curry tip)> Bring up the silky texture by adding coconut milk to curry power

Example 40 Left-bottom in the PLACEMENT system of impact captions

The next example is a text box for spoken language from Example 33. When this text box appears, it is almost always located in the **centre-bottom** of the screen. The orange part identifies the speaker's name, and the following blue part contains the speech.

Fixed: centre-bottom (from Episode 4) Spoken language in a text box		
	KR	[에릭] 분명히 오늘 아침하고 점심까지 놀려고 했는데
	R M	[*Eric*] bunmyeonghi oneul achimhago jeomsimkkaji nollyeogo haenneunde
	TR	[*Eric*]{I} was definitely going to make breakfast, and then play until lunch

(**From Example 33** Centre-bottom in the PLACEMENT system of impact captions)

Example 41 shows another **fixed** position in PLACEMENT, the top-left corner next to the title of the show. The ICs are circled in yellow in these examples. The yellow boxes in (1) and (2) display section titles (see Chapter 4 Genre). The titles keep changing in content but stay in the same position throughout the season.

(1) Fixed: top-left (from Example 26) Section titles in a text box		
	KR	에릭의 카레 비법
	RM	erigui kare bibeop
	TR	*Eric*'s curry tip
(2) Fixed: top-left (from Example 27) Section titles in a text box		
	KR	호박죽
	RM	hobakjuk
	TR	Pumpkin porridge

Example 41 Top-left in the PLACEMENT system of impact captions

Left-bottom, **centre-bottom** and **top-left** are three choices for **fixed** positions in PLACEMENT identified in 3 MaD Season 6.

Example 42 displays ICs located in different positions. In (1), (2), (3) and (4), ICs are positioned around the source of the speech, sound or action. (1) and (2) are rendering of brief spoken language. (3) and (4) are rendering of sound and action, respectively.

Near the source (from various episodes)			
(1)		**PL**[43]	Around the speaker (*Eric*)
		TR	{it is} Donchimi[44]!
(2)		**PL**	Around the supposed speaker (*Kung*)
		TR	Uncle *Seojinie* ~
(3)		**PL**	Around the source of sound when the boat hits the pier
		TR	Bump!!
(4)		**PL**	Around the source of action when *Seojin* nods his head
		TR	nod nod nod nod x5

Example 42 Flexible in the PLACEMENT system of impact captions

The renderings of brief speech and sound/action words appear **near the source**/speaker wherever the source is on the screen. It is also noticeable that they share relatively smaller font size and often overlap with main images. There are a few exceptions such as rendering of spoken

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[43] PL stands for PLACEMENT.

[44] *Dongchimi* is a kind of Kimchi made of white radish.

language which can sometimes be positioned at **centre-bottom** apart from the speaker and without a text box. However, because these are the patterns shared by most ICs that construe brief spoken language and sound/action words, these are grouped as a choice of **near the source** in PLACEMENT.

As the scale of this study is limited, it does not claim to generalise these findings but calls for further research.

The last feature in the system networks is TYPEFACE.

5.3.6 System of TYPEFACE

Most studies on typography in Korean RVSs focus on font types (see Lee; 2017; Chung, 2012) and typeface (see Baek and Park, 2017; Kim and Bang, 2013; Park, 2009; Lee, 2008), either identifying different font types individually, or classifying font types into similar groups. The system of TYPEFACE of ICs in *3 MaD* Season 6 has four sub-systems: FONT TYPE, SLOPE, WEIGHT and ALIGNMENT. The names and concepts of SLOPE and WEIGHT are borrowed from van Leeuwen's more comprehensive (2006) system network of the distinctive features of letter forms. Because van Leeuwen's system is for letter forms, and TYPEFACE in this paper concerns ICs (which are collection of letters), there are some differences in the systems and their features.

Figures 21 illustrates these choices under a system of TYPEFACE.

The system categorises FONT TYPE into four, **calligraphy**, **script**, **serif** and **sans-serif**, based on their expressional forms. Park (2009) categorises typeface in another television program - *Sangsang Plus* - into two styles: One is a **script** typeface, and the other is a formal, block typeface (p. 554). He claims that a **script** typeface comes in italic and is positioned near the speaker while a block typeface is more formal and is positioned at the bottom of the screen (ibid., p. 554). His aim is to identify different functions in different forms. Park argues that the script typeface represents individual voice whereas the block typeface represents institutional voice (ibid., p. 555).

Although Park's categorisation is a mixture of expression and function (script vs formal), it provided a starting point for the system of TYPEFACE in this paper.
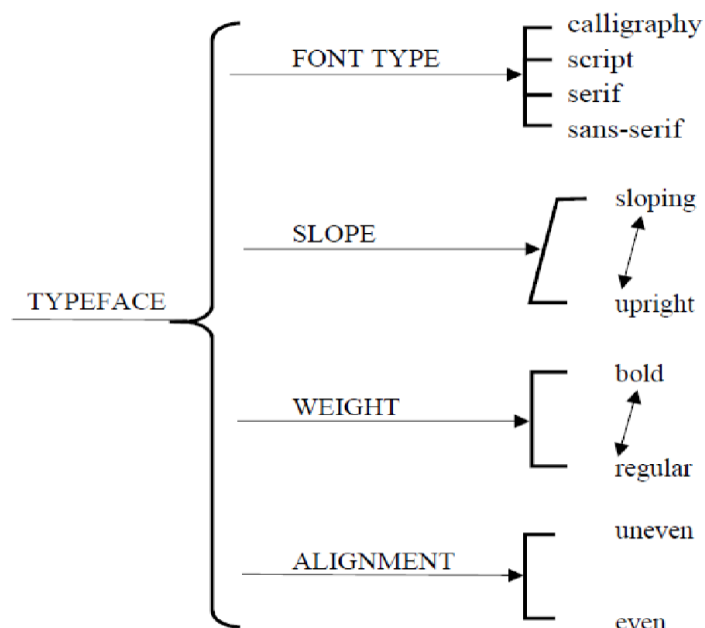
Figure 21 The TYPEFACE system of impact captions

SLOPE has two options, of **sloping** and **upright**. Van Leeuwen (2006) differentiates the direction of sloping into two parts, left-leaning and right-leaning, and identifies that the former is less common (p. 148). As this paper analyses the characteristics of Korean-language ICs, the system of SLOPE in this research excludes this leaning tendency. WEIGHT comes in **bold** and **regular** (though it is not always clear whether a font is **bold** or **regular** when various font types in mixed size appear simultaneously). ALIGNMENT has two choices, of **uneven** and **even**, which means some letters are aligned above or below the centre line as in Example 44 (3) and Example 45.

Example 43 displays a sequence of shots from the same scene. While *Eric* is cooking, ICs describe his cooking procedure.

Mostly **serif** and **sans-serif** fonts are used. The IC in (1) uses **calligraphy** for *Eric*'s name. In *3 MaD* Season 6, the three main actors' names have their own fonts which are designed with a

theme of sea and fishing village. They are more visual than general font types. This iconographic typography blurs "the boundaries between letter forms and images" (van Leeuwen, 2006, p. 143). The IC in (2) uses **sloping sans-serif** font. The IC in (3) uses **upright serif** in **bold**. The IC in (4) uses a **serif** font. As in this example, different font types and sizes give different weights in TYPEFACE. Thus, it is often unclear whether they are in bold or not, especially when font sizes are larger. **Serif** and **sans-serif** font types are close to the formal block font types in Park's (2009) study. While Park claims that formal block font types use an upright angle, Example 43 (2) uses a choice of **sloping**.

TYPEFACE (from Episode 4)			
(1)		FT[45]	serif and calligraphy (inside the yellow circle)
		SL[46]	upright
		WT[47]	bold
		AL[48]	even
(2)		FT	sans-serif
		SL	sloping
		WT	regular
		AL	even
(3)		FT	serif
		SL	upright
		WT	bold
		AL	even

---

[45] FT stands for FONT TYPE.
[46] SL stands for SLOPE.
[47] WT stands for WEIGHT.
[48] AL stands for ALIGNMENT.

		FT	serif
(4)		SL	upright
		WT	regular
		AL	even

Example 43 TYPEFACE in the stage of Cooking

Example 44 demonstrates a sequence of images from the Recess and Transition stages (see Chapter 4 Genre). The IC in (1) is *Eric*'s spoken utterance, and the ICs in (2), (3) (4), (5) and (6) are a description or interpretation of situations.

TYPEFACE (from Episode 4)			
		FT	script
(1)		SL	upright
		WT	regular
		AL	even
		FT	script
(2)		SL	sloping
		WT	regular
		AL	even
		FT	sans-serif and serif
(3)		SL	upright
		WT	bold and regular
		AL	uneven (in the red circle)

(4)		**FT**	serif
		SL	upright
		WT	bold
		AL	even
(5)		**FT**	script
		SL	sloping
		WT	regular
		AL	even
(6)		**FT**	script
		SL	upright
		WT	regular
		AL	even

Example 44 Examples of different choices in the TYPEFACE system in the stages of Recess and Transition

Both a direct quote of speech or explanation/interpretation by the third person use **script** as in (1), (2), (5) and (6) without a choice of **sloping**. Patterns in TYPEFACE are quite ambiguous, although spoken language tends to select informal under FONT TYPE. **Serif** and **sans-serif** font types are close to the formal block font types in Park's (2009) study. In relation to PLACEMENT, the findings of the present study are that, in *3 MaD* Season 6, **script**, **serif** and **sans-serif** are all used in the bottom of the screen, demonstrating a weak relationship between PLACEMENT and FONT TYPE.

In the system of WEIGHT, (3) and (4) use the choice of bold. Salience is created where WEIGHT is given. For instance, in Example 44 (3), only part of the IC ('morning' and 'breaks') is in bold in a similar way that mixed colour is used for salience in the system of COLOUR. The words 'morning' and 'breaks' are the experiential core of the clause (Participant and Process) in

the given IC. In Korean language, the subject marker '이 (*i*)' is not in bold although it is attached

to the subject 아침 (*achim*, morning). WEIGHT appears to select a choice of bold in an economic

way.

(3)		FT	sans-serif and serif
		SL	Upright
		WT	bold and regular
		AL	uneven (in the red circle)
KR	그리고 다시 ^아침이 **밝아옵니다**		
RM	geurigo dasi achimi balgaomnida		
TR	And then again **the morning** breaks		

(From Example 44)

Another sub-system of TYPEFACE is ALIGNMENT, where choices of presenting ICs as

even (in a straight line) or **uneven** (above or below the centre line) are possible (see Example 44

(3)). Example 45 demonstrates **uneven** alignment in the IC.

The last word in the red circle in the IC is a verb 끓여주세요 (kkeuryeojuseyo, boil). The

second letter 여 (*yeo*) is lower than the centre line, resembling notes on a music sheet. This

decorative alignment appears in the IC in *3 MaD* Season 6 occasionally. Although this way of

aligning letters does not seem to have a single function, it makes the unevenly aligned part more

salient, and more decorative.

Uneven in ALIGNMENT (from Episode 4)		
	FT	sans-serif and serif
	SL	upright
	WT	regular
	AL	uneven (in the red circle)
KR	그리고 배 ¼를 넣고 끓여주세요	
R M	geurigo bae sabunui ireul neoko kkeuryeojuseyo	
TR	Then, put a quarter of a pear and boil	

Example 45 Uneven in the TYPEFACE system of impact captions

Although clear patterns have not yet been in the system of TYPEFACE, it is found that certain choices give more salience in ICs, in particular WEIGHT.

5.3.7 Summary and complete system of ICs

On the basis of what we have discussed above, there are six systems of ICs in *3 MaD* Season 6: COLOUR, SIZE, GRAPHOLOGY, SOUND, PLACEMENT, and TYPEFACE. Selections in these systems (except SOUND and PLACEMENT) can be recursive; which leads to an additional system (Figure 22).
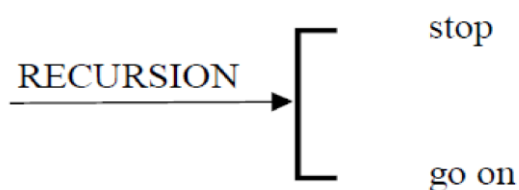
Figure 22 The RECURSION system of impact captions

For instance, impact captioning may choose a combination of large and small font sizes in one IC.

Once a large font size is selected, the RECURSION system means that the system can be re-entered and a small font size can be selected for the rest of the IC (see Example 27). It is the same with GRAPHOLOGY. The first choice is a text box for complementary information, and in the second 'path' through the system the choice can be the option of **text only** (see Example 31).

However, not all features apply this recursive system. SOUND appears only once with the arrival of ICs, and PLACEMENT is the same. Some of the choices in the system of COLOUR also do not use the recursive system such as **black**, **red**, **black**, **pink** and **sky-blue**. These colours do not appear in combination with **others** in *3 MaD* Season 6. In a wider sense, what this means is that, when a colour is used for a particular function, it does not apply RECURSION. Thus, the system network of ICs has one if/then condition. Systems and choices which are not recursive are noted with a superscripted I (for if), and the choice of stop in the RECURSION system is noted with a superscripted T (for then). That is, IF SOUND is selected, stop in the RECURSION system is selected.

Converging the findings above, the system networks of ICs can be constructed as in Figure 23.
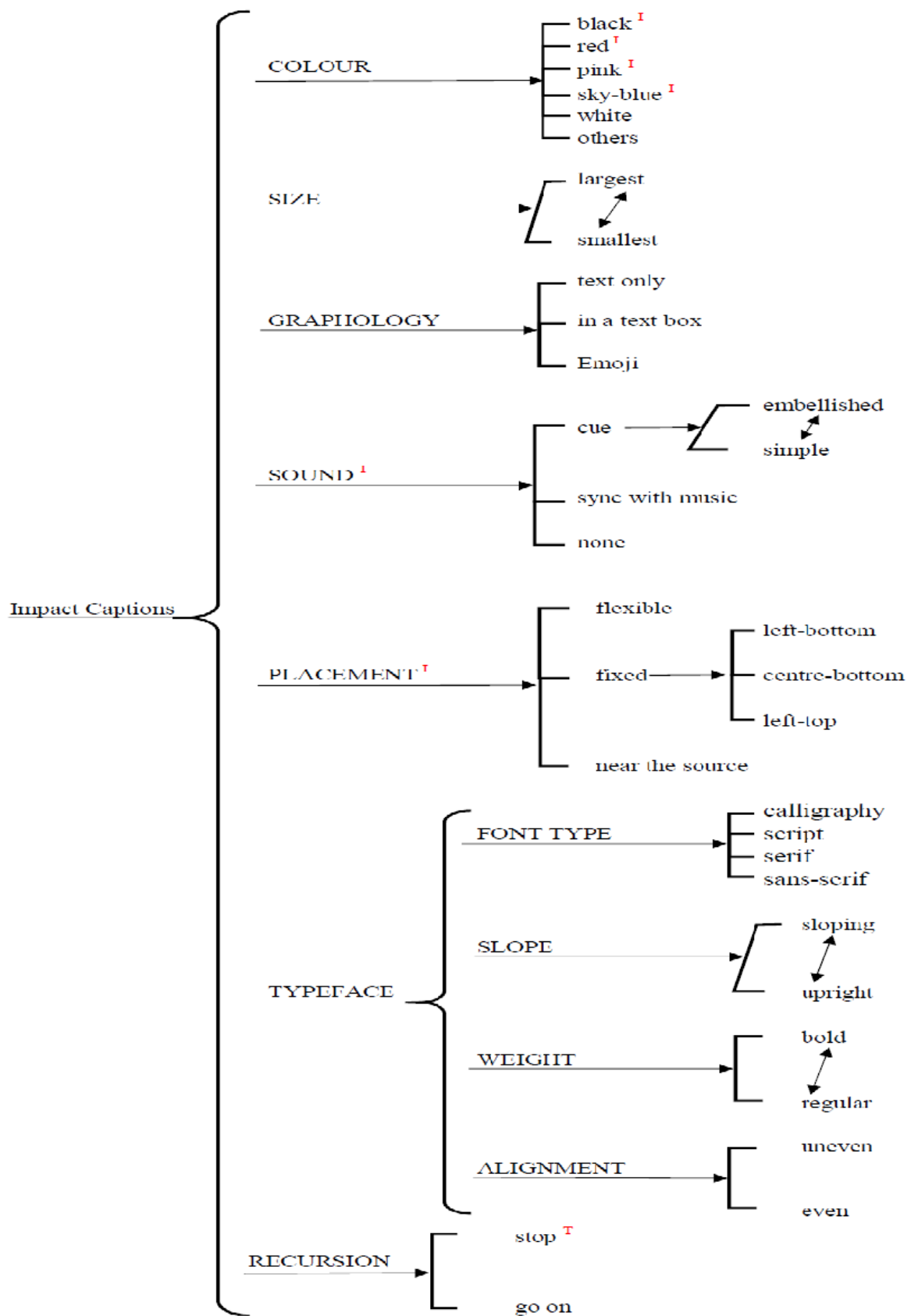
Figure 23 System networks of impact captions in 3 MaD Season 6*
*I = 'if'; T = 'then'

5.4 Discussion

This chapter has examined the visual choices in impact captioning in *3 MaD* Season 6, and based on the findings, constructed system networks at an expression level. With potential shortcomings in mind due to the limits in time and size of this research, the findings in this analysis still indicate how ICs contribute to meaning-making in *3 MaD* Season 6 through selections of choices in the system networks, as discussed above. Furthermore, this is perhaps the first effort to develop system networks of ICs in Korean RVSs using an SF-MDA approach. In building the system network of ICs, this analysis takes the IC as the smallest unit, not a single letter in an IC. In this way, the system network in this chapter is different from van Leeuwen's (2006) system network of letter forms, which is much more comprehensive in presenting features and their choices.

Impact captioning is a highly visual form of writing. The system network in Figure 23 is an extension of Halliday's (1994 [1985]) "visual-graphic organization of standard orthographic units" (in Thibault, 2007, p. 123). Based on this, Thibault (2007) claims that the graphological rank scale has two strata, of visual-graphic image at the expression level, and lexico-grammar and discourse at the content level. In this chapter, the systems developed for ICs in previous sections are at the expression level, while in this section potential systems at the content level are hypothesised.

In this small research project, six systems for ICs have been identified: COLOUR, SIZE, GRAPHOLOGY, SOUND, PLACEMENT, and TYPEFACE. To make meaning, ICs make a selection of choices from each system. Most of the systems are recursive, but SOUND and PLACEMENT, and some of the choices in COLOUR are not.

The system of COLOUR has choices of **white**, **pink**, **sky-blue**, **red**, **black** and **others**: **white** is used for description and explanation in general; **pink** for emotion and feelings; **red** for suspense/horror which is a device for humour not horror; **black** for ICs with formal and traditional tone; and **other** colours are used for variety to avoid possible monotony of the use of the same

colour. When these colours are used in combination, they appear to give salience to the highlighted part of the given IC. **Pink**, **sky-blue**, **red** and **black** appear only as a single colour. The current system of COLOUR in this thesis covers the options available in *3 MaD* Season 6. However, it is highly possible that other Korean RVSs may use different colour schemes.

Once we move from the expression plane to the content plane, colours should appear as realisations and not as choices. The current system network is constructed based on the forms of expression found in the ICs of *3 MaD* Season 6, but it establishes a foundation for potential system networks at the level of content through further research. Thus, based on the earlier discussion as summarised in the previous paragraph, a conceivable system of COLOUR for ICs (with incomplete features) could be as shown in Figure 24.
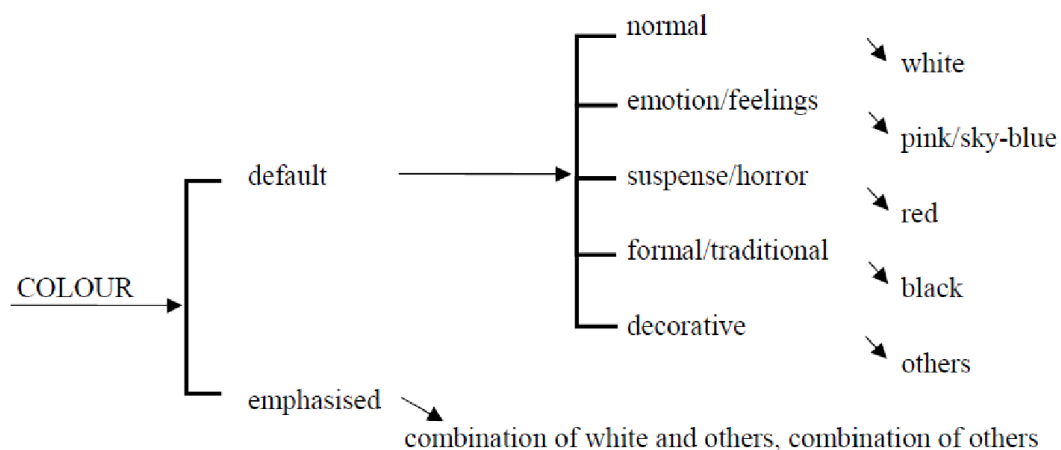
Figure 24 A conceptional suggestion of a system of COLOUR

In Figure 24, although the proposed choices under **default** are still provisional, these choices provide an initial map of the use of colour as meaning in ICs in *3 MAD* Season 6, with the colours as realisations of a set of meaning options. To further develop this type of system of COLOUR for ICs, further research is required in a wider range of Korean RVSs.

The system of SIZE in ICs maps options on a scale rather than as categorical choices (see Figure 17), due to the fact that different font types and boldness are mixed and matched in this

show, which makes it difficult to apply one standard measurement. Thus, font sizes are compared relatively in a single IC, and described as smaller, medium, and larger. In general, larger ICs are more salient, and it is also common to use larger or smaller font in part of a single IC, just as COLOURS are used in combination.

The system of GRAPHOLOGY in this thesis has three choices: **text only**, **in a text box**, and **emoji**. The most common style is a form of text only. Types of ICs **in a text box** include extra information (cooking and fishing related information, and complementary information), speech, and some sound/action words. Often there is a small text box over ICs which provides complementary information, but this has not been covered in depth and is a subject for future research. Longer ICs often appear in text boxes. On the other hand, there is a text bubble type of text boxes which appears to accommodate sound/action words. Due to their linguistic characteristics, these words tend to be shorter than other ICs. **Emojis** used with or as ICs include fish, hearts, accents, the actors' characters, and so on. Fish **emojis** are used to encompass speech of speakers who are off- screen. They appear on the side of the screen where the speaker is located. Hearts are often used with ICs in **pink** which appear to express emotion and feelings.

These different types of GRAPHOLOGY are closely related to PLACEMENT. Text boxes have **fixed** positions on the screen, which are **left-bottom**, **centre-bottom**, over ICs, and **near the source**; whereas ICs in **text-only** form utilise the entire screen, appearing in different areas of the screen in different frequencies. Once an IC appears, it does not move or re-appear, so that the system of PLACEMENT is not recursive, as only one selection can be made for each IC.

By default, ICs appear with no **cue** sound. However, ICs also often appear with a **cue** sound. The type of **cue** sound varies from **simple** chiming sound to an **embellished** one. **Music** can also replace the **cue** sound in some cases, creating more dramatic ambience, and can be elongated to play through the whole scene or sequence. These choices affect the salience of the IC. If an IC does appear with a **cue** sound, that sound happens only once, so that the system of SOUND is also

not recursive, as only one selection can be made for each IC.

The PLACEMENT system appears to be more closely related to the systems of GRAPHOLOGY and TYPEFACE than to the systems of SOUND and COLOUR. As discussed earlier, ICs **in a text box** appear in **fixed** positions: information in text boxes appears **bottom-left**; speech **in text boxes** appears **centre-bottom**; sound/action words in text boxes appear **near their source**. Sound/action words appear both in a **text only** form and in text bubbles. If the system of PLACEMENT is re-considered from the perspective of the content-plane, it may look like the system shown in Figure 25 (cf. Painter, Martin and Unsworth, 2013, p. 99).
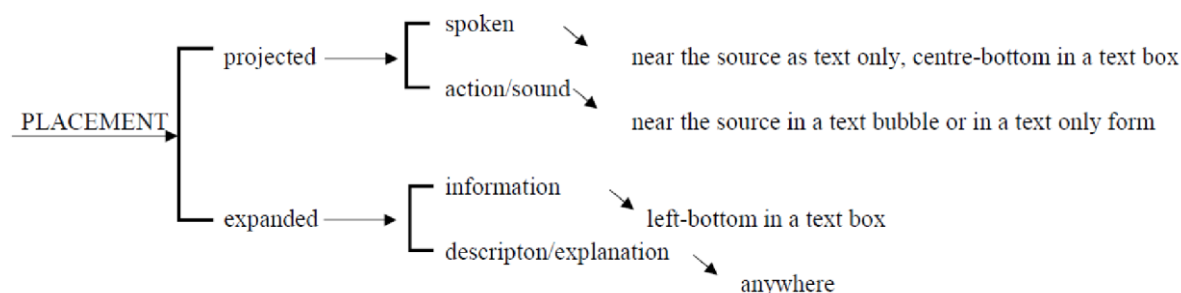
Figure 25 A conceptional suggestion of a system of PLACEMENT

Again, this hypothesized system requires further research on various Korean RVSs.

The system of TYPEFACE in this paper owes a significant debt to the foundational work of van Leeuwen's (2006) comprehensive system of letter forms as discussed earlier. TYPEFACE has four sub-systems, of FONT TYPE, SLOPE, WEIGHT, and ALIGNMENT, all of which are recursive, since a single IC can choose more than once from each of these systems. FONT TYPE has four choices, of **calligraphy**, **script**, **serif**, and **sans-serif**. ICs in **black** appear to choose **calligraphy,** while ICs in **pink** tend to choose **script**. Park (2009) argues that font types and angle (slanted) are related to authorship, and signify whether it is institutional or individual. However, this study of *3 MaD* Season 6 has not identified clear patterns for FONT TYPE and SLOPE in relation to authorship. WEIGHT and ALIGNMENT appear to create salience in ICs in the data of this thesis.

Lastly, as discussed in the beginning of this section, the system network of ICs presented earlier in this chapter is at the level of expression. Future studies on ICs may develop systems of ICs on both the content and expression planes. Figures 24 and 25 give an indication of how these might be developed. Figure 26 presents another proposal where the starting point for the systems is meanings rather than semiotic resources. The choices of FUNCTION in Figure 26 are adapted from the functions of ICs claimed by Park (2009).

As seen in Figure 26, the system network presents three features, of FUNCTION, SALIENCE, and VOICE. As this system network is only a hypothesis, the systems, choices and realisations are subject to the findings of further research.

On the basis of the analysis presented in this chapter, there appears to be a system of FUNCTION with four choices, of **representation of speech**; **characterisation of sound/action**; **manipulation of discourse content**; and **meta-discursive commentary**. The choice of **manipulation of discourse content** appears to have three more delicate choices, of **highlighting**; **clarification/summary**; and **interpretation/evaluation**; all of which appear to be realised consistently by a set of choices from the systems outlined earlier in this chapter.

In *3 MaD* Season 6, **representation of speech** is realised in the form of text only or in a text box. The former is mostly placed near the source, while the latter is located in the centre-bottom of the screen (see Figure 5.12). When the choice of **characterisation of sound/action** is selected, the IC appears in text bubbles near the source. When the choices of **manipulation of discourse content** and then **highlighting** are made, ICs in *3 MaD* Season 6 appear in two or more colours in combination, larger size, sloping, bold, and/or uneven alignment. When the choices of **manipulation of discourse content** and then **clarification/summary** are made, ICs appear in white with medium font size in the centre-bottom. When the choices of **manipulation of discourse content** and then **interpretation/evaluation** are made, ICs appear in a single functional colour such as black, red or pink, with or without emoji. When the choice of **meta-discursive**

commentary is made, ICs appear in a small text box over the main IC, or in a large white font with a backdrop of black screen.

In the system of SALIENCE, the choice of **salient** can be realised by colour, weight, sound, alignment as discussed in earlier sections. When the choice of salient is selected, ICs are realised by calligraphy in font, bold in weight, embellished in sound, sloping in angle, and/or uneven alignment. On the other hand, when ICs are white in colour, small in size, upright in angle, have no cue sound, and/or are even in alignment, then they tend to be less or not salient.

Lastly, in the system of VOICE, there are two choices, of **3ʳᵈ person** and **1ˢᵗ person**. In the current data, some ambiguity in VOICE has been found, especially when two different voices are mixed. However, due to the paucity of such cases in the data collected in *3 MaD* Season 6, two choices are presented in the system, and the possibility for more choices is shown by an ellipsis.

When the choices of **3ʳᵈ person** and then **omniscient** are made, ICs tend to be larger and positioned in the centre-bottom or left-bottom. When the choices of **3ʳᵈ person** and then **limited** are made, ICs tend to be larger, and positioned in the left-bottom or centre-bottom. Also, they can be smaller in font size and positioned in a text box.

Example 46 demonstrates the choices of **3ʳᵈ person omniscient** in VOICE. In this scene, the three actors are determined to have lunch in time, because mealtimes have been often delayed. The scene shows that *Eric* is peeling the onion skin, and the skin does not come off easily. The IC states that *Eric* is 'frustrated' or the situation is 'frustrating', because *Eric* being in a hurry makes him take longer time to peel the skin. Although *Eric* does not express how he feels, the IC states more than what audience can see – '*Eric* is frustrated and is in a hurry'. This type of IC displays the selection of **3ʳᵈ person omniscient** in VOICE. Often, this type of IC is located in the bottom of the screen as seen in the example.

3rd person: omniscient (from Episode 4)		
Eric is peeling the skin of an onion.		
	KR	［답답］맘이 급해 껍질 잘 안 까짐…
	RM	[dapdap] mami geupae kkeopjil jal an kkajim
	TR	[Frustrated] {Him}being in a hurry, the skin isn't getting off easily

Example 46 3rd person omniscient in the VOICE system of impact captions

Example 47 displays the three actors who are about to start the last dinner. The IC in this example is not a rendering of speech but written by the production team as an observer. This type of ICs tends to appear in the bottom of the screen, and uses a larger font size.

3rd person: limited (from Episode 4)		
	KR	드디어 오늘의 마지막 식사!
	RM	deudieo oneurui majimak siksa!
	TR	Finally the last meal of the day!

Example 47 3rd person limited in the VOICE system of impact captions

When the choice of **1st person** is made, if the ICs are speech related, they are likely to be text only in a smaller size, and/or appear near the source or in a text box. Example 48 displays a group of the production crew filming the actors who are having dinner. As the dinner gets longer in cooking and eating, the crew members work overtime in this scene. Director *Na* asks if the actors can finish eating. In that context, the IC in Example 48 states, 'We want to call it a day, too…!'. The production team reveals their own voice directly using a 1st person plural pronoun. Although it is not a representation of spoken language, by placing this IC near the source that is the

production team, this clarifies who 'we' means.

1st person (from Episode 4)		
	KR	우리도 퇴근하고싶다…!
	RM	urido toegeunhagosipda
	TR	We want to call it a day, too…!

Example 48 1st person in the VOICE system of impact captions

Example 49 displays *Seojin*'s closed-up face with the IC without a subject. In this scene, *Eric* cooks many dishes one by one for hours, and *Seojin* and *Gyunsang* wait until the next dish is ready after finishing one. As the amount of the food is not enough, and the dinner time gets longer, *Seojin* becomes tired of waiting.

Ambiguity in VOICE (from Episode 4) *Seojin* is waiting for another dish for dinner.		
	KR	이렇게 감질나는 저녁식사 처음이야…
	RM	ireoke gamjillaneun jeonyeoksiksa cheoeumiya
	TR	Such an insatiable dinner is {experienced} never before…

Example 49 ambiguity in VOICE of impact captions

Part of the process –이야 (-iya, to be) is a more spoken-like language form of 이다 (-ida, to be), as well as rather informal. In this sense, this could be *Seojin*'s voice. However, there is no subject in the sentence, and it is not representation of *Seojin*'s speech, as he does not speak. Thus, it is analysed as an informal style of IC written from a 3rd person omniscient point of view. In

addition, the position of this IC is the centre-bottom which is normally taken by the IC with a 3rd person perspective, which adds ambiguity in VOICE. The realisation of this **ambiguous** type of choice is not fully identified in this thesis because it requires more analysis in content, in particular of linguistic features of Korean language.

This way of constructing the system networks of ICs is still a work in progress. The provisional system networks in this section have been developed on the basis of the relation between form and content as identified in the meaning-making process of using impact captioning in the data of this project. Only observed forms of ICs (as discussed in earlier sections) have been considered as realisations. Further research could also explore the relations between ICs and images and spoken language, because ICs are part of the multimodal text of RVSs as a whole. Whether in further development of systems for ICs, or of other semiotic resources, more research on RVSs from within a SF-MDA approach needs to be done.
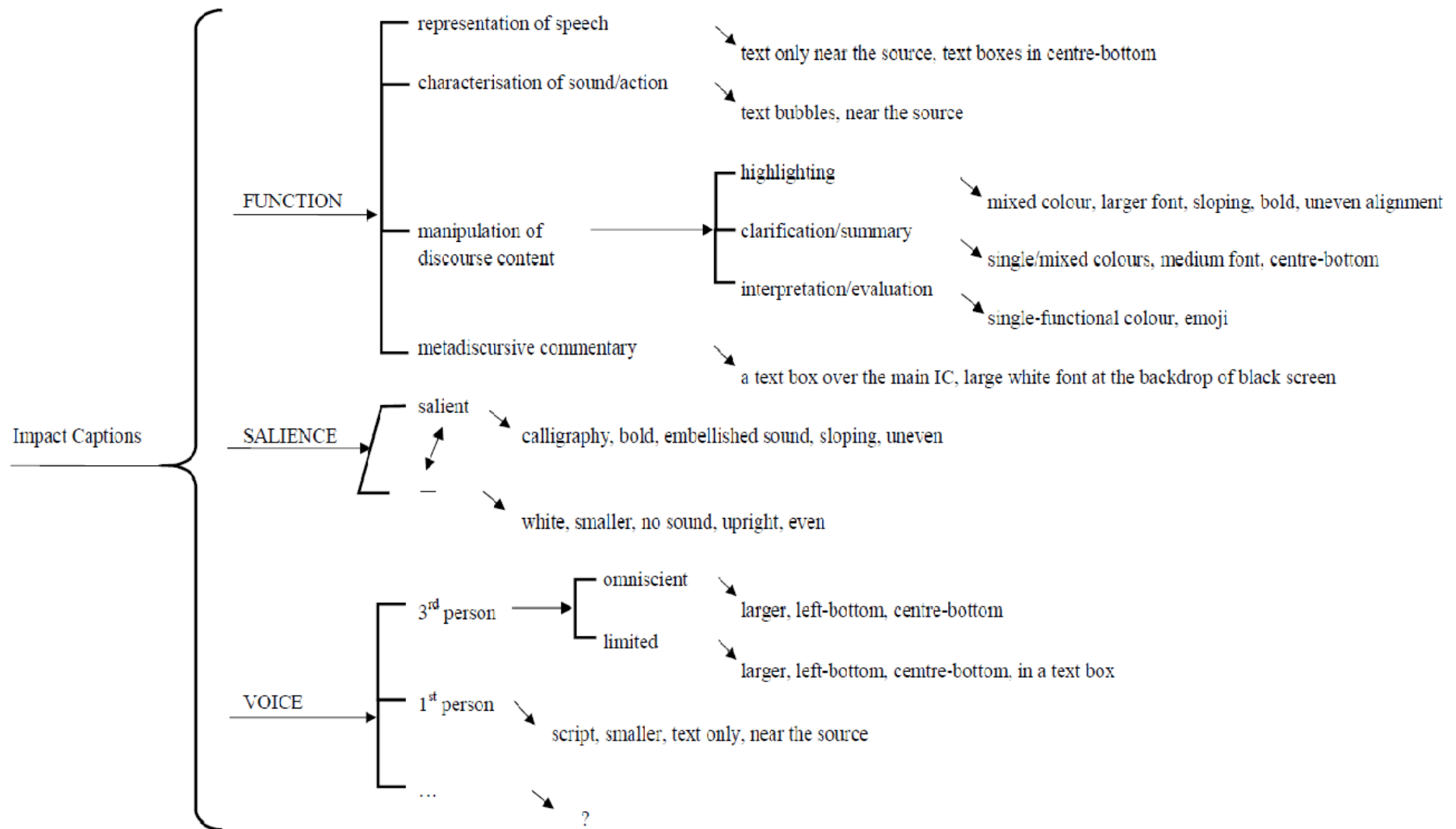
Figure 26 A conceptional suggestion of system networks of ICs

5.5 Conclusion

Impact captioning is a new form of writing on a TV screen, widely used in Korean, Japanese and Chinese RVSs, and gradually extended even to Korean TV dramas. In the West, some TV dramas have started using ICs, such as BBC's *Sherlock* (see Sasamoto, 2014), but they are still rarely used in Western TV. Nonetheless, they are a widespread and pervasive social phenomenon in RVSs in Asia, consistently reaching a huge audience.

While there are studies of ICs based on a multimodal approach, including studies using a cognitive approach and focusing on how meaning is received (see O'Hagan and Sasamoto, 2016; and Sasamoto, O'Hagan and Doherty, 2017), there have, to date, been no studies of ICs using an SF-MDA approach.

With the widespread and potentially growing trend of impact captioning, this chapter adopted a SF-MDA approach, which has been rarely used in Korean scholarship, to examine this new form of writing from a new perspective. ICs were investigated from form to function. The way that ICs build their forms through a selection of choices was schematised as system networks. Through the patterns produced in this process of selection, it was identified how ICs make meaning. It also was witnessed that all the features in the system networks make choices in relation to other features and other semiotic resources in the given context, suggesting that systemic choices on the content plane are consistently expressed by combinations of visual resources in impact captions. That is, the visual choices made in impact captions appear to consistently map onto their linguistic choices. This pilot study thus opens up new avenues for research on ICs in Korean RVSs.

Chapter 6 Conclusion

6.1 Introduction

Korea has maximised the development of its TV industry, which began in 1954, during its short history. Sixty-five years on, the country's pop culture, known as the Korean Wave, aka '*Hallyu*', is attracting the world's attention to Korean TV programs (Kwon and Kim, 2014), in particular to RVSs. While reality TV shows have been popular in the West for a comparatively longer period, Korean RVSs have developed their own style, featuring the prevalent use of ICs on the screen. The present research project has started from this interesting historic and cultural background, and applied the framework of SF-MDA to questions of interest to Korean academia. It has also further opened the topic areas of Korean RVSs and ICs - little-explored in English-language literature - to the interest and scrutiny of global academia.

6.2 Summary of findings

This section summarises the findings of the analysis on the basis of the two research questions on the structure of *3 MaD* Season 6 and the ICs used in the show as provided at the beginning of this thesis.

Research question 1: *Drawing on genre theory from SFL and SF-MDA, what structures can be identified in 3 MaD Season 6?* (Chapter 4)

The structure of *3 MaD* Season 6 is identified at two levels: one is by form and the other is by function.

From a viewer's perspective, *3 MaD* Season 6 is one of many Korean RVSs, which is broadcast for ninety minutes on Friday nights for twelve weeks. When the show is on, the viewers would encounter the channel title, policies on age ratings, commercials including embedded marketing, and the program title, before seeing the content of the show. In the twelve episodes, viewers see two meetings and five trips filmed by the production team. Once the show finishes, they egress

with another list of commercials and an invitation to a video-on-demand (VOD) service. The institutional plan to produce a profitable Friday night RVS is realised by the formative structure.

The specific focus of this thesis is on the two meetings and five trips filmed for the show, and how they are recontextualised in the show. The analysis reveals a functional structure of *3 MaD* Season 6. Two meetings in the show fulfil different purposes depending on when and why they are organised. The first meeting is to introduce the context of the show for the main actors and audience, which is labelled accordingly as Orientation in the formative structure. The five trips are where a series of events occur, often in a recursive way as also happens in story genres (Martin and Rose, 2008). Each trip is labelled functionally as Event.

The second meeting in the director's cut serves different functions from the Orientation. It is to evaluate and share the actors' experiences in the program, and to wrap up Season 6. Therefore, the second meeting is labelled Coda. This systemic functional approach has drawn a functional structure of *3 MaD* Season 6, with three stages of: Orientation^[Event]^Coda.

As any social activities in life, social activities re-presented in *3 MaD* Season 6 possess complex structures. For this reason, the stages of Orientation, Event and Coda consist of complex sub-stages with variations. The stage of Orientation has the sub-stages of Arriving/Joining, Member introduction, Getting (re-)acquainted, Following the agenda, Confirming collective determination, and Closing. The relatively small set of data used in this study leaves room for further research to investigate whether this structure functions as a genre (whether it is consistently reproduced).

The stage of Event consists of sub-stages of: Inbound Journey, Mission and Accomplishment, Recess and Getting-up, and Transition. As Event represents a trip, there are journeys in the beginning and end of each Event. Due to the nature of the trip, the 2 nights where the main characters sleep are represented as the sub-stage of Recess and Getting-up. Mission and Accomplishment, as the main part of the show, contains the sub-sub-structure of Making a Meal

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and Working. When these stages are complete, missions given to the actors in the show are accomplished. Considering the different timeframe in the real trips as compared to the air time, it is expected that what is filmed is re-organised by post-processing. The stage of Transition is one product of the post-processing, and is used to connect different shots, scenes, sequences and stages and create seamless and interesting connections between them (cf. Bateman and Schmidt, 2013; Tseng, 2013).

What is also interesting is that the opening and closing of these stages are flagged by combinations of different semiotic resources, such as music, sound effects, speech, and ICs.

Research question 2: *What semiotic resources do ICs draw on in the process of meaning making in 3 MaD Season 6? Are there identifiable patterns in the ways that ICs are used?* (Chapter 5)

As mentioned earlier, ICs are a highly visual linguistic resource. The attributes of written letters have been intensively explored in van Leeuwen's (2011) pioneering work. In Chapter 5, system networks of ICs are identified on the expression plane. The networks demonstrate the way in which ICs make meaning in relation to other semiotic resources through a selection of systemic choices, mapping one element of the meaning potential that the producers of the show drawn on. The six systems in the networks are: COLOUR, SIZE, GRAPHOLOGY, SOUND, PLACEMENT, and TYPEFACE.

ICs use various colours in a functional way. Different colours are used individually or in combination with other colour(s). The individual use of pink represents feelings, whether these are of the actors or the IC writers. The colour of red is related to temporary suspense or horror for humorous effect; while the use of black is associated with formal or traditional meanings. White is the most frequently used colour, and has the least salience (Park, 2009). Combinations of different colours - including white - are also used, and this creates salience. However, no patterns are found in the combination of colours, except that pink, red and black are not used in such

combinations. The use of a single colour (e.g. green, orange, and yellow) in a rotating sequence and the choice of compound colours in one IC appear to function to avoid repetition (Kim and Bang, 2013).

The systems of SIZE and SOUND are related to salience. ICs use different font sizes even in a single IC to emphasise particular word(s). Various sound effects including manipulation of music are used with the appearance of ICs to draw viewers' attention. This also includes 'sound-off' effects. By creating silence, the appearance of ICs receives more attention. This occurs more often when the IC is a repetition of spoken language or certain action.

The systems of GRAPHOLOGY and PLACEMENT are closely related, although patterns in PLACEMENT are less clear. GRAPHOLOGY has three options of text only, in a text box, and with emoji. When ICs are in text boxes, they tend to appear in fixed locations. For instance, section titles appear in the top-left corner of the screen. Eric's recipes and various information in text boxes appear in the bottom-left corner of the screen. Repetition of speech in a text box tends to appear in the bottom of the screen. Many of the sound and action words, whether in a text bubble or not, appear near the source, whether that is an actor or a thing.

The system of TYPEFACE possesses more delicate system networks, with FONT TYPE, SLOPE, WEIGHT and ALIGNMENT. Although various FONT TYPEs were identified and used in ICs, there were no clear patterns found, and this was the same situation in SLOPE. The system of WEIGHT is related to salience in a similar way that the way the system of SIZE works. The system of ALIGNMENT is related to the decorative function of written language. By aligning letters unevenly, it creates 'rhythmic effect' in a line of written language.

From the system networks of ICs on the expression plane, this thesis suggests the development of the networks further on the content plane, because combinations of the choices in the networks on the expression plane map consistently onto a number of functions, so that it is possible to posit a system of choices on the content plane. A large part of this network will be established on the

function of ICs in RVSs. At present, the tentative system networks of ICs are based on four main functions: representation of speech; charaterisation of sound/action; manipulation of discourse content; and meta-discursive commentary. Derived from these functional choices, VOICE becomes another system in the networks. The other system is SALIENCE which is established on the basis of strong visual aspects of ICs.

6.3 Implications

TV RVSs are socially-influential mass media products (cf. Bednarek, 2010). The present research project has looked into the communication of one of the most popular shows from this influential mass medium, focusing on its structure, and on impact captions (ICs). The main ramifications of the findings discussed above are as follows.

As of 2013, the number of television broadcasting business operators was 425, and the sales of broadcasting businesses were more than KRW 14.3 trillion (Chung et al, 2014). Korean television programs have been exported and aired during prime time in many Asian countries (Lin and Tong, 2008). The Korea Creative Content Agency (2016) reports that the format[49] export of Korean TV programs recorded 105% annual growth between 2011 and 2013. During this period of time, the most exported formats were entertainment shows. This growth reflects the potential of Korean RVSs in the international TV and academic communities as a commodity and a new research field. Therefore, this new way of communication in Korean RVSs needs to be examined in many ways.

Firstly, the findings help the international community to understand TV communication which has been only locally exchanged in North East Asian countries and a few South East Asian countries. Therefore, while many academic studies have been published in Korean and Japanese, there are less in other languages (cf. Park, 2009; Sasamoto, 2014; O'Hagan and Sasamoto, 2016).

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[49] Format is "the total package of information and know-how that increase the adaptability of a program in another place and time" (Moran and Malbon, 2006, p. 6).

This thesis presents one example of Korean RVSs to international scholars of mass communication, who commonly look into traditional TV, films, and emerging online genres. The efforts to examine the structure of *3 MaD* Season 6 may become the starting point to understand and compare different structures among similar TV programs and across other filmic texts, all of which constitute a "multimodal communicative act" (Leeuwen, 2005, p. 121).

Secondly, the increasing popularity of Korean RVSs in the Asian TV industry has also stimulated international fans' motivation to learn Korean language and culture (SBS, 2001 in Shim, 2006). The Inlingua School of Language in Singapore witnessed a 60 per cent increase in the number of Korean-learning students between 2001 and 2003 (Sage, 2005 in Shim, 2006). In teaching and learning language, it is not only a matter of understanding words and clauses: from a social perspective, learning language is a process of becoming a social being (Halliday, 1978). In this sense, the findings of the present research project provide an opportunity for students to acquire a top-down understanding of one Korean cultural product, and to expand the learning in detail down to vocabulary, culturally established routines and humour that they otherwise might miss, to more fully become participants in the culture.

This learning is not limited to language learners from Asian countries. The recent fame of BTS, a Korean idol group, is not regional but international (McIntyre, 2019; Liu, 2019). For those who are interested in intercultural understanding and seek such communication, it might be essential and helpful to understand Korean pop-culture products, such as *3 MaD*, to learn what matters to Koreans, what is funny, and how Koreans joke with one another and cooperate. Such knowledge can be a stepping stone to improve critical thinking, by creating explicit understanding of what the institution is packaging and using to sell consumer goods and services to the public.

Thirdly, this research project offers an opportunity to introduce genre theory and SF-MDA to the Korean scholarly community and elsewhere, as a powerful analytical method and framework for analysing a range of multimodal texts. By applying this approach to multimodal discourse

analysis of Korean texts, this thesis contributes to a small but growing body of work applying SF theory to Korean discourse (e.g. Kim, 2007; Shin, 2018). Korean TV is multimodally different from other films and TV programs in various ways, as demonstrated in earlier chapters. The genre structure can now be compared with other reality (and other) shows and films. In addition, the ICs and their systems as discussed in this thesis demonstrate that a meaning potential has opened up which is simply not drawn on at all in much Western TV; but the analysis presented in this thesis, applying SF theory, demonstrates the possibilities.

Lastly, the findings from the analysis of ICs emphasizes the importance of ICs in multimodal literacy (cf. Kress, 2003). This is particularly important when the use of impact captions is spreading out to a range of TV programs both nationally and internationally and an increasing number of institutions and individuals are adopting this practice in producing their social media communication.

In recent decades, research has focused on new forms of communication in internet-based media, such as online newspapers (Knox, 2008, 2009), online discussions (Piriyasilpa, 2009; Coffin, 2013), Twitter (Zappavigna, 2011), and social media (Wildfeuer, 2016). Impact captioning is not one of these, but is a feature of the more traditional mass media of television. It is a new form of writing which requires new visual competencies to be able to communicate successfully (van Leeuwen, 2008) in the 'existing' space. The findings of this thesis might apply to other genres so that scholars in the field can look into old media with new 'glasses'.

ICs are key to RVSs, and RVSs are pervasive in our TV culture. Ironically, this highly visual but linguistic resource has shifted our visual communication (i.e. TV) to be more linguistic. This study shows how written language is permeating some television discourse.

The findings of the thesis may also be useful to the Western TV industry, as well as to people who are in the field of education, such as producers of educational videos, who might be able to study these practices and increase engagement of viewers in ways that they previously had not

considered.

6.4 Limitations and future research

As mentioned earlier, this analysis is of a single (complex) text - a season of *3MAD*. It is not possible to claim that a single season of *3MAD* represents a genre until other similar texts are analysed to see whether they are structured in the same way. Such a project is beyond the scope of this research; though it is likely that the Orientation^Event^Coda structure is consistent across other seasons of *3MAD* (a cursory analysis as a long-time viewer of the show, indeed, suggests that this is the case), and that this structure or a similar one is used in other RVSs. Certainly, the findings from the present research are suggestive, in spite of its limitations.

Turning to ICs, the size of dataset provides sufficient evidence to establish system networks on the expression level. However, the extent to which these can be generalised to other RVSs is an open question for further research. It may be the case that patterns in impact captioning practices are emerging across RVSs, both in terms of the expression choices and in terms of the functions on the content plane that combinations of expression choices realise. It may also be the case that such choices are idiosyncratic to individual shows, or that there are some commonalities and some idiosyncrasies. The answers lie in further research.

Further research may also find it beneficial to include interviews with TV program producers, to understand the decision-making practices and the production practices around impact captions in particular.

6.5 Conclusion

This research project has begun from a simple idea and impression that Korean RVSs and ICs are new trends in the TV industry. After all, both of them were not new, but only reproductions of existing practices. There have been reality or real-variety shows throughout the long history of the TV industry, nationally and internationally, as well as the practice of intra-lingual captioning or subtitling in TV programs as discussed in earlier chapters. It is the new way of looking at what we

have now, from a new perspective, which has identified the novel findings in this research project.

On the basis of such findings and implications, it is possible to say that Korean RVSs, including ICs, are not a just an internationally popular TV program format, but are an export commodity for the Korean economy and culture, potential material to learn and teach Korean language and culture, and a new research field for the rest of the world which needs be understood as a multimodal text from top to bottom, through a social perspective. And, of course, they are a pleasure to many of us.

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Appendix 1 Broadcast Overview

Title	Seasons		Broadcast Date	Total Episodes	Location
3 Meal s a Day	1	Jeongseon Village 1	October 17 – December 26, 2014	11	Jeongseon-gun, Gangwon-do
	2	Fishing Village 1	January 23 – March 20, 2015	9	Manjae Island, Heuksan-myun, Sinan-gun, Jeollanam-do
	3	Jeongseon Village 2	May 15 – September 11, 2015	18	Jeongseon-gun, Gangwon-do
	4	Fishing Village 2	October 9 – December 11, 2015	10	Manjae Island, Heuksan-myun, Sinan-gun, Jeollanam-do
	5	Gochang Village	July 1 – September 16, 2016	12	Gochang-gun, Jeollabuk-do
	6	Fishing Village 3	October 14 – December 30, 2016	12	Deukryang Island, Goheung-gun, Jeollanam-do
	7	Sea ranch	August 4 – October 20, 2017	12	Deukryang Island, Goheung-gun, Jeollanam-do

(adapted from Wikipedia, https://en.wikipedia.org/wiki/Three_Meals_a_Day)

Appendix 2 Structure of Orientation: Rhetorical functions and semiotic features

Stage	Sub-stages	Rhetorical functions	Semiotic features
Orientation	Arriving/Joining	- *Seojin* arrives at the meeting place. - *Seojin* enters the restaurant and greets to the staff and the director. - The director stands up and welcomes *Seojin*.	- Image: shots - establishing (for context) → long → medium, medium close (for identification,); one → group (after entering the meeting place - restaurant) - Spoken language: rarely occurs - Written language: identifying time, place and occasion, identifying a member - Sound: diegetic sound of a vehicle, music
	Sharing update	- The director and *Seojin* talk about *Seojin's* obtaining the boat licence.	- Image: shots - group, medium close; angle - low or slightly high - Spoken language: casual conversational language, indicating hierarchical relationships - Written language: identifying/clarifying information on the image, humorous effect - Sound: diegetic sound from restaurant, sound effect (e.g. fanfare for *Seojin*'s achieving a boat driver license)
	Arriving/Joining	- A man arrives at the meeting place.	- Image: shots - establishing (for context) → medium (*Seojin* wondering who the new member is) - Spoken language: asking for information (who is arriving) - Written language: description of image,

			- Sound: diegetic, music - a song sung by *Shinwa* indirectly insinuating the identification of the second actor
	(Member introduction through an interview)	- *Eric* is interviewed in a café. - His handsome look and unreserved characteristics are focused and favoured by the interviewer.	- Image: shot - object → actor; medium → medium close → close; angle - low or eye level; camera - pause (to highlight a specific action) and resume; - Spoken language: exclamatory for *Eric*'s appurtenance and character, declaratives to explain personality - Written language: identifying the member, appraisal for *Eric*'s appurtenance and character, intriguing (on *Eric*'s personality), interview Q&A (when speech is in audible or is highlighted/clarified) - Sound: music - diegetic music from the café
	(Member introduction in person)	- *Seojin* recognises *Eric* entering the restaurant, and calls his name	- Image: shots - one (new member) → group (inside the restaurant); medium long → medium or medium close; angle - slightly high - Spoken language: confirming the new member's identification and character - Written language: confirming the new member's identification and character, identifying relationship between old and new members, appraisal (*Seojin*'s satisfaction) - Sound: diegetic sound from the restaurant
	Getting (re-)acquainted	- *Seojin* tells a story which Eric and he share when they performed in a drama together.	- Image: shot - focused on *Seojin* as a story teller; medium or medium close; group; angle - slightly high; - Spoken language: long turn from single speaker, sharing the embarrassing memories, past tense for an anecdote, declaratives

			- Written language: repetition of speech - Sound: diegetic sound from the restaurant
	Arriving/Joining	- *Gyunsang* enters the restaurant and greets to the team by bowing to the group and hand-shaking with Eric.	- Image: shot - establishing (arriving at the outside of the restaurant) → medium (*Seojin*'s wondering who the new member is) - Spoken language: recognition of the new member's arrival - Written language: intriguing (on the new member's identification) - Sound: diegetic sound from the restaurant
	(Member introduction in person)	- Director *Na* introduces him to the rest	- Image: shots - long, medium long, group; greeting the other two members formally - Spoken language: introducing the new member (relational verb) and acknowledging it - Written language: repetition of speech (identification of the new member) - Sound: diegetic sound from the restaurant
	(Member introduction through an interview)	- *Gyunsang* talks about his childhood nicknames which build the foundation of his character in the show.	- Image: shot - medium, medium close; angle - canted - Spoken language: description of his own character by nick names (by *Gyunsang*), chiming in with *Gyunsang*'s speech (by Producer *Na*) - Written language: rephrasing *Gyunsang*'s speech, description of a character, noun groups - Sound: laughter
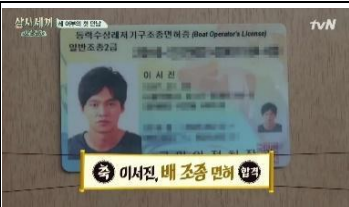
	Getting (re-)acquainted	- The director encourages the actors to get to know each other by asking questions.	- Image: shot - medium, slightly high; group; angle - slightly high - Spoken language: interrogatives (ask *Gyunsang*'s personality) - Written language: repetition of speech - Sound: diegetic sound from the restaurant
	Following the agenda	- The actors have a friendly chat which shapes their roles in the show. - Developing a bond of teammates.	- Image: shot - medium → medium close → medium, group; angle - low → slightly high; camera moves to show the speaker's face - Spoken language: suggestions (roles in the show), dialogic (interrogatives, declaratives), humour - Written language: repetition of speech; mood - obligation - Sound - diegetic
	Confirming collective determination	- The team drink a toast to a successful show.	- Image: shot - medium, group; angle - slightly high - Spoken language: suggestion (to drink a toast to the new show), inaudible - Written language: suggestion, action word - Sound - diegetic sound from the restaurant
	Closing	- Closing the meeting	- Image: shot - medium, group - Spoken language: inaudible - Written language: hinting the end of the current stage, and the beginning of the next stage; an incomplete sentence - Sound – music in

Appendix 3 Stage of Getting (re-)acquainted – three variations

Seojin's Getting (re-)acquainted					
	Shots	**Image**	**Spoken language**[50]	**IC**[51]	**Sound**
1		- *Seojin* in the centre - A MLS shot but taken from behind him - Using a hand-held camera	- (male voice) 어, 합격 - eo, hapgyeok - Wow, pass - (female voice) 어서오세요 - Eoseooseyo - Welcome in	- (V) 오우, 합격~! ou, hapgyeok - [Na PD] Wow, pass~!	- Diegetic sound only
2		- A group shot - No focus given on one particular person	- *Seojin*: 어 왜 국가시험까지 치라고 난리야 - eo wae gukgasiheomkkaji chirago nalliya - What a fuss to get me a national qualification!	- [투덜투덜] 왜 국가시험까지 치라하고 난리야! - [tudeoltudeol] wae gukgasiheomkkaji chirahago nalliya! - [Grumbling] What a fuss to get me a national qualification!	- Diegetic sound only

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[50] In the order of Korean language, Romanised Korean, and English translation.

[51] In the order of Korean language, Romanised Korean, and English translation.

3		- CU - Cutaway shot of license - banner under licennse		- [(축) 이서진, 배 조종 면허 (합격)] - (Congratualtions) Lee Seojin, Boat Drive License (Pass)	- Fanfare with IC
4		- CU - Cutaway shot of license - banner under licennse		- 그.. 근데 누구? (ARROW) - But... who?	- IC appears with a cue sound - Non-diegetic female laughter
5		- MCU, High, two shot - Seojin (profile) and Na (OTS) at table - Seojin asking about new members	- *Seojin*: (unclear)누군데? (sae churyeonja) Nugunde - Who?	- (새 출연자) 누군데?? - (sae churyeonja) Nugunde - [Seojin] Who are (the new members)?	- Diegetic sound only
6			- *Na*: 보세요 - Boseyo - Wait and see	- 이따 나오면 보세요~ - itta naomyeon boseyo~Please wait and see when they come~	- Diegetic sound
7		- MS, Low, profile - Na, Seojin conversing about who are other members			- Voices from a television or a radio

8			- Seojin: 나랑 안 친하지? - narang an chinhaji? - (He is) not close to me?? - Na: 형이 친한 사람이 어딨어 - hyeongi chinhan sarami eodisseo - You do not have people who get on with you	- 나랑 안 친하지?? narang an chinhaji? - [Seojin] (He is) not close to me?? - [나 PD] 형이 친한 사람이 어디쒀!!! - hyeongi chinhan sarami eodisswo - [Na PD] You do not have people who get on with you!!!	- Diegetic sound only
		- MS, high, two shot - Seojin's profile - Na OTS - half of the screen shows menu hanging outside the restaurant window	- Na: 누가 형 (inaudible) 광규형 말고 누가 있어 - nuga hyeong (inaudible) gwanggyuhyeong malgo nuga isseo - Who, you (inaudible) who do you have apart from *Gwanggyu*?	- (할 말 없음) - hal mal eopseum - (No words to say)	- Diegetic sound only

		Eric's Getting (re-)acquainted			
	Shots	**Image**	**Spoken language**	**IC**	**Sound**
1	- A group shot - *Seojin* in the middle but not salient		- *Seojin*: 아, 진짜 오랜만이다. - a, jinjja oraenmanida. - What, it's been a long time	- 함박웃음 - hambaguseum - A big smile	- Diegetic sound of sizzling and background voices - IC in pink
2	- S: MS, front - S: MCU, profile, handshaking with E		- *Na*: 어때 마음에 들어 - eottae maeume deureo - What do you think? (do you) like him?	- [드라마 이후]오랜만에 재회한 '불새커플' (emoji – *Seojin* and *Eric's* faces with hearts) - [deurama ihu]oraenmane jaehoehan 'bulsaekeopeul - [Since the drama] the 'Fire Bird' couple reunited after a while (emoji - faces)	- IC appears with a cue sound
3	- NA, S, E: MCU - NA asking S. OTS		- *Na*: 아니면 욕할거야 - animyeon yokalgeoya - or will you curs at me?	- <나 PD: 어때, 맘에 들어? 아니면 나 욕할거야?> - naPD: eottae, mame deureo? animyeon na yokalgeoya - <Na PD: What do you think? Like him? or will you curs at me?>	- Diegetic sound of sizzling and background voices

4		- MCU - S: front, centre, answering NA - E: Crab left - NA: Crab right	- *Seojin*: 좋아 - joa - (I) like (him)	- 서: 좋아 (heart) - joa - (I) like (him) (emoji - heart).	- IC appears with a cue sound - IC in pink - Staff laughter
		- MS - S patting E's thigh with smiling face	- *Na*: 마음에 드셨어? - maeume deusyeosseo - Do you like him?	- 허벅지 쓰담쓰담 - heobeokji sseudamsseudam - patting on the lap	- IC appears with a cue sound - IC in pink
5		- MS - S stoking E's shoulder with smiling face	- *Seojin*: 어 - eo - Yes - *Na*: 아니면 나가야 되는데…	- 서지니는 대만족 - seojinineun daemanjok - Seojinie's utterly content	- laughter
6		- MCU - NA, asking S, OTS	- Na: (inaudible)	- [나 PD] (드라마 같이 한지)몇 년 된 거지? - [naPD] (deurama gachi hanji)myeot nyeon doen geoji? - [Na PD] (since working in the same drama) how many years ago?	- Diegetic sound of sizzling and background voices
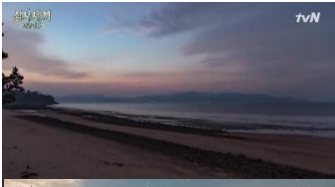
7		- MCU - S, asnwering NA, profile, Crab right - E: most of the face covered by NA's head	- Seojin: (extremely low volume) 십이 년인가 - sibi nyeoninga - Probably 12 years?	- [나 PD] (드라마 같이 한지)몇 년 된 거지? - [naPD] (deurama gachi hanji)myeot nyeon doen geoji? - 12 년인가? - 12nyeoninga? - Probably 12 years?	- Diegetic sound of sizzling and background voices
8		- MCU - S, telling anecdote, profile, Crab right - E: most of the face covered by NA's head	- *Seojin*: 애가 첫 날 첫 신을 세 시간인가 네 시간 찍어서 - yaega cheot nal cheot sineul se siganinga ne sigan jjigeoseo - Because he spent 3 or 4 hours on the first scene on the first day	- 애가 (촬영) 첫 날, 첫 장면을 3 시간인가 4 시간 찍어서 - yaega (chwaryeong) cheot nal, cheot jangmyeoneul 3siganinga 4sigan jjigeoseo - Because he spent 3 or 4 hours on the first scene on the first (filming) day	- Diegetic sound of sizzling and background voices
9			- *Seojin*: 감독님한테 (incomplete utterance) - gamdongnimhante - From the director	- 감독님한테 (…) - gamdongnimhante (…) - From the director (...)	- Sound effect of being in an 'Oopsy' situation
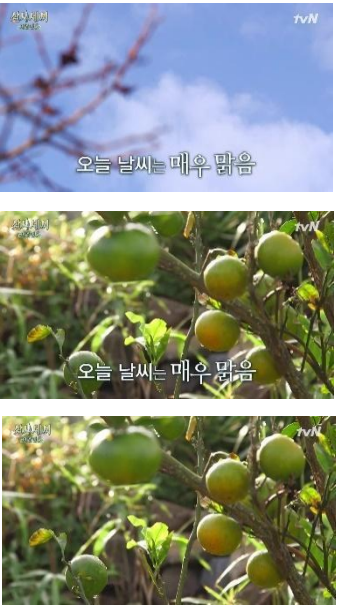
		Image	**Spoken**	**IC**	**Sound**
			Gyunsang's Getting (re-)acquainted		
1		- MS - E, asking NA about G, Crab right, profile - S, OTS - G, sitting next to E, filling G's glass	- *Eric*: 이 친구는 좀 조용한 스타일이에요? - i chinguneun jom joyonghan seutairieyo? - *Eric*: Is he a quite type?	- <에릭: 이 친구는 좀 조용한 스타일이에요? (수줍)> - i chinguneun jom joyonghan seutairieyo (sujup)? - <Eric: Is he a quite type? (Shy)>	- Diegetic sound of sizzling and background voices
2		- The same	- *Na*: 나한테 물어보지 말고 - nahante mureoboji malgo - Don't ask me, but	- <나 PD: 나한테 물어보지 말고> - < naPD: nahante mureoboji malgo> - <Na PD> Don't ask me, but>	- Diegetic sound of sizzling and background voices
2-1		- MCU - E, front mostly covered by NA's head - NA, answering E, OTS, centre - S, front, Crab right - G, Crab left, filling G's glass	- Na: 직접 물어봐 - jikjeop mureobwa - ask him directly	- <나 PD: 나한테 물어보지 말고 직접 물어봐! > - < naPD: nahante mureoboji malgo jikjeop mureobwa!> - <Na PD> Don't ask me but ask him directly!	- Diegetic sound of sizzling and background voices

3			- N/A	- 누구나 그렇듯 처음은 어색하지만 - nuguna geureoteut cheoeumeun eosaekajiman - Like everyone else,the first time is awkward	- Diegetic sound of sizzling and background voices
4		- MLS, eye level a group of ppl, talking and laughing	- N/A	- [삼시세끼 열혈시청자] 균: 저는 다 보거든요! 탁구대 만들었던 것까지~ - [samsisekki yeolhyeolsicheongja] gyun: jeoneun da bogeodeunyo! takgudae mandeureotdeon geotkkaji~ - [A big fan of 3 MaD] I've watched all/even the one about making a Ping-Pong table	-

Appendix 4 Genre – Examples of Transition

Example 1 from Ep 4	Image	Spoken	Sound	IC
		에: 방에 요리책 있던데요? 균: 에? Eric: There were cooking books in the room Gyungsang: what…		방 안 요리책에서 배움 Learning from the books in the room 책이라면 이것들 말이냐옹? Are you talking about these?
Scenes with cats in the room		에릭: 그거 뿌리만 빼고 균: 예 Eric: there, taking out the root Gyunsang: yes		그나저나 여긴 에시피가 동났음 By the way, (Eric) running out of Ecipe (recipes).

Example 2 from Ep 4	Image	Spoken	Sound	IC
	Sceneries over the night. A series of static shots	N/A	Music – instrumental, peaceful, light Diegetic sound off With a low volume of waves – might be indiegetic… or not	Morning has broken
	A dark room with no sign of anyone woken up	N/A	Music – the same Sound – diegetic sound of snoring	The three brothers deeply sleeping;

	A dark room with only Kung-ii woken up	N/A	Music – the same Diegetic sound off	Sentimental Kung-ii this morning;
		N/A	Music – the same Low volume of birds' singing	He is having a morning lost in thought;
	Sceneries – probably trees in the front yard A series of static shots	N/A	Music – the same Low volume of birds' singing	The weather is very fine;

	The aquarium in the front yard	N/A	Music – the same, volume lower Diegetic sound on - low	The crab in the aquarium is active;
	The fireplace in the front yard	N/A	Music – the same, volume gets lower Diegetic sound on - low	The pile of logs prepared last night became ash over the night;
	A small fire in the fireplace	N/A	Music – the same, volume gets lower Diegetic sound on - low	Luckily a small fire is left;
		N/A	Music – gradually stops Non-diegetic sound of a cuckoo clock	Another peaceful morning in the 3MaD house

Example 3 from Ep 4	Image	Spoken	Sound	IC
	A series of static shots of plants	N/A	Music – song, male, rhythmic, soft Diegetic sound off	가을비가 내리던 하루가 저물어가고 The sun is going down, after the autumn rain, and
	(Fast motion) the crews wrap up cameras and equipment to finish filming	N/A	Music – song, male, rhythmic, soft Diegetic sound off	[촬영 종료] 설거지 하는 그들을 두고 모두 퇴근하는데 [Finishing the filming] all the crews are wrapping up, leaving them who are doing the dishes behind…
		N/A	Music – song, male, rhythmic, soft Diegetic sound off	어느 덧 고요해진 세끼집 The 3 MaD house which became quite all of a sudden

Example 4 from Ep 5	Image	Spoken	Sound	IC
	After Review (stage of having dinner), this stage of Transition comes before the stage of Recess. The dark sky and the moon indicates time. Static	N/A	Music stops Diegetic sound of insects on (considering the volume… may not be diegetic…)	다사다난했던 심야 식사가 끝나고 After the eventful late night dinner is finished,
	A shot of the dark sky with the moon overlaps with a shot of the 3 MaD house, and disappears. Front, slightly high angle Static	N/A	Music – Korean old pop, soft, mellow, male	고요한 세끼하우스에서 흘러나오는 노래 A song from the quite 3 MaD house

Example 6 from Ep 5	Image	Spok-en	Sound	IC	Point of view in IC
	The dark sky and a street light	N/A	Music continues – instrumental, piano Natural sound of insects gets louder	[유난히] 길고 길었던 하루가 지나갑니다 (The) [Extraordinarily] long day is passing by	author
		N/A	Music stops Diegetic sound only Rattling sound of the door	덜컹 덜컹 Rattle Rattle Rattle	author
		N/A		?! IC - mono with cue sound	author
		N/A		까(heart)쿵 Peeka(heart)boo IC - pink with cue sound and the heart emoji	Kung

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		N/A		현재시각 새벽 4 시… The current time 4 AM … IC – appears letter by letter with sound effect	author
		N/A	Sound effect for the cat's motion Music starts – instrument, male voice, no lyrics	버둥 버둥 Floundering Floundering IC – mono in a pink text bubble with cue sound. IC – mono in a pink text bubble with cue sound.	author
		N/A		모두가 잠든 사이 바깥세상 구경 나온 쿵이 Kung who came out to see the outside world while everyone is sleeping	author
		N/A		[새벽 감성] 마실 나온 쿵이를 잠시 지켜보기로 합니다 [Early morning sentiments] (???) has decided to wait and see Kung taking a walk	Author (camera crew)

		N/A		살금살금 [salgeumsalgeum] Hush-hush IC – mix with cue sound	author
	Three images combined as one tracing Kung's moving line	N/A		3단 분리 쿵 부엌 점검 Kung's three-step sectional monitoring of the kitchen IC – mix with cue sound	author
	Kung jumping down from the wooden floor	N/A		살짝쿵 Soft-landing/softly thumping IC – mix with cue sound	author
	Fast motion Kung goes near the cage	N/A		[구석구석] 뒤쪽 텃밭도 점검합니다 [Inside out] (King) checks the back yard, too	author

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	Kung and the hens face each other	N/A		안녕 난 쿵이라고 해 반갑닭 Hello I am Kung Nice to mee-Chook IC – mono/pink with cue sound 반갑닭 [bangapdak] is in pink	Kung
	Kung and the hens face each other	N/A		처음으로 닭그룹과 인사도 나누고 (He) says hello to the chook group for the first time	author
		N/A		유유히 집으로 돌아오는 쿵이 Kung coming back home leisurely IC – mix with cue sound	kung
		N/A		서지니 삼촌은 자겠지 Uncle Seojinee may be in sleep	Kung

		N/A		[갑툭튀]저 멀리 모습을 드러낸 무언가 [Jumpscare] something appears from a far	author
		N/A		경계쿵 [gyeonggyekung] Kung with caution [Caution+Kung]	author
		N/A		새벽 산책 나온 옆집 고양이 '도도' Dodo' the neighbour's cat that is taking a walk IC – mix with cue sound	author

		N/A		세끼집 살림살이나/구경 해볼까냥 Shall I just browse housewares in the 3 MaD house? IC – Gmono with cue sound	DoDo
		N/A		살금 살금 Hush Hush IC – mono in a text bubble with cue sound	author
		N/A	Music still on The cue sound – a typical sound effect used for eerie ambience	등 뒤에서 느껴지는 쎄… 한 느낌 Feeling like I am walking on thin ice IC – mono with cue sound	DoDo
	A freeze-frame for three seconds	N/A	Music stops Diegetic sound on Non-diegetic sound of laughter	!!! (using fish emoji) 어느새 와서 지켜보고 있던 쿵이 Kung keeping an eye out (for DoDo) without knowing	author

				when IC – mix with cue sound	
	A freeze-frame for a few seconds	N/A	Additional sound effect following the cue sound	윙?? Huh?? IC – mono with cue sound Large, San Seric font	Unclear Kung or DoDo
	A freeze-frame for three seconds	N/A		왠지 모를 [猫한] 긴장감이 흐르고... For some reason, [eeire] tension is being sensed… IC – mono with cue sound: eerie dang	author
	DoDo running away while Kung is watching When DoDo is running away, an illustration is used under the feet of the cat to make IC of running footsteps salient	N/A	Non-diegetic sound of running away Music re-starts – the same	그대로 삼십육계 줄행랑 타다다다다다닥 Immediately running away Kata-kata Kata-kata Kata-kata IC – mono with decorative sound	author
	Kung is going back to the room	N/A		[옆집 친구] 짧은 만남을 뒤로하고 아무 일 없이 집으로 복귀합니다 [(with) the neighbour] a short meeting is over, and (I or Kung) is returning home	author

				IC – mix with cue sound	
	Kung is going back to the room After Kung disappear into the room, the screen gets dark – indicating the end of the story/stage	N/A	Music stops when Kung disappears into the room, and someone's snoring sound arises.	제작진 여러분 쉿! 우리끼리 비밀이다쿵 The crew, shush! It is a secret between ourselves IC – mono with cue sound	Kung
	The screen gets brighter EXL Static with	N/A	Music changes – instrumental, guitar opening Non-diegetic sound of waves (the sea is a far and it does not have waves Non-diegetic sound/foley effects of the mowing machine	어김없이 찾아온 어촌의 아침 Coming without fail, (it is) the morning of the fishing village	author
	A static shot of the nature and insects	N/A	Non-diegetic sound/foley effects of birds	굿모닝 Good morning	The butterfly

	A static shot of the nature and insects	N/A	Non-diegetic sound/foley effects of birds	부지런히 아침을 맞이하는 움직임 The active movements which welcome the morning	Author
	Camera – ped down from the sky to the house Static No actors	N/A	Music only – Intro finishes here, Verse starts from the next scene (different stage)	세끼하우스 삼형제는 일어났을까요? Would the 3 Mad House brothers have gotten up? IC – mono with cue sound	Author

Appendix 5 Impact Captions – Examples of ICs in Pink

Example 1	Image	Spoken	Sound	IC
		Seojin: 아 진짜 오랫만이다 Ah, it's been really a while		함박웃음 A big smile

Example 2	Image	Spoken	Sound	IC
	NA asks if *Seojin* is happy with he new member *Eric*. Seojin says he likes *Eric*.	Seojin: 좋아 {I} like {him}.		좋아 (emoji: heart)
	Then, Seojin pats Eric's lap as if Eric is a child	NA: 마음에 드셨어 Do {you} like {him}?		허벅지 쓰담쓰담 patting on {Eric's} lap

Example 3	Image	Spoken	Sound	IC
	Towards the end of the meeting, NA suggest a toast to a successful show and a good team spirit	NA: 결의를 다지는 의미로 Here's to us		결의를 다지는 의미로…짠~ Here's to us… cheers~

Example 4	Image	Spoken	Sound	IC
	When the staff advise Gyunsang to change the wet clothes, Seojin says his clothes will get dry while working. Then, Gyunsang says that he thinks so, too.	Gyunsang: 같은 생각 {I have} the same idea	(diegetic laughter)	같은 생각 ~ ㅎㅎㅎ {I have} the same idea ~ hahaha

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Example 4	Image	Spoken	Sound	IC
	While getting changed in the room, Eric asks the camera man whether s/he had a meal. As the camera is an unmanned one, the camera crew is in another room but is able to see what is happening in the room.	N/A	Melodic cue for IC Diegetic sound Music – melodic, positive, lively???	(emoji: wing) 카메라 밥까지 챙기는 스윗가이 (emoji: wing) A sweet guy who cares about the camera {crew}'s meal

Example 5	Image	Spoken	Sound	IC
…	Seojin and Gyunsang are tasting Kimchi which they made with Eric during their previous trip. Seojin says the Kimchis well fermented.	Seojin: 이게 잘 익었네 This is the one fermented right.	Music: instrumental, positive, light,	이게 잘 익었네 This is the one fermented right.
	Gyunsang likes the taste of the Kimchi, and expresses his positive opinion.	Gyunsang: 으음 Mhmm		으음~ Mhmm??? ~

Example 6	Image	Spoken	Sound	IC
	Eric brought jack knives as a surprise gift for Seojin and Gyunsang.	서: 뭐? 에: 칼 Seojin: what (is it)? Eric: a knife		칼 A knife
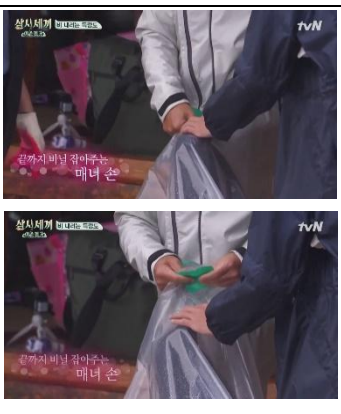
Example 7	Image	Spoken	Sound	IC
	After receiving the figt, Seojin shows his interest One/ two MC shot			호오 Ooh
	Eric approaches to Seojin to explain how to use it. Two shot, MC	Eric: 이거는 요기 있잖아요 요기 잡고 애만 누르시면 그냥 나와요 넣을 때는 요고 안에만 For this, you see here. Hold here and press this. It will just come out. When you put it back, only this	MUSIC STARTS, Intro	먼저 다가와 사용법을 알려준다 (He) approaches first to explain the how to
	While Eric shows how to use the knife, Director Na ridicules them A long shot which shows the surroundings and leave room for the staff's interaction. When Director Na speaks the camera zooms out to make more space on the left where the voice comes from.	Eric: 넣을 때는 이거 안에만 제끼시면 돼요 Eric: When put it back, flip only this, inside NA: (emoji: fish) 하여튼 장비만 무슨 (laughter) [Director Na] (emoji: fish) [Director Na] only tools are professional (boo)	Staff laugh Song – intro. 좋은 사람 (a nice person) by TOY	[나피디](emoji: fish) 장비만 무슨 (야유) [Director Na] (emoji: fish) [Director Na] only tools are professional (boo) 불새 커플의 행복한 시간 A happy moment for the firebird couple

Example 8	Image	Spoken	Sound	IC
	The camera zooms out further, making a long shot. The three men are all into the knives.	E: 그리고 닫을 때는… And when you close {it}…	Song continues – verse. 좋은 사람 (a nice person) by TOY	그는 행복한 것 같다 He seems to be happy (emoji: arrow) 또 설명 중 (emoji: arrow) explaining again

Example 9	Image	Spoken	Sound	IC
	Although Director Na ridiculed the actors, no one responded The camera closes-up Seojin's hand fiddling with the knife	N/A	Song continues – intro. 좋은 사람 (a nice person) by TOY	남들이야 뭐라 하건 말건 Whatever others say (Speech bubble: 만지작) (fiddling)
	Then, the camera zooms out to show Seojin's smiling face.	(MALE VOICE ONLY) 애를 이렇게 잡고 Hold it like this	IC appears with melodic chime – da da da da	보조개가… His dimples… 펴지지 않는다 don't disappear

Example 10	Image	Spoken	Sound	IC
		Seojin: 내가 원래 준비를 다하거든 I am the one who takes care of the preparation??? Eric: 형이 반은 하시는 것 같은데요 사람들이 그걸 모르네 Yes, I think you cover at least the half of it. But people don't know that		날 알아준 건 오직 너 {It is} only you who recognised me ((or my work))

Example 11	Image	Spoken	Sound	IC
	The actors are installing a canopy. Eric assists with details whenever Seojin needs help	N/A	Song continues – verse Diegetic sound	에릭이 또…! Eric, again…!

Example 12	Image	Spoken	Sound	IC
				끝까지 비닐을 잡아주는 매너 손 Well-mannered hands which does not let go of the plastic

		E: 뚫으시게요 여기 Are you going to puncture here? S: 응 여기 묶어야지 Yes, {we should} tie {it} here		서지니를 일하게 하는 마성의 에릭… Enchanting Eric who makes Seojin work…

Example 13	**Image**	**Spoken**	**Sound**	**IC**
	The three men working together to make a hold	N/A	Song continues	[에릭과 함께라면] 서지니도 좋은 사람 [If it's with Eric] Seojin {is} a good person as well

Example 14	**Image**	**Spoken**	**Sound**	**IC**
				[우비 커플] 빗속에서 더 빛나는 불새 케미 [The poncho couple]

Example15	**Image**	**Spoken**	**Sound**	**IC**
	Eric talks about Seojin, how he thinks of Seojin. He says Seojin is endorphin to him which is quoted earlier by the IC author Then IC runs over the next scene.	Eric: 엔돌핀이죠 우리 형 Endorphin, is my brother	Song resumes	(emoji: wing) 엔도르핀이죠, 우리 형 (emoji: wing) Endorphin, is my brother

Example 16	Image	Spoken	Sound	IC
			(MUSIC STOPS SUDDENLY WITH 'BANG') (BABY LAUGHER WITH IC)	어쩌다 백허그…! An unexpected hug from behind…!
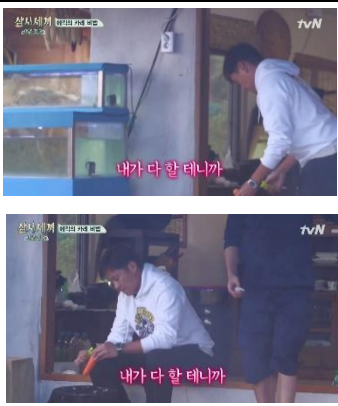
Example17	Image	Spoken	Sound	IC
		After setting up the canopy, Seojin is satisfactory	(non-diegetic laughter)	만족의 보조개 The dimples of (his) satisfaction

Example 18	Image	Spoken	Sound	IC
		Seojin: 어우 야 오홍홍홍홍 Wow, what, hahaha		[힘 좀 봐] 어우 야 오홍홍홍홍

Example 19	Image	Spoken	Sound	IC
		에: 쿵아//쿵아//쿵이야		에: 쿵아 쿵아 쿵이야 Kung-a Kung-a Kung-iya

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Example 20	Image	Spoken	Sound	IC
	Eric brought curry paste, remembering that Seojin wanted to have it during their last trip, but they couldn't because there were not enough ingredients. Director asks what Eric brought, and Eric answers very shortly and coyly.	Director, Na: (voice only) 뭐예요? What's that? Eric: 이거 챙긴거요 I brought it		[Director Na] (emoji: fish) 뭐예요? What's that? 챙겨 온 거예요 I brought it

Example 21	Image	Spoken	Sound	IC
		Seojin: 어? Uh Eric: 감자 Potatoes Seojin: 급한 거부터 What is pressing fist	Song resumes – leitmotif effect???. A nice person by TOY used earlier when Eric gave knives to Seojin and Gyunsang.	[어느새] 좋은 사람 모드 서지니 [Suddenly] in a nice- person mode
		Eric: 칼 드려야죠 I should give you a knife Seojin: 줘봐 내가 다 할테니까 Give that to me, and I will do everything	Song continues	내가 다 할테니까…! I will do everything…!

Example 22	Image	Spoken	Sound	IC
	Seojin prepares vege ingredients for curry so that Eric can cook with them	N/A	Song continues – a nice person by TOY	내가 다 할 테니까 I will do all

Example 23	Image	Spoken	Sound	IC
	After chopping meat, Eric regrets that he did not buy enough meat	Seojin: 우웅 Uh-huh	Music stops in the previous shot Diegetic sound Canned laughter	우웅? Uh-huh?
	Seojin did not hear clearly what Eric said. Eric repeats what he regrets	Eric: 고기 좀 많이 살 걸 이제 요거 남았어요 I should bought more meat Only this much is left		고기 좀 많이 살 걸…이게 요만큼 남았어요 I should bought more meat…Only this much is left
	Seojin comforts Eric by saying that is enough	서: 괜찮아…괜찮아 충분해	Music starts with Seojin's comment – instrumental, mellow	[웬일로 다정] 괜찮아… 괜찮아 충분해 [By what reason,

Example 24	Image	Spoken	Sound	IC
	Eric is picking some garden vege to make a salad, and tells the staff this unusual vege is good to make a vege salad	Eric: 나물로 맛있어요 이거 Delicious as a vege salad, this (Male voiceonly) 오오 Ohhh		맛있어요 이거 Delicious, this
		N/A	Music: melody starts - soft	수확에 집중한 고춧잎 털이범의 뒤태 A chilli leaf robber's derriere who's focusing on harvest

Example 25	Image	Spoken	Sound	IC
	Seojin asks what the white bottle is. Eric answers that is coconut milk for curry. Seojin looks not familiar with the ingredient	Seojin: 으응 Ahh (It is not clear whether he said it)		신기하네 Interesting It is interesting I think it is interesting..????

Example 26	Image	Spoken	Sound	IC
	After cooking, the three starts eating. Eric first tries the curry, and comments positively	Eric: 밥이랑 먹으니까 안 짜다 {It is} not salty {if you eat} with rice		[수줍] 짜지 않고 괜찮다 [Shyly] It is good, not salty

Example 27	Image	Spoken	Sound	IC
	While eating, Seojin asks if Eric wants to open a restaurant with him	Seojin: 너 나랑 식당 하나 할래? Do you wanna open a restaurant with me?	ALL LAUGH Music – instrumental, soft, bright jazzy piano	나랑 식당 할래?

Example 28	Image	Spoken	Sound	IC
	Mong is sleeping inside the bookshelf.	N/A	Music – instrumental, playful	책을 매트리스 삼아 꿀잠 중 {Mong's} having quality sleep on the book mattress There are emojis of three hearts over a few words in the sentence (e.g. mattress, on)

Example 29	Image	Spoken	Sound	IC
	Gyunsang is about to leave for work He entered the room to get changed, and shortly interacts with the cat	N/A	Music – instrumental, cheerful,	아빠 나가기 전에 마사지 받기 Getting his massage before daddy's going out
	Gyunsang says good-by to his cat before leaving for work	N/A	Music – instrumental, cheerful,	[잠깐이지만] 작별의 뽀뽀도 나누고 [{It will be} short, but] sharing good-bye kisses

Example 30	Image	Spoken	Sound	IC
	Before going to work, Eric lists names of dishes he might cook with what they catch Seojin is impressed	Seojin: 정혁이랑	staff voice only – wowing, laughting	하.. 너란 남자… Ahha… the man who you are…

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Example 31	Image	Spoken	Sound	IC
	Just before Seojin talked about opening a restaurant with Eric A profile of Seojin	Female staff voice: inaudible	Cue sound with IC	그러면, 아마 우린 떼부자가 되겠지 (Emoji: heart) Then, we may become a millionaire

Example 32	Image	Spoken	Sound	IC
	After hearing from Eric that even some rare sea creatures are caught in this island, Gyunsang's face is filled with amazement and exicitement	N/A	Song – male, beat	도대체 이 득량도엔 없는 게 뭐죠~? What on earth is not found here in Deukryang-do?

Example 33	Image	Spoken	Sound	IC
	Before starting to work, there is an introduction about the mudflat where Gyunsang and Seojin worked before, and caught lots of clams. This probably is a shot from that scene	N/A	Song – English, male,	씨알 굵은 바지락이 한가득 Full of big clams

Example 34	Image	Spoken	Sound	IC
	The actors are showing what they caught to the crew. Seojin picks up the random item they found – a golf ball	Seojin: 유토피아 Utopia	Music – lively	득량도에서 발견한 유토피아 ~ Utopia found in Deukryang-do

Example 35	**Image**	**Spoken**	**Sound**	**IC**
		Gyunsang voice only: 어우 대박 완전 어촌편이다 Wow, awesome this is a real life in a fishing village	Song – 있잖아 니가 좋아 By the way, I like you by CloE Female, cute, lively	완전 어촌편이다 This is a real life in a fishing village
While Eric is making Japchae, Gyunsang and Seojin is grilling scallops Gyunsang is excited by the abundance				

Example 36	**Image**	**Spoken**	**Sound**	**IC**
After trying the first scallop, Gyunsang says it is really delicious		Gyunsang: 어우 진짜 맛있어요 이거 Wow, really delicious, this	Melodic sound with IC Music starts – instrumental, intro, cute, lively	(Emoji: wing) 키조개 홀릭 (Emoji: wing) (Emoji: wing) Scallop-holic (Emoji: wing)

Example 37	**Image**	**Spoken**	**Sound**	**IC**
		Eric: 오 Oh Gyunsang: 맛있어요 {is it} delicious? Eric: 어 Yes Gyunsang: 맛있어 맛있어 {he says/thinks it is} delicious, delicious	Cue sound with the green sparkles and IC	반할 수 밖에 없는 맛 The taste which makes {you} fall in love

Example 38	**Image**	**Spoken**	**Sound**	**IC**
After jokingly asking what time he can catch the seashells tomorrow, Gyunsang once again says that scallops are delicious		Gyunsang: 키조개 맛있네요 Scallops are good	Cue sound with IC Music – instrumental, cute, low volume	키조개 너란 녀석 The scallops who you are

Example 39	Image	Spoken	Sound	IC
	During having a meal, Eric and Gyunsang give positive comments on Seojin's stew At that comment, Seojin shyly smiles or laughs	N/A	Diegetic sound No music Cue sound with IC	동생들 칭찬이 부끄러운 서지니 Seojini who feels shy with the younger brothers' compliment

Example 40	Image	Spoken	Sound	IC
	Kung looks as if he is following Seojin This inserted interview shows another occasion that Kung comes close to Seojin	Seojin: 왜 웃어 헤에 Why are you laughing? Wow Seojin: 애 왜 이래 Why is he doing this?	FEMALE VOIC: INAUDIBLE	헤에~ Wow 애 왜 이래애~? Why is he doing this?

Example 41	Image	Spoken	Sound	IC
	When Seojin calls Kung, he goes away Seojin thinks it is cute	Seojin: 이쁜 짓을 하네 저거 He plays cute	Music - soft	이쁜 짓을 하네 (Emoji: heart) He plays cute (Emoji: heart)

Example 42	Image	Spoken	Sound	IC
	Seojin strokes Kung, expressing his affection	N/A	Melodic sound with IC Music – soft, a love song	(Emoji: wing) 쿵이와 서지니는 지금 … ing 입니다 (Emoji: wing) Kung and Seojini are in '-ing' mode – They play hard to get, they like each other, etc

Example 43	Image	Spoken	Sound	IC
	After finishing dinner, Gyunsang is working to make *Dongchimi* with Eric	Gyunsang: 평화로운 잔업 Peaceful overtime work	Music – a song, sounds diegetic	평화로운 잔업 (Emiji: heart) Peaceful overtime work (Emiji: heart)
	Then, a female staff outside the screen asks whether he really thinks it is peaceful. And Gyunsang smiles	Female staff: voice only, 평화로운 거 맞아 {Is it} peaceful? Gyunsang: smiles	Sound effect – non-diegetic sound. A short baby laughter is used instead of cue sound for IC	헤헷 hehe

Example 44	Image	Spoken	Sound	IC
	Seojin is harvesting sweet potatoes while two others are cooking at home. He finds big sweet potatoes whenever he tries	Seojin: 땅만 파면 노다지야 Whenever you dig the ground, you hit pay dirt	Sound effect only for this scene – subtle female voice and enchanting chime It is also used for IC cue sound	땅만 파면 노다지야 (Emoji: heart) Whenever you dig the ground, you hit pay dirt (Emoji: heart)

Example 45	Image	Spoken	Sound	IC
	While the village aunty teaches him how to trip the vegetable, he gets charmed by a young village girl	Seojin: inaudible		얌전해~ {she is} quite~

Example 46	Image	Spoken	Sound	IC
	Seojin adores the child, and cannot take his eyes off her	Seojin: 왜 이렇게 예쁘게 생겼어 Why {are you} so pretty? Village aunty: 애기들만 이뻐하면 어떡해 What's the point of adoring {someone else's} children only?		[안 들림] 너무 예쁘게 생겼어! [Not listening] So pretty!

Example 47	Image	Spoken	Sound	IC
	While they are having a meal, Kung inside the room plays behind Seojin by touching his back		Song continues – female, pop song, English	쿵이 때문에 심쿵 [Having] a Heartthrob because of Kung

Example 48	Image	Spoken	Sound	IC
	After a long discussion, the actors has decided to have Jjajangbob for lunch and Gyunsang laughs	Gyunsang: laugh	Diegetic sound No music	으헤헤헷

Example 49	Image	Spoken	Sound	IC
	After tasting the clam soup, Eric exclaims	Eric: 우와 Wow		WOW

	When Gyunsang asks if it is good, Eric says good	Eric: 맛있다 {it is} delicious		맛있다! {it is} delicious!
	Then, Eric says that seafood dishes are always good			[기대됨] 뭐든 해물이 맛있네! [Excited] Whatever {it is} seafood {dishes} are good!

Example 50	**Image**	**Spoken**	**Sound**	**IC**
		Seojin: 정혁이가 항상 나한테 방석을 깔아줘 Junghyuk always puts a sitting cushion for me		[자랑] 정혁이가 항상 나한테 방석을 깔아줘 [Bragging] Junghyuk always puts a sitting cushion for me

Example 51	**Image**	**Spoken**	**Sound**	**IC**
	This appears after talking about Eric's kindness A vague smile on his face	N/A		형이라고 방석도 챙겨주고… Considering him as a brother??? {Eric} prepares a sitting cushion {for him}…

Example 52	**Image**	**Spoken**	**Sound**	**IC**
	The actors are having a meal. After trying the clam soup, Eric expresses how it is good	Eric: 우와 진짜 맛있다 Wow really delicious		진짜 맛있다 Really delicious

Example 53	Image	Spoken	Sound	IC
	The actors enjoy the meal, and chat about the food Seojin tells how good he feels now	Seojin: 이런 날이 오네 이런 날이 와 This day is coming, this day is coming	Diegetic No music	이런 날이 오네… 이런 날이 와 This day is coming, this day is coming

Example 54	Image	Spoken	Sound	IC
	Gyunsang caught another fish When he pulling the fish out of the sea, he greets	Gyunsang: 안녕 Hello		안녕~ (Gyusang's face with hearts)

Example 55	Image	Spoken	Sound	IC
	Just after Kung walked away from Mong, he looks at the direction where Kung went	N/A	Song starts – intro, sad 인형의 꿈	"혀… 형아?" "Bro…Brother?"

Example 56	Image	Spoken	Sound	IC
		N/A	Song continues – female, verse, Korean, sad, love story	형아…? Brother…?

Example 57	Image	Spoken	Sound	IC
		N/A	Song continues – female, verse, Korean, sad, love story	형아/나 아무래도 잠이 안 와… Bro, I cannot sleep at all…

Example 58	Image	Spoken	Sound	IC
		N/A	Song continues – female, verse, Korean, sad, love story	한 걸음 뒤에서 기다렸어
				형이 숙면하고 깨어나길…!

Example 59	Image	Spoken	Sound	IC
	Eric and Seojin are leaving to cook while Gyunsang is left to catch more fish for dinner Eric gives Gyunsang a bit of pressure as well as encouragement	Eric: 넌 우리의 기대주야 You are our promising share		넌 우리의 기대주야! You are our promising share!

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Example 60	Image	Spoken	Sound	IC
	Eric and Seojin are discussing the menu and he includes a meat dish unexpectedly		Cue with IC (ta da da da)	어촌에서도 여전한 고기러버 (Emoji: meat) An unchanged meat-lover even in a fishing village (Emoji: meat)

Example 61	Image	Spoken	Sound	IC
	Eric just finished filleting after many time. But as the results are quite good, the staff gives a compliment			수줍 Shy

Example 62	Image	Spoken	Sound	IC
	Seojin thought everything was ready so that he only needed to place the fish fillet on top of rice balls. But Eric needed to remove skins on the fish After find that, the camera takes a close shot of the rice	N/A	Cue with IC Non-diegetic laughter No music	얼른 회 이불 덮고 시포요~ (Emoji: hearts over IC) {I} want to get a blanket of sashimi asap~ (Emoji: hearts over IC)

Example 63	Image	Spoken	Sound	IC
	Finally the shushi is ready. Seojin give a final touch. Eric and Gyunsang clap after this shot	N/A		짜잔~ Ta-da~

Example 64	Image	Spoken	Sound	IC
	The actors try the sushi and comment that it is like real sush.	Eric: 초밥같아요 {It tastes} like sushi	Music – instrumental, cheerful	세상에나, 진짜 초밥 같아 (Emoji: heart)

Example 65	Image	Spoken	Sound	IC
	After the actors, Director Na tries the sushi, and agrees with Seojin that it tastes the sushi they can get in a specific type of restaurant in the seaside			핵공감 (Emoji: heart) Super agreed (Emoji: heart)

Example 66	Image	Spoken	Sound	IC
	While waiting for food, Seojin started filming Kung, his favourite Seojin tells the staff that why he likes Kung			도도해, 도도한 게 좋아 {he is} cocky, I like his arrogance
				[완전 반함] 시크하잖아 [Crushed] {he is} chic/it is the chicness

Example 67	Image	Spoken	Sound	IC
	The actors are having a meal. Seojin had a piece of meat		Music – instrumental, piano, lively Long cue with IC	서지니는 역시 수육이 좋아~ (Emoji: heart) Seojini, of course, likes meat ~ (Emoji: heart)

Example 68	Image	Spoken	Sound	IC
	Eric is preparing the last dish. After tasting the noodle, he found that the noodles are under-cooked, unlike his expectation He tells Gyunsang to stand-by	Eric: 잠시 대기 Hold on		잠시 대기~! Hold on~!

Example 69	Image	Spoken	Sound	IC
	After playing with Mong, he cuddles him	N/A	Music – instrumental, playful	[오구오구] 수고했어 몽아~ [ohhh] Well done, Mong

Example 70	Image	Spoken	Sound	IC
	Eric cuddles the cat after playing with him.	N/A	Music - instrumental, piano, playful	[오구오구] 잘했어, 몽아 [] Well done, Mong

Example 71	Image	Spoken	Sound	IC
	He cuddles and expresses his feelings towards the cat Mong after playing with him	G: 아 귀여워 Ahh, cute		아 귀여웡 Ahh, cuuuute (emoji – heart)

Example 72	Image	Spoken	Sound	IC
	Kung is strolling around the back yard, and goes near the cage.	N/A	IC – mono/pink with cue sound Music continues - playful	안녕 난 쿵이라고 해 반갑닭 Hello I am Kung Nice to mee-Chook Nice to mee-Chook [반갑닭, bangapdak] is in pink IC – mono/pink with cue sound

Example 73	Image	Spoken	Sound	IC
	Back to normal speed Seojin seems to be looking at Gyunsang - speculated by the direction Seojin has a smile on his face	N/A	Music – a song: disco-funk	IC - pink with cue sound

Example 74	Image	Spoken	Sound	IC
		E ric answers to Seojin's comment in the previous scene – (Seo: things are being done quickly because I am putting pressure on him	에: 형 11 시에는 드실 수 있어요 Eric: Hyung, you can have (it/breakfast) at 11AM at the latest	형, 11 시에는 (아침) 드실 수 있어요~ Hyung, you can eat at 11AM at the latest ~	IC – pink without cue sound

Example 75	Image	Spoken	Sound	IC
		Seojin is feeding a globefish.	N/A In the previous scene, Eric said: We may need to name the globefish because he is so much loved	Music starts – instrumental, bright and lovely	IC - pink with cue sound 사랑스러운 복어에게 고단백 영양식 투하 Dropping high-protein nutritious food to the lovely glovefish

Example 76	Image	Spoken	Sound	IC
		This is a shot after Seojin feeds *Boksil* This fish ate a long sandwarm at once, and Seojin and Gyunsang were amazed at the scene	N/A	Music – instrumental, soft, cute, short	[많이 먹고] 복실아 무럭무럭 자라렴~ [Eating well] Boksil, grow well/vigorously~

Example 77	**Image**	**Spoken**	**Sound**	**IC**
	Eric made an egg roll The image show it is a shot after Eric tucks the rim under the roll so that it looks tidy/rolled well		Music – lively, pop song, English	마무리까지 세심하게 Until the end, paying attention to details

Example 78	**Image**	**Spoken**	**Sound**	**IC**
	After seeing the seaweed clam soup Eric made, Gyunsang exclaims at the look	Gyunsang: 우와 Wow		우와~ WOW~

Example 79	**Image**	**Spoken**	**Sound**	**IC**
	One of the staff comments about Eric's soup. Seojin expresses his satisfaction and trust in Eric	Seojin: 정혁이 음식에는 나는 전혀 의심이 없다니까 I said I have no doubt about his dishes	Music: instrumental, traditional???	[이 정도면 종교 수준] 정혁이 음식엔 전혀 의심이 없다니깐 [If this much, {it is a} religious level] I said I have absolutely no doubt about his dishes

Example 80	**Image**	**Spoken**	**Sound**	**IC**
	The actors starts eating Bird's eye shot Group shot	Gyunsang: 맛있게 드세요 Enjoy the meal	Diegetic sound Music stops after Gyunsang's comment	맛있게 먹겠습니다~ Thank you for the meal

Example 81	Image	Spoken	Sound	IC
	Eric and Gyunsang talk about the seaweed soup Eric says the soup is good for breakfast. Gyunang who is getting one more bowl of the soup agrees Eric gives a reason why it is good	Eric: 부드러워서 Because {it is} soft		(미역이) 부드러워서~ Because (the seaweed is) soft~

Example 82	Image	Spoken	Sound	IC
	In the previous shot, Seojin says the grilled crab that he made is delicious This shot shows Seojin chewing the crab	N/A	Music starts: song, lively	슬며시 번져오는 미소 A ghost of smile passing over {his face} stealthily

Example 83	Image	Spoken	Sound	IC
	Seojin eats the claw of the grilled crab, and says it is delicious	Seojin: 맛있다 이거! Delicious, it is	Music - song	맛있다 이거! Delicious, it is!

Example 84	Image	Spoken	Sound	IC
	The last meal in this trip Seojin replies to the director's question: what do you think about the last birthday meal (a figurative language) Seojin's face is closed-up when he answers the director	Seojin: 잘한다~ 잘해 {he is} Good {he is} good	Music ends in this scene	잘한다~ 잘해 {he is} Good ~ {he is} good!