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**YOUTUBE VIDEO DESCRIPTION ANALYSIS**

**YOUTUBE VIDEO APRAKSTU ANALĪZE**

BACHELOR THESIS

**Sintija Raimonda Elerte**

Matriculation card No. se16013

Adviser: lect. Tatjana Bicjutko

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## Anotācija

Saziņa ir kļuvusi digitalizēta. YouTube ir attīstījusies no video koplietošanas platformas par meklētajprogrammu. YouTube video apraksti palīdz ne tikai YouTube, bet arī tās lietotājiem izprast video saturu. Tādējādi šī pētījuma mērķis ir analizēt Business Insider YouTube sērijas “So Expensive” YouTube video aprakstus un noteikt iespējamus gājienu, kurus varētu izmantot vispārinātā video apraksta izveidē. Izmantotā pētījumu metode ir kvalitatīvs pētījums, kas iegūts no Swales CARS modeļa. Tika atklāts, ka 58 analizēto video aprakstos vienmēr ir viens gājiens, kurā ir aprakstīts produkts vai zīmols, un, galvenokārt garākos aprakstos, var būt arī otrs gājiens, ar kuru iepazīstina videoklipu. Tā kā šis pētījums ir vērsts uz video aprakstiem ar vienu pamattēmu, kas ir cena vai vērtība, lai iegūtu vispārīgākus rezultātus, vajadzētu veikt papildu pētījumus, analizējot vairāk kanālu un video.

**Atslēgvārdi:** žanra analīze; YouTube video apraksti; gājienu analīze; YouTube sērijas.

## **Abstract**

Communication has become digitalized. YouTube has developed from a video-sharing platform to a search engine. YouTube video descriptions help both YouTube and the user of the platform to comprehend the content of a video. Thus, the present research aims to analyse YouTube video descriptions of Business Insider's YouTube series "So Expensive" and identify possible moves that could be used in generalized video description construction. The research method used is qualitative research derived from Swales' CARS model. It was discovered that in 58 video descriptions analysed there is always one move describing the product or the brand, and, mainly in longer descriptions, there can be a second move introducing the video. As this research is focused on video descriptions with one underlying theme of price or value, in order to obtain broader results, further research should be conducted, analysing more channels and videos.

**Key words:** genre analysis; YouTube video descriptions; move analysis; YouTube series.

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## Introduction

There is no question how important digital communication has become to our society. Communication has become digitalized. Digital communication has developed in previous years. That is why it has changed from point-to-point to point-to-multipoint communication, like Facebook, YouTube etc.

Digital communication is one of the most important directions in the development of science and technology. The modern information society needs services for transmission, processing and storage of information that would meet the requirements of today. Both manufacturers and communications operators are trying to keep up with these requirements. Now digital technologies have already reached such a level that anyone can enter the Internet and use social networks in almost any geographic point of the world. Moreover, to access the Internet, a computer is no longer a prerequisite (Baraskar, 2009).

Digital communications is a powerful and most effective tool for interacting with consumers and implementing marketing, advertising, branding and PR-tasks. Thus, YouTube has developed from a video-sharing platform to a search engine. YouTube video descriptions help both YouTube and the user of the platform to understand the content of a video.

Computer-mediated communication is still a set of developing genres. Genre is a discussion between many scholars (for example: Swales, 1990; Chandler, 1997; Bhatia, 2002; Martin, 2003; Kanoksilpatham, 2007; Bawarshi, Reiff, 2010; etc.). The most significant theories come from Swales (1990) and his proposed move analysis of research articles. Move structure is one of the three elements of CARS model; the other two are communicative purpose and rhetorical strategy. Applying this model, it should be possible to create a move analysis of video descriptions.

The **goal** is to analyse the chosen video descriptions in the Business Insider's series "So Expensive".

Launched in 2007, Business Insider is a business news site focused on the matters of finance media, tech, and other. Business Insider is active on several social media platforms, including YouTube channel launched in 2009 with currently more than 3.85 million subscribers.

The following **research question** has been formulated: What are the moves comprising a generalized video description of Business Insider YouTube series "So Expensive"?

To answer the research question, the **enabling objectives** are as follows:

1. To read and analyse the theory on digital communication and genre available in different sources.

2. To establish criteria for selecting videos and collect the corpus for analysis
3. To create the methodological framework
4. To analyse the chosen corpus of YouTube video descriptions.
5. To summarise findings and draw relevant conclusions.

The following methods of research have been applied:

1. Theoretical: literature review of relevant theories on digital communication, genre, genre analysis, YouTube and YouTube video descriptions.
2. Empirical: qualitative research using methods of genre analysis, specifically, Swales' CARS model.

The research consists of two chapters. Chapter 1 contains information about digital genres, digital communication, and computer mediated communication. Furthermore, relevant theory on YouTube and video descriptions is presented. Chapter 2 deals with the research methodology and the analysis of Business Insider's series "So Expensive" video description analysis using Swales' CARS model. Furthermore the results are compiled and structured according to their respective moves.

## **1. Literature review**

The first chapter is dedicated to the theoretical part of the thesis. Firstly, computer-mediated discourse is discussed, as YouTube descriptions can be linked to digital genres. A brief history of the genre theory, the main approaches, and definitions of genre, as well as the current conception of the genre is presented. Genre analysis, in particular Swales' move and CARS models, is described, as it sets the basis for the YouTube video description analysis in the empirical part. Finally, relevant theory on YouTube and video descriptions introduce the main corpus of the analysis.

### **1.1. Digital communication and computer mediated communication**

Mass communication is the process of spreading and broadcasting knowledge, values, moral and legal norms using various means of mass communication, these include: press, radio, television and the Internet. Digital communications are communications that are carried out in the Internet environment using many communication instruments. Digital communication allows brands to continuously interact with their consumers, help build close contact and involve the buyer in the company's marketing activities. Platforms can be built in monologue format, while digital communications are interactive and involve constant online interactions with users, viewers and customers. Digital communication also provides an opportunity to leave a feedback (Lacy, 2008).

Digital communication channels include:

1. Own media, these include blogs, a website, a community, profiles on social networks, everything that a company can conduct with its own hand, without making any special investments.
2. Paid media is display advertising, contextual advertising, and sponsorship. These are the most expensive placement channels, and, in most cases, the most effective. Paid media build their own communication, to which trust does not always arise. And this is the disadvantage of paid media. A company can invest in communication that will not be perceived by the audience. Paid media is always a risk that advertisers take, clearly understanding that digital is the environment in which you can always change and replace things that are not effective.
3. Earned media is arguably the best thing that can happen to a brand. These are the ads that consumers place on their social media pages to suggest a brand's product or service.

There are so many forms of digital communication, for example, e-mail, website, videos etc. In the last few years, it has been very much observed that the most popular form of digital communication is video. Looking at the data, one can see that YouTube is the second most popular social network. Although, such networks as Snapchat, Instagram or TicToc are still very popular. Almost every major social network - Facebook, Twitter, Instagram, LinkedIn, and others - have all made it easier to upload, watch and share videos on their respective apps and sites.

Also, the importance of video marketing has never been greater. Businesses are launching video marketing campaigns, more small businesses are even succeeding in it. It has become clear only by looking at the basic video content marketing statistics that brands have determined that the future of business is in visual content marketing.

1. Video shows non-verbal communication.
2. Video attracts the audience.
3. Video invites to share.
4. Video displays fast and rich content.
5. Video expands the economy.
6. Video provides the best search engine results.
7. Video improves social communication.

Video provides better information for the person to understand the topic better. Body language, verbal tone and other visual cues are also very important. Of course, as much as the content of the text and the right choice of words. Video clips allow to include both verbal and non-verbal information in it, as well as variety of visual aids (images, frames etc.). Visibility of the speaker makes the video even more attractive and accurate.

It has been proven that video works better than much conventional advertising. It has been shown that people click on video more often than or regular ad. All this can be archived using a combination of visual information and sound.

All the points above make video even more interesting and be able to want to share. Also, reading means relatively much time, so that video tends to compress information into shorter content to make it easier to access and use. Also, video clips provide better SEO results because the available content is not as dense as other types of communication.

That is why video is a better choice, compared to the text or audio information, which provides only one side of it. Instead of just reading and hearing someone, people can see visual information and connect with each other, leaving feedback.

## 1.2. Genre

Originally the word “genre” comes from the French language and means – “class”, “kind”. In general, the history of the concept is very old, it dates back to Ancient Greece, to Aristotle who was the first to divide texts into different genres, based on their content.

Nowadays “genre” is a common term in media theory, literary theory, also in linguistics, computer-mediated communication, and many other fields.

Thus, genres are assigned not only to written texts, but also to music, dance, and films. Martin argues that the current conception of genre includes also the fact that the features of a similar group of texts are linked with a social context of their formation and application, and “that those features can be described in a way that relates a text to others like it and the choices and constraints acting on text producers” (Martin, 2003:157).

In applied linguistics there are three approaches to the study of genre:

1. Within English for Specific Purposes (ESP), developed for non-native English speakers in the 1960s, the main idea of genre emphasizes the importance of communication and communicative events that give the genre a rationale and are characterized by internal formal structures recognized by other participants in the discourse (Swales, 1990);

2. The New Rhetoric Approach sees genre as a social construct - social action and reflection of the actions performed by the community, the purpose or function of genre are not only to express communicative purposes, genres are seen as “sociological concepts embodying textual and social ways of knowing, being, and interacting in particular contexts” (Bawarshi, Reiff, 2010:57).

3. The functional-systemic approach defined linguistic forms as the systems of choices with three main functions in a social context, they are –textual, interpersonal, and ideational, while the context is defined in terms of field, tenor (participants ), and mode (communication channel), describing processes, participants and circumstance (Halliday, 1994).

Scottish literary critic and editor Alastair Fowler believes that it is the genre that makes content communication possible as codes of genre serve as a basis for content interpretation (Fowler, 1989: 215-216).

British linguist John Malcolm Swales is known for his work on genre analysis, he represents the so-called ESP Genre School. In his book “Genre Analysis: English in Academic and Research Settings”, Swales claims that in general, genre is a very “fuzzy” concept – sometimes genre is understood as just a way or mechanism and structuring device of constructing texts (Swales, 1990:25). Further, Swales presents the thesis that the communicative behaviour of humans is indeed organized through repertoires of genres.

Swales also gives his characterization of genre; thus, every genre is made up of communicative events and the members of these communicative events share a set of communicative purposes. The rationale for the genre is constituted by members of the discourse community, which recognizes communicative purposes mentioned above. Besides, communicative purposes keep the scope of a genre focused. Swales states that the rationale shapes the structure of discourse, as well as directly influences the choice of content and style (Swales, 1990: 40).

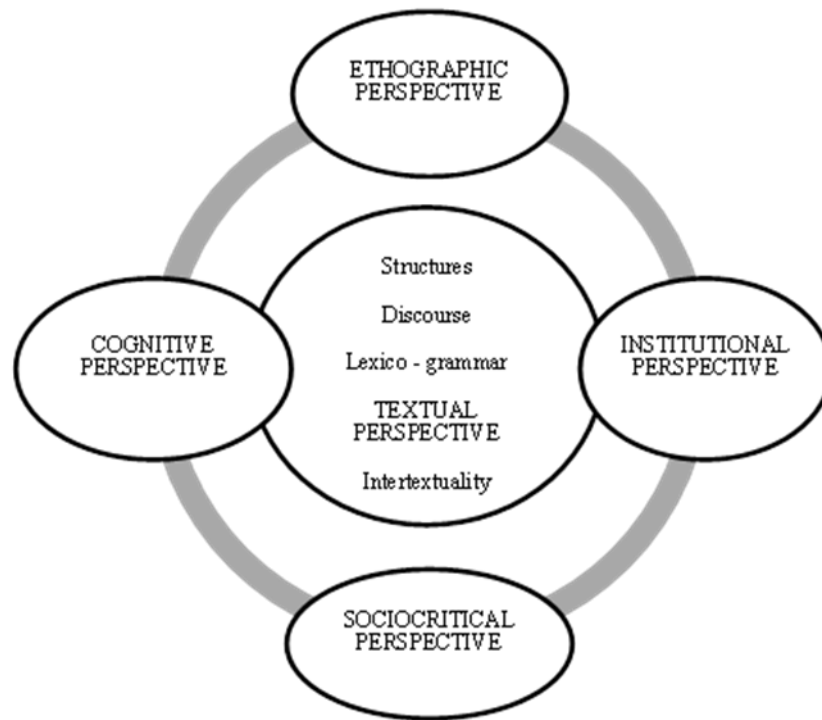
At the same time, Kanoksilpatham highlights that not all genres are shaped by a strong discourse community rationale. (Kanoksilpatham, 2007: 24).

Researcher Steve Neil defines the genre from a similar to Swales' point of view; – in general, he assumes the genre allows us to understand what we expect from the relevant content. Nales offers a more concise genre definition than Swales, that is, - he sees genre as a set of expectations. (Nales, 1980: 51).

Robert L. Roseberry claims that genre is a sequence of moves and each move carries out a part of the communicative purpose of the text (Roseberry, 1997:25). If someone were about to try to ask a question about a fixed, static definition of a genre, the number of specific genres, and their characteristics, it would be very difficult to answer, because it is a debatable question among researchers.

Bhatia argues that studies of genre range from linguistic study of texts as products, examination into complexity of communicative practices (of workplace and professional groups), to a broad understanding of critical and sociocultural practices used to interpret textual genres in practice (empirically) and - how they manifest themselves in real life. (Bhatia, 2002:14)

British visual semiotician Daniel Chandler concludes that literature may be an exception, but otherwise, classification of genres cannot be named as an objective procedure, genre could be an abstract conception and not related to empirical world – Chandler also outlines that one's genre may be defined as a sub-genre by another researcher (Chandler, 1997: 1). In general, it is the story of differences in the definition of genres in different fields – the same movie genre may significantly differ from genres in literature, as well as the division into genres can be categorized and are based on structure, ideology and purpose, etc.



*Figure.1.1. Genre analysis – summary of perspectives by V.K. Bhatia*

Chandler continues to highlight issues with defining genres by giving an example of genre definition problems in the film industry. He writes that conventional definitions are mostly rooted in the notion that they create particular conventions of content and form (for example settings and themes; structure and style) and they are shared by texts viewed as belonging to these genres. For example, the content of a movie may be related to one genre, whereas its form may be a completely different genre. (Chandler, 1997:2) Also, Oliver Belas stresses that there are genre definition issues – for example, the study of literature becomes more and more complex, thus the idea of genre becomes less stable. (Belas, 2011)

To a large extent, this may be since genre does not only mean the use of language and linguistic features. Charles Bazerman writes that genres exist in a relationship with language and genres do not mean only textual features – he stresses that genre is a socio-psychological category that writers use to construct typified actions within typified situations. (Bazerman, 1988:319)

For some researchers, language use seems to be the most important element of the genre. For instance, Martin writes that “genres are how things get done when language is used to accomplish them”. (Martin, 1985: 250)

Thus, it can be concluded that there is no consensus among the scholars on the definition of the concept of genre - some of the above-mentioned researchers perceive genre as a very variable phenomenon, while others stick to stricter genre features. In general,

though, it must be acknowledged that although genres are abstract construction, there are common features that unite them. Genres are made of communicative events and members of communicative events share the same set of communicative purpose genre is constituted by members of the parent discourse community, so the genre is not constructed only from plain text segments - genres indeed have structure, ideology and purpose.

### **1.2.1. Digital genres**

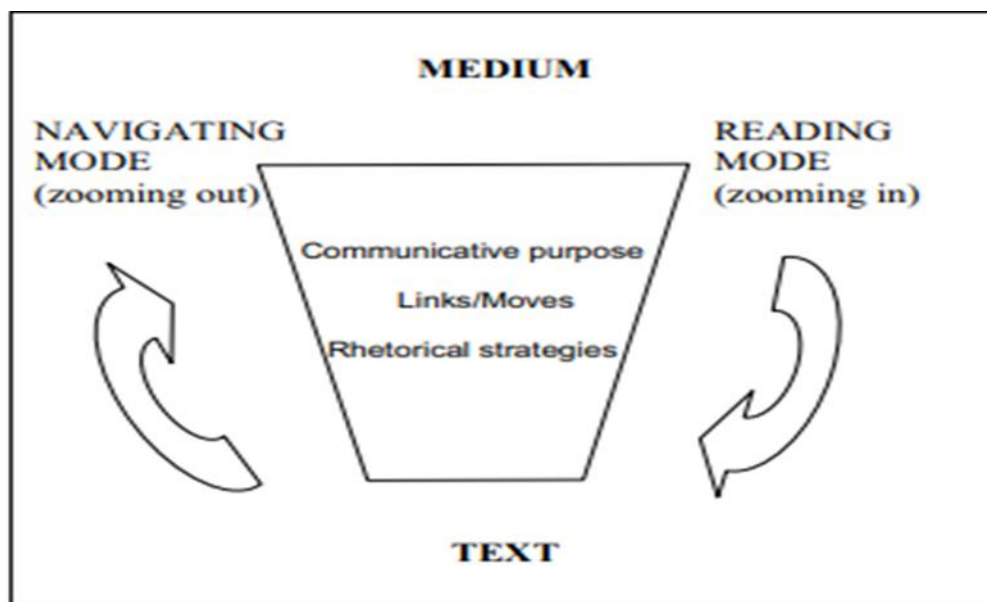
Alfonso and Marco argue that new genres are being not only reproduced, but also modified by users, as they (users) adapt to brand new socio-cognitive needs. (Alfonso, Marco, 2020). Inger Ashkave and Anne Ellerup Nielsen discuss the challenges of classical genre theory, describing the genre features of non-linear, multi -- modal, and web — mediated document. They conclude that media constraints have a notable effect on reception and production of digital genres. Ashkave and Hellerup highlight that researchers usually tend to focus on genres that are communicated through speech and print, but in recent years there has been an increase in the number of studies exploring genres that are communicated to audiences through the important electronic media - the Internet, which is one of the most important tools for different organizations, including many businesses. (Ashkeve, Nielsen, 2005:121)

Ashkeve and Nielsen, like the previously mentioned Kanoksilpatham, argue that “even though the structure of a genre is highly conventionalized, there is obviously room for rhetorical variation and through the years researchers have tried to incorporate this flexibility in the genre model (...) today most researchers in fact agree that instances of genres do not necessarily contain a fixed set of obligatory moves. They also point out that genre analysis models do not have strict rules and frames, genres do not have a specific number of moves or mandatory moves that must be found within a genre. The paragraph is not quite on digital genres, but on genre theory again.

Nielsen and Ashkve aimed to up-grade the existing traditional genre model, because web- mediated texts indeed have different features from traditional ones. Basically, the main difference faced by web users is the fact that they alternate between navigating the medium and reading texts, as well as an important addition to the traditional genre model is links.

They suggested that adding links to a homepage is meaningful because links set up semantic relations between two webpages and it is one of the ways of fulfilling communicative purpose. (Ashkeve, Nielsen,2005:138). Alfonso and Marco additionally stresses that links are meaningful when in “the navigating mode the reader actively constructs his/her own reading path by traversing sites”. (Alfonso, Marco, 2020).

The web genre model invented by Ashkeve and Nielsen differs from Swalesian only by adding the hyper textual mode, and it still keeps the basic principles of Swales model – communicative purposes, move structure, rhetorical strategies. Their developed model is called the “two- dimensional genre model” (because web documents are two dimensional and graphically depicted below:



*Figure 1.2. The two- dimensional genre model by Ashkeve and Nielsen (Ashkeve, Nielsen, 2005: 138)*

According to Nielsen and Ashkeve, overview of the general characteristics of genres on the web includes three-level analysis of both modes: for the reading mode,- the text should be specified in terms of Swales basic components, i.e.- communicative purposes, rhetorical strategies and moves; for the navigation mode, the medium should be specified in terms of communicative purpose, rhetorical strategies and links.

Another interesting aspect of digital genres is the application of technology, which not only changes the technical conditions for the transfer of information, but also changes the use of language. Yates and Sumner (1997) argue that computer mediated communication provides an opportunity to use a language that would never be used in a face-to-face communication. In turn, the possibility to use some different language elements allows the create descriptions that fits into the social context and serves a communicative purpose (Yates, Sumner, 1997). In general, in addition to the already traditional Swales model, which the author will look at in the next chapter, the meaning of links is emphasized, because the communicative purpose created by the content creator is also hidden in the use of links in the text, therefore the meaning of links in the text must be taken into account (also in the texts used in YouTube

video descriptions). Digital genres, as well as other genres, do not have the same set of certain moves, but the use of language may be considerably different.

### **1.3. Genre analysis**

In this chapter, the author discusses the development of genre analysis, highlighting the Swales “Create a Research Space” (CARS) model, which the author will adapt to YouTube description analysis. The methodology introduced by Swales is used by researchers in various fields (not only when analysing research articles) and for different types of genres, with digital genres being no exception.

The origins of genre analysis can be traced back to the 1970s and 1980s, but genre analysis using moves was originally developed by Swales (Biber et al., 2007:2003). Genre analysis can be defined as a process of investigating several samples of a particular genre to analyse their similarities and differences in terms of three factors – purposes, structure, language choice (Bhatia, 1999).

Genre analysis within the ESP approach uses methods largely based on the aforementioned John Swales, who analysed research articles in journals focusing on the introductions that were referred to as genres. Although the CARS model was originally used as a tool for discourses produced by non - native English speakers, it has been replicated in other fields, both academic and professional – including biochemistry and biology, computer sciences, medicine and so on. (Kanoksilpatham, 2007:29). CARS model describes the communicative purposes of rhetorical moves. A move refers to a part of a text that plays a specific communicative function. (Kanoksilpatham, 2007:23).

Harvey notes that the Swales’ CARS model summarizes the stages that academic writers use to structure their work – they specify a topic, identify key elements and features of previously conducted researches in the particular field they are interested in, identify a gap, existing problem which needs further analysis and finding out the contribution the authors can give to their research (Harvey, 212-220).

In the context of this study, move analysis is particularly important, so a broader insight into the move analysis will be provided further. The basic principle of move analysis is that texts usually consist of series of moves, but moves are functional units of texts, thus this constitutes the communicative purpose of the genre, containing at least one proposition (Connor, 1995). Swales explains that some move types are more common than others, those occurring more often are called conventional ones, but the other ones – optional (Swales, 1990).

Swales conducted a research of 48 articles (introduction sections) representing different fields, including, social sciences, medicine physics. The Swales CARS model consists of three moves (Swales, 1990: 92):

1. Move 1 is “Establishing a territory” and includes 3 steps:
  - claiming centrality (step 1) and or
  - making topic generalization (step 2) and or
  - reviewing previous research (step 3).
2. Move 2 is “Establishing a niche” and includes 4 steps:
  - counterclaiming (step 1A) or
  - indicating a gap (step 1B) or
  - question arising (step 1C) or
  - continuing tradition (step 1D).
3. Move 3 is “Occupying the niche” and includes 4 steps:
  - outlining purpose (step 1A) or
  - announcing present research (step 1B)
  - announcing principle findings (step 2)
  - indicating RA (result analysis) structure.

Move 1 or „Establishing a territory” is about introducing the general topic of research. Move 2 aims to discover specific areas of research (to be investigated further), but Move 3 looks at current study in comparison with previously made researches, length of moves may vary.

In order to give a better understanding of Swales CARS model, there is a need to take a closer look at the three main elements of CARS model –communicative purpose, rhetorical strategy and move structure -, based on Swales interpretation (Swales, 1990):

1. **Communicative purpose:** as genres are purposeful activities (for example, with a purpose to promote or sell something), shaping the schematic structure of the discourse, often understood as a mean of classifying texts, and in order to classify communicative events as genres, there should be communicative purposes; it allows researcher to identify a genre (for instance, homepages may be seen as communicative events); it also should be emphasized that it is impossible to conduct proper analysis without knowing the background / context of discourse community – it is not only about the analysis of text alone. However, sometimes research may be difficult – texts can consist not only of one communicative purpose but of sets of purposes; some purposes also may be hidden and not recognized by all users of the genre.

2. **Move structure:** researchers have to understand that genres are highly structured and are used for communicative purposes, language is used systematically, all texts of particular genres show their move structure – it can be identified and consists of stages (or moves); as previously mentioned, the structure of these moves is not strict, there may be different cases and modifications.

3. **Rhetorical strategies:** communicative purpose also influences the content and style; strategies therefore include visual and verbal elements depending on the intentions, texts within the same genre may show correlation in choice of these strategies, but it is not always the case. Texts belonging to the same genre may share similar or quite identical rhetorical strategies, when performing analysis, researchers should look for these regularities (in order to find common patterns of the particular genre).

Kanoksilpatham makes a comparison of move analysis structure of the genre of job application letters and the one of research articles. He concludes that the most important key points are as listed below (Kanoksilpatham, 2007):

1. genres consist of definable and predictable functional components, in other words – moves of certain types;
2. steps of a move mainly aim to achieve the purpose of the move it is belonging to;
3. introductions of articles usually have three move types, while a letter may have seven move types, this shows that move types are also not always occurring in fixed order (the number of move types are highly dependent on genres);
4. the structure highly depends on communicative purposes of the text – it is named as the main reason why one genre varies from another;
5. each move has a purpose but at the same time these moves are a part of an overall rhetorical purpose.

For example, among digital genres many moves may be identified. When analyzing homepages, there can be identified such typical moves as– attracting attention, greeting, and identifying the sender, indicating content structure, detailing content, establishing credentials, establishing contact, establishing a discourse community, promoting another company. (Ashkeve, Nielsen, 2005:138). Also, the length of moves can vary for different genres - the author can use one sentence or several paragraphs to present a communicative purpose, but nevertheless, move analysis is based on the assumption that every genre has predictable components or certain moves (Biber et al., 2007: 31 - 45). Discovering what are these “certain moves” of the chosen digital genre is one of the author's goals.

Kanoksilpatham also describes general steps of corpus-based move analysis and stresses that there can be many different analytical approaches to analysing a single document. Kanoksilpatham stresses that the corpus-based approach contrasts with the traditional approach to analyses because "a corpus-based approach requires analysis of a well-designed representative collection of texts of a particular genre (...) allowing for more complex and generalizable research findings, revealing linguistic patterns and frequency information" (Kanoksilpatham, 2007:36). He states that move analysis actually does not apply strict rules – every researcher has a choice which elements to use and which not to use. (Kanoksilpatham, 2007:33).

The main 10 steps defined by Kanoksilpatham to perform the corpus- based analysis are outlined below:

1. determining rhetorical purposes of the genre ( in order to see the overall situation);
2. defining rhetorical function of each text segment, based on its context; identifying possible move types of the genre (this is considered as the most difficult step of move analysis);
3. grouping functional and / or semantic themes of identified text segments (the grouping technique is based on relative proximity or occurrence in similar locations);
4. performing pilot-coding in order to test and adjust definitions of move purposes;
5. establishing coding protocol (include clear definitions, move type and step examples for the genre);
6. applying coding protocol - researcher performs coding of full text sets (to check reliability, confirm if move definitions are precise, as well as how these moves and steps are incorporated in texts);
7. adding additional steps or moves (or both) if needed;
8. revising coding protocol to resolve reliability issues (if any) found during after performing previous steps, check for problematic areas;
9. performing linguistic analysis and other corpus- based analysis of moves
10. describing of corpus texts – typical and alternate move structures, as well as linguistic characteristics. (Kanoksilpatham, 2007:33-34)

It can be concluded that the above-mentioned model of the corpus- - based move analysis can be generalized to the analysis of various genres - it allows the researcher to be creative, that is to create his own analysis system based on the interpretation of the text. At the same time, it also generates additional challenges for the researcher - the analysis must be

accurate, there can be no contradictions. Of particular importance are the first steps of the analysis, which are to provide an idea of the common text purpose, communicative purpose, as well as the development of an accurate code protocol, as it is based on clear definitions of move types and step examples.

In summary, Swales’ move framework is the most appropriate for the purposes this study, which includes YouTube description analysis. The methodology of genre analysis created by Swales allows to analyse the content of the texts, their purpose (or even hidden purposes) and other aspects. This methodology perfectly allows to look for any similarities or differences in order to find the pattern of how YouTube descriptions are created (what is the purpose, target audience, structure etc.) and how to analyse them.

#### 1.4. YouTube

Nowadays, YouTube is one of the most-used social platforms.

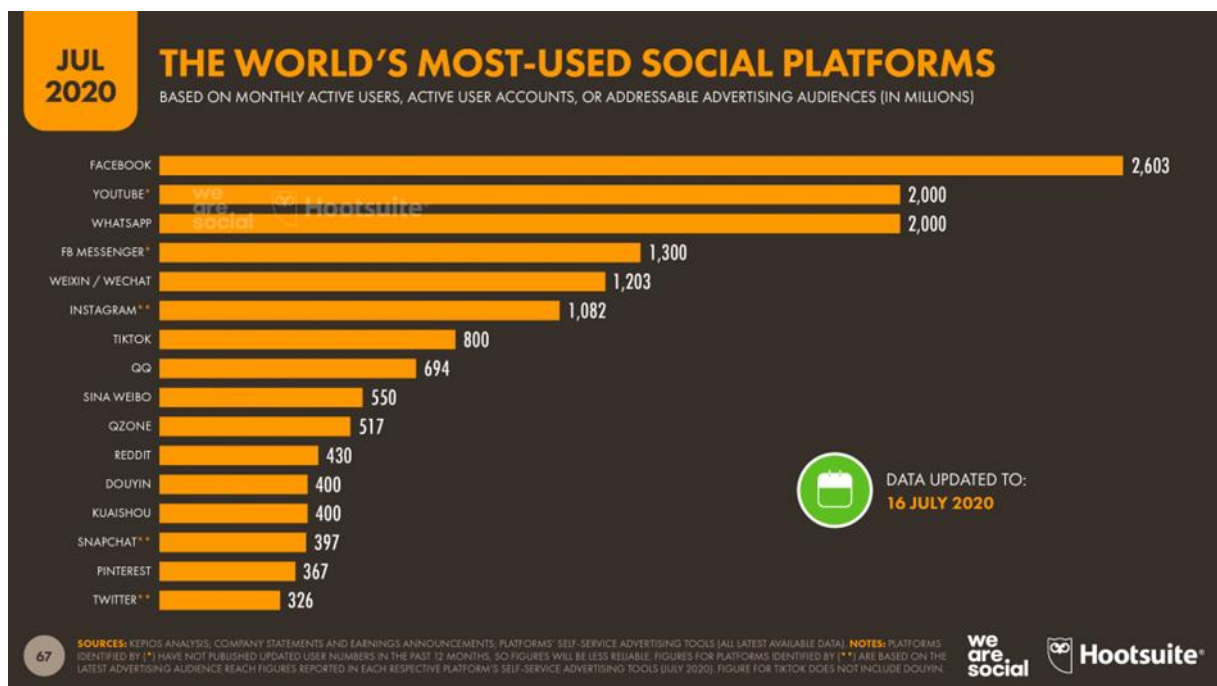


Figure 1.3. Most-used social platforms (<https://www.businessofapps.com/data/youtube-statistics/#2>)

YouTube is a video hosting service that provides user with services for storing, delivering and displaying videos. YouTube has become the most popular video hosting and the second site in the world in terms of the number of visitors.

YouTube was launched in 2005. It was founded by Chad Hurley, Steve Chen and Jawed Karim. From this YouTube has gone on to become one of the world’s most powerful apps – short-video format is so prevalent in media landscape of nowadays.

Table 2.1. Statistics (<https://www.businessofapps.com/data/youtube-statistics/>)

Launched	2005
Parent company	Google (since 2006)
YouTube User and Usage Statistics	
2012	800 million
2013	1 billion
2017	1.5 billion
2019	1.9 billion
2020	2 billion

### 1.4.1. Requirements

Google makes several requirements and gives a lot of recommendations about the format, codec, bit rate and video resolution for uploading to YouTube servers. Clips should be added at the maximum available resolution, which guarantees high image quality when viewed on large displays, flexibility when converting or rendering after editing.

Videos must have a frame size of at least 1080p (Full HD) and an aspect ratio of 16 to 9 - the parameters of most modern monitors. For commercial videos where you plan to insert ads, there are no frame size restrictions. However, you should not upload files with frame sizes below 720p at 16: 9 and 480p at 4: 3. If the quality is low, users with large monitors will feel uncomfortable watching the video, so they may pass by content.

The platform does not support audio files, even in such common formats as WAV and MP3. The following file types can be used as an audio track: AAC (in a MOV container), FLAC, MP3 (including in a WAV container), PCM (to WAV).

The size of a video for uploading to YouTube depends on how it is viewed - in an Internet browser, an application for the Android or iOS mobile platform, a third-party player and the format: classic horizontal or vertical - shot on a mobile device. The player for mobile platforms adapts to the dimensions of the video, regardless of its orientation, trying to fill the maximum screen area with useful content. In this case, the frame is not stretched or compressed.

Bit rate is the number of bits used to transmit digital information in 1 second. It is not related to the image resolution and strongly depends on the codec used and the content of the container. There is no need to make a special emphasis on bitrate; it is more expedient to optimize the video by frame rate. As a guide, you can take the following information.

To successfully upload content to a channel, you need to know what video and audio formats YouTube supports, understand the encoding of video files and choose the correct aspect ratio in the settings of the converter or editing application. It is important that the video is in a format compatible with the hosting, preferably with an aspect ratio of 16 to 9 and a resolution of at least  $1280 \times 720$  pixels with interlaced scanning.

#### **1.4.2. Video description**

Communicative purposes of these YouTube descriptions could be identified as to inform about the topic and propose of the video (Walker, 2012).

YouTube video description is the text that appears directly below the video. This information is used in the promotion and gives users the key information about the video. Also, users can find there some interesting information, time slots of video etc. Descriptions under the video are used by everyone – from millionaire video bloggers to beginners. The description of a video is not just a trivial set of words, but a thoughtful text that is needed, so that users find the videos they need (Kelsey, 2010).

If, for example, a user is looking for a review on a smartphone, then, most likely, the first videos on the search results page of a video hosting will be a video with a detailed text description. In other words, a YouTube video description is just as important as a good title (Lacy, 2008).

From the title of the video, it is not always clear what it will be about. Therefore, it is better to start the text description with a short preview of the video, for example, it is better to tell viewers what they will be watching. It is not necessary to describe each episode in detail - 2-5 sentences are enough.

Also, keywords are important. The more keywords are added to the description of the video, the higher is a chance that this particular video will be found in search engine. For example, to find popular queries, Yandex.Wordstat or Google AdWords Keyword Planner can be used. The resulting keywords can be added to tags or made into a separate list.

At the output, the YouTube video description template consists of:

- summary;
- keywords;
- sponsored links;
- projects;
- hashtags (Lacy, 2008).

There is nothing complicated or difficult about making a YouTube video description or video plan. There is no need to be marketer or copywriter. It is enough to know what video is going to be about and try to convey its meaning to viewers.

## 2. Empirical research

The second chapter discusses the research procedure followed by genre analysis of YouTube video descriptions. 58 YouTube video descriptions of the series “So Expensive” were chosen for the analysis, which was conducted using qualitative and quantitative research methods. This chapter presents the results of the frequency analysis and describes video descriptions using qualitative method derived from Swales’ CARS model.

### 2.1. Business Insider

Launched in 2007, Business Insider is a business news site focused on the matters of finance media, tech, and other industry verticals (Online 1). Business Insider is active on several social media platforms, one of the most popular being their YouTube channel launched in 2009 with currently more than 3.85 million subscribers. On their about page on YouTube, Business Insider states that their mission is “to inform and inspire” (Business Insider).

#### 2.1.1. Business Insider’s series “So Expensive”

The first episode in the series “So Expensive” was released on 8 Feb 2018, and currently with 6 seasons and 74 episodes, the series is still ongoing. The main focus of the series is to show its viewers why some brands and products are so expensive.

Business insider follows a pattern naming the episodes in the series, and that is “Why something is So Expensive”. This surely has created brand recognition, and there have even been attempts from other channels to recreate the series.

**Target audience** - the series covers various topics attracting viewers of any profession, gender and age.

**Purpose of the video series** is to inform, to educate, to entertain.

### 2.2. Methodology

For a broad analysis, a total of 58 video descriptions were selected as a corpus. These video descriptions have been taken from the four seasons of the series “So Expensive” and represent a broad array of topics. In case a description is a transcript of the whole video, only the introductory part is analysed. The analysis is focused on identifying the main topics of

descriptions, distinguishing between possible moves. Attention is brought to the frequency of episodes, the views on each video, the length of the description and its content.

This study uses Swales' CARS model as the base for a qualitative research. The most important in this study is move structure as it can help to create a structure of a YouTube video description, which can be perceived as a digital genre, and apply this structure in formulation of a description for any video found on YouTube.

In addition, frequency analysis is applied to identify a possible pattern between the length of the description, its contents and consequently moves.

## **2.3. YouTube video description analysis**

### **2.3.1. Season 1**

The series started on the 8 Feb 2018 and the first season ended on 22 Dec 2018 consisting of twelve episodes.

Each episode is dedicated to its own brand or product. The series are focused on showing different themes; the first season presents such topics as food, biological/natural materials, fashion brands and entertainment.

At the beginning there would be an episode every other month, then frequenting to every month and by the end of the year there would be several episodes released every month, September being the busiest with four releases. Such increase in frequency is expected when the series starts gaining popularity.

The number of views is not constant throughout the season and it definitely shows which topics are the most interesting to the viewers. In season one, top 3 videos are- "Why Louboutin Shoes Are So Expensive", "Why Bluefin Tuna Is So Expensive" and "Why Parmesan Cheese Is So Expensive", the latter being the most watched episode throughout all four seasons analysed with overwhelming 23,5 mil views. The least watched video is "Why Silk Is So Expensive" with less than a half a million views. On average, the first season earned 6.7 million views per video.

Alongside information available when accessing the videos, Table 2.1. presents the number of words used in each of the descriptions. There doesn't seem to be a particular trend in the length of descriptions. The average number of words used in a description in the 1st season is 53-54 words, with the longest being 86 words for the video "Why Caviar Is So Expensive" and the shortest being just 27 words for the video "Why Koi Fish Are So Expensive". When comparing these two videos, the description for caviar presents

information about the “acquired taste” of the product and its current value, while the description on Koi fish shows some characteristics of the fish and their worth.

*Table 2.1. Season 1*

Title:	Date of release:	Words:	Views Mill (million) (approx.):
Why Caviar Is So Expensive	8 Feb 2018	86	6,5
Why Saffron Is So Expensive	7 Apr 2018	60	7
Why Rolex Watches Are So Expensive	21 Jun 2018	43	2,7
Why Horseshoe Crab Blood Is So Expensive	1 Sep 2018	77	4,1
Why Vanilla Is So Expensive	20 Sep 2018	42	2,8
Why Silk Is So Expensive	23 Sep 2018	48	0,49
Why Louboutin Shoes Are So Expensive	26 Sep 2018	47	10,4
Why Scorpion Venom Is So Expensive	9 Oct 2018	30	4,35
Why Parmesan Cheese Is So Expensive	17 Nov 2018	65	23,5
Why Bluefin Tuna Is So Expensive	24 Nov 2018	69	10,8
Why Koi Fish Are So Expensive	15 Dec 2018	27	4,77
Why Disney World Is So Expensive	22 Dec 2018	47	3

### **Move 1 “Describing the product/brand”**

When analysing the contents of a YouTube description, there can be several topics distinguished. Some descriptions consist of several topics; whereas, the majority of shorter descriptions, consist of only one topic. Further all the topics met in the first season shall be discussed.

General information can be essential but it is often not much detailed, therefore such part of the descriptions is categorised as general description, meaning it could not be put under a specific topic. Below are examples from the first season. In regards to general descriptions, they often have nothing in common as each part of the descriptions is on a different product.

### General description:

S1 ep 3: “Rolex watches are some of the most sought-after timepieces in the world.”

S1 ep 7: “Christian Louboutin's trademark red-bottomed shoes have become iconic.”

S1 ep 8: “The deathstalker is one of the most dangerous scorpions on the planet, and what makes it so dangerous also happens to be the most expensive liquid in the world.”

S1 ep 12: “Competition and the current U.S. economic situation are forcing Disney Parks to expand and raise prices. In 2018 Disney World raised its prices twice and switched to a dynamic pricing model.”

In the first season, all four examples of general descriptions were also main parts of the respective description, meaning that the focus of the video description was to present general information relevant to the video.

As the series title suggests, cost/pricing plays an enormous part in the content creation of the series. It is important to identify many existing words within the same semantic field to analyse this part of the description. Examples below present cases of

- Worth (Ep 5 and 11)
- Cost supported by numerical data (Ep 1 and 9)
- Use of the adjective “expensive” (Ep 10)

### So Expensive:

S1 ep 1: “Selling for up to \$35,000 per kilo, it's revered and relished by aristocrats across the globe.”

S1 ep 5: “Vanilla prices have climbed so high it's worth more by weight than silver.”

S1 ep 9: “A wheel of parmesan cheese can cost over \$1,000.”

S1 ep 10: “Bluefin tuna can be very expensive depending on where you buy it and which part of the fish you are eating.”

S1 ep 11: Cost- “Some are worth millions.”

### Production:

S1 ep 2: “Harvesting saffron requires a lot of physical labor to get the flowers from the field to final packaging.”

S1 ep 6: “Silkworms spin cocoons that silk producers eventually unravel and join to create the thread.”

S1 ep 9: “A single wheel takes at least one year to age, 131 gallons of milk to make, and it can only be made in a restricted area in northern Italy, in the region of Emilia Romagna.”

### Use:

S1 ep 2: “It's used in kitchens across the world, as a fabric and skin dye, and may soon be used more widely for medicinal purposes.”

S1 ep 4: “Horseshoe crab blood is a vital resource to the medical field.”

S1 ep 6: “Silk is the epitome of luxury when it comes to fabric whether it's for robes, sheets, or dresses.”

#### Others:

S1 ep 1: “In the 19th century, sturgeon species in the US were so common that there are accounts of caviar being offered in saloons for free, like bar nuts.”- Past perception/value of the product

S1 ep 2: “The harvesting process plus its distinct flavor, smell, and color make it the most expensive spice in the world.”- Characteristics

S1 ep 4: “It's unique in more ways than one: the blue color and its ability to identify bacterial contamination in small quantities.”- Characteristics

S1 ep 11: “Koi fish are colorful patterned common carp that are now celebrated in annual koi shows and kept in ponds all over the world.”- Characteristics

Most common topics observed in season one descriptions are cost/price related parts of descriptions as well as general descriptions. There are also descriptions which don't contain either- Ep 2, Ep 4 and Ep 6.

Topics mentioned above are only one part of the YouTube video descriptions. Although they can be the only part, in season one 6 out of 12 descriptions of the videos consisted only of one part.

#### **Move 2 “Introducing the video”**

Some video descriptions can conclude with a more inviting introduction, the purpose of which is to not only inform the reader of what the video is going to consist of, but also to motivate the reader to find out the answer to the question “Why So Expensive?”.

#### Introductions:

S1 ep 3: “Cara Barrett, editor at Hodinkee, fills us in on why Rolex's are so pricey.”

S1 ep 9: “We visited a dairy in Parma, Italy to find out how the cheese is made and why it is so expensive.”

S1 ep 10: “We spoke with the chef at Shoji in New York, Derek Wilcox, to find out why the fish is so expensive.”

#### Questions:

S1 ep 1: “What changed?”

S1 ep 7: “But why do these heels cost hundreds, and sometimes thousands, of dollars?”

S1 ep 8: ([...] and what makes it so dangerous also happens to be the most expensive liquid in the world.) “Why?”

In season one there are no cases where a description would conclude with both an introduction to the video and a question, but further research will give more examples of such possible occurrences.

### 2.3.2. Season 2

The second season started on 27 Nov 2018 and ended on 6 Apr 2019 with a total of 20 episodes, making it the season with the most series released.

With the growing popularity of the series, the frequency of videos released almost doubled, with an average of 3 videos per month, however it's all due to 7 episodes released in February and 6 in March.

This season presents a variety of products, most of them being of natural origin, this season also looks at a few brands and even a basketball team.

The average number of views per video is 1.9 million, which is 3 times less than in the first season. Top 3 videos are “Why Pearls Are So Expensive”, “Why Sea Cucumbers Are So Expensive” and “Why Real Wasabi Is So Expensive” with 10.67 million views. Video with the least views is “Why Organ Transplants Are So Expensive In The US” with 0.14 mil views which is also the least watched video through all four seasons.

The average number of words per a description is 54 words, which is similar as in the first season. The longest description is 77 words for the video “Why Caterpillar Fungus Is So Expensive”, it discusses use and price of the caterpillar fungus. The shortest descriptions are 31 words- “Why Amtrak Is So Expensive” and “Why Organ Transplants Are So Expensive In The US” both consist of general description.

*Table 2.2. Season 2*

Title:	Date of release:	Words:	Views Mill (approx.)
Why College Textbooks Are So Expensive	27 Nov 2018	41	0,38
Why Dragon Fish Are So Expensive	29 Dec 2018	74	1,94
Why Sea Cucumbers Are So Expensive	5 Jan 2019	44	4,87
Why The New York Knicks Are So Expensive	12 Jan 2019	48	0,85
Why Real Wasabi Is So Expensive	19 Jan 2019	62	10,67

Why Whale Poop Is So Expensive	26 Jan 2019	70	1,87
Why YETI Coolers Are So Expensive	2 Feb 2019	50	1,8
Why Wedding Dresses Are So Expensive	9 Feb 2019	65	0,37
Why Insulin Is So Expensive	12 Feb 2019	37	1
Why Macadamia Nuts Are So Expensive	16 Feb 2019	67	1,7
Why Caterpillar Fungus Is So Expensive	19 Feb 2019	77	0,73
Why Bird's Nest Soup Is So Expensive	25 Feb 2019	74	0,99
Why Cashmere Is So Expensive	26 Feb 2019	61	1,6
Why Foie Gras Is So Expensive	2 Mar 2019	37	0,44
Why Amtrak Is So Expensive	5 Mar 2019	31	0,7
Why Single Malt Whisky Is So Expensive	9 Mar 2019	72	3,8
Why Canada Goose Jackets Are So Expensive	12 Mar 2019	39	1,8
Why Pearls Are So Expensive	16 Mar 2019	53	3,47
Why Organ Transplants Are So Expensive In The US	17 Mar 2019	31	0,14
Why Chocolate Diamonds Are So Expensive	6 Apr 2019	50	1,16

### **Move 1 “Describing the product/brand”**

#### General description:

S2 ep 1- “Almost 80% of the textbook industry is dominated by 5 publishing companies.”

S2 ep 2: “Dragon fish, or Asian arowana, are some of the most expensive pet fish in the world.”

S2 ep 6: “A small percentage of sperm whales produce ambergris, a clump of squid beaks and fatty secretions that scientists believe exits through the whales’ bowels”.

S2 ep 7: “The technology used to make the coolers, combined with a highly effective marketing campaign, has made YETI a popular lifestyle brand that also makes apparel, drinkware, and even pet products.”

S2 ep 15: “With high ticket costs, Amtrak has become a less viable mode of transportation.”

S2 ep 16: “Single Malt whisky is one of the most revered spirits in the world.”

S2 ep 17: “Canada Goose jackets are made to withstand the coldest places on earth, and the company has a brand history to back it up.”

S2 ep 19: “Organ transplants are life-saving, but they're not cheap.”

Episodes 6, 7, 15, 17 and 19 consisted solely of general description.

#### So Expensive:

S2 ep 1: “Due to tactics, such as restrictive coding and re-publishing new versions of textbooks, costs overall have risen 67% from 2008 to 2018.”

S2 ep 2: “It often sells for tens of thousands of dollars, and one was rumored to have sold for \$300,000 in 2009.”

S2 ep 3: “While ordinary vegetable cucumbers cost \$3 per kilo, sea cucumbers can cost over \$3,000 per kilo.”

S2 ep 4: “The New York Knicks are valued at \$3.6 billion, the highest valued team in the NBA for 3 straight years.”

S2 ep 5: “Real wasabi is hard to come across and it can cost \$250 per kilo.”

S2 ep 8: “The annual turnover for bridal dresses in the US is roughly \$2.8 billion.”

S2 ep 9: “Insulin prices have tripled in the last 15 years.”

S2 ep 10: “At \$25 per pound, macadamia nuts are the world's most expensive nuts.”

S2 ep 11: “The high demand has driven up the price, which can be as much as about \$63,000 per pound.”

S2 ep 12: “A bowl of bird's nest soup can cost more than \$100 at some restaurants, due to growing demand and a limited number of wild birds.”

S2 ep 14: “At French restaurants, a single appetizer of foie gras can cost more than a main course — but why?”

In the second season following semantic fields can be identified:

- Cost/value supported by numerical data (Ep 3; 4; 5; 6; 11; 12)
- Increase in value (Ep 1 and 9)
- Most expensive/the highest valued (Ep 4 and 10)

#### Production:

S2 ep 10: “Macadamia trees take 7 to 10 years to begin producing nuts, and the nuts can only be harvested a few times a year.”

S2 ep 16: “It is exclusively made from barley, which is quite a cheap product.”

#### Use:

S2 ep 3: “These animals are prized as a delicacy in Asia, and are used by pharmaceutical companies to treat diseases like cancer.”

S2 ep 11: “It has been used in traditional herbal medicine for many centuries but has gained popularity in recent decades.”

Other:

S2 ep 2: “The fish is highly coveted for the red and gold colors, and new color variations that it has been bred for.” - Characteristics

S2 ep 12: “Bird's nest soup is a delicacy in Asia made from the dissolved nests of swiftlets, a small bird native to Southeast Asia.” - Origins

S2 ep 13: “It's fine hairs are softer, lighter, and can be up to three times more insulating than sheep wool.” - Characteristics

S2 ep 18: “Pearls come in many different colors and sizes, and these variables help determine their value.” - Characteristics

S2 ep 20: ““Chocolate diamonds” are brown diamonds that are not too dark and not too light in color.” - Characteristics

**Move 2 “Introducing the video”**

Introductions:

S2 ep 2: “Emily Voigt, author of The Dragon Behind The Glass, talks about the peculiarities of the arowana trade.”

S2 ep 8: “We meet with bridal designer Lela Rose and bridal boutique owner Mark Ingram to learn how wedding dresses are made, and why the cost is so high.”

S2 ep 12: “We stopped by the Oriental Garden in NYC's Chinatown to taste it for ourselves.”

Questions:

S2 ep 5: “So what actually is wasabi, and why is it so expensive?”

S2 ep 8: “So, what makes these gowns so much more expensive than any other dress?”

S2 ep 9: “Why is insulin so expensive?”

S2 ep 13: “So why is it so expensive?”

Season two shows a preview of a pattern in use of “so” as a conjunction, there is however inconsistency in the use of comma after the conjunction.

**2.3.3. Season 3**

Season 3 started on 11 May 2019 and ended on 10 Aug 2019. It consists of 14 episodes with average 3-4 episodes per month.

This season, the same as previous, presents a few episodes on popular brands and a platter of products/animals produced by nature.

With an average of 5 million views per video, this season the series picked up in popularity again. Most popular episodes are “Why Pink Himalayan Salt Is So Expensive” with 11.5 mil views and “Why Oil Paint Is So Expensive” with 12.79 mil views. The video with the least views is “Why Racing Pigeons Are So Expensive” with 0.75 mil views.

This season the average word usage per description is 56-57 words. The longest description this season and in all four seasons is 139 words for the videos “Why Mānuka Honey Is So Expensive”, it goes in depth with the origins and harvesting of the honey. The shortest description is 28 words for the video “Why Printer Ink Is So Expensive” and it only presents general description.

*Table 2.3. Season 3*

Title:	Date of release:	Words:	Views Mill (approx.)
Why Supreme Is So Expensive	11 May 2019	56	5,7
Why Pedigree Dogs Are So Expensive	19 May 2019	92	1,59
Why Mānuka Honey Is So Expensive	25 May 2019	139	5
Why Pink Himalayan Salt Is So Expensive	1 Jun 2019	38	11,5
Why Birkin Bags Are So Expensive	8 Jun 2019	58	3,5
Why Japanese Melons Are So Expensive	15 Jun 2019	53	3,47
Why Nike Air Jordans Are So Expensive	22 Jun 2019	46	2
Why Bonsai Are So Expensive	29 Jun 2019	54	4,85
Why Lobster Is So Expensive	6 Jul 2019	32	4,8
Why Oil Paint Is So Expensive	13 Jul 2019	74	12,79
Why Puffer Fish Is So Expensive	20 Jul 2019	41	5,2
Why Wagyu Beef Is So Expensive	27 Jul 2019	36	8,5
Why Racing Pigeons Are So Expensive	3 Aug 2019	50	0,75
Why Printer Ink Is So Expensive	10 Aug 2019	28	2

## Move 1 “Describing the product/brand”

### General description:

S3 ep 1: “But for its fans, Supreme is more than just a brand — it’s often an obsession and an entire subculture of its own.”

S3 ep 2: “The price of pedigree dogs is at an all-time high, and demand too.”

S3 ep 3: “Mānuka honey known for being is earthier, richer, and more viscous than many other honeys.”

S3 ep 8: “Bonsai is an artform that requires years of training, and centuries of dedication.”

S3 ep 9: “Lobster went from prison food to a well-known delicacy.”

S3 ep 10: “Oil paint is simple. At its most basic, it’s just a mixture of oil and pigment.”

S3 ep 11: “You’ve probably heard of fugu, the deadly puffer fish delicacy served across Japan.”

S3 ep 12: “Wagyu beef is the most prized beef in the world.”

S3 ep 13: “Racing pigeons aren’t the typical bird you’ll find on the city streets.”

Episodes 1 and 9 are the only video descriptions which consist solely of a general description.

### So Expensive:

S3 ep 4: “100 grams of it can cost \$5 to \$8, up to 20 times more than generic table salt.”

S3 ep 5: “Birkin bags have become the ultimate status symbol, commanding resale prices as high as \$500,000 for a single bag.”

S3 ep 7: “Air Jordans retail and resell at higher prices than the average basketball sneaker.”

S3 ep 10: “But depending on the color and quality, a liter of this paint could cost you \$285 to \$1,100”

S3 ep 12: “A single cow can be sold for up to \$30,000.”

“Part of the reason why it's so expensive is due to its exclusivity and increasing demand.”

S3 ep 13: “These pedigree birds can sell for hundreds of thousands of dollars.”

S3 ep 14: “Printer ink can sometimes cost more than the printer itself.”

In the third season following semantic fields can be identified:

- Cost supported by numerical data (Ep 4; 5; 10; 12; 13)
- Can cost more than/resell at higher prices than (Ep 7 and 14)

### Others:

S3 ep 3: “It comes from the nectar of the flower of *Leptospermum scoparium* — also known as Manuka, which is only native to New Zealand.” - Origins

“It's difficult to harvest because the flower is only open for 12 days, and sometimes we have to use helicopters to collect this honey.” -Harvesting

S3 ep 4: “Pink Himalayan salt is used in speciality foods, spa treatments, and even home design.” - Use

S3 ep 6: “Melons are grown up and down Japan and they’re serious business.” - Origins

### **Move 2 “Introducing the video”**

#### Introductions:

S3 ep 2: “We visited Crufts, one of the world's largest dog shows, to find out why people spend so much on pedigree dogs.”

“We speak to the RSPCA to find out more about irresponsible breeding leading to an increase in price.”

S3 ep 3: “Watch the video to find out what's so special about it and why it costs so much.”

S3 ep 14: “We talk with a former editor of the Recycler to find out why printer ink is so expensive.”

#### Questions:

S3 ep 2: “So why does this happen?”

S3 ep 4: “So, why is it so expensive?”

S3 ep 6: “So what is it that makes this fruit so expensive?”

S3 ep 8: “So what is it that makes these trees so expensive?”

S3 ep 10: “So what is it that makes this paint so special? And why is it so expensive?”

S3 ep 11: “So what makes this dish so expensive?”

S3 ep 13: “So what is it that makes racing pigeons so expensive?”

In all cases identified conjunction “so” has been used. Furthermore in only 1 of 7 cases it has been followed by a comma.

### **2.3.4. Season 4**

Fourth Season started on 26 Sept 2019 and ended on 28 Dec 2019. It consists of 12 episodes. On average there were 3 episodes per month.

On average each episode gathered 3.3 million views. The most viewed episode is “Why Japanese Swords Are So Expensive” with 7.78 mil views. The least watched episode is “Why Full-Spectrum CBD Oil is So Expensive” with 0.18 mil views.

The average number of words in a description is 43-44 words, the shortest in comparison to previous seasons. The longest description is 70 words for the video “Why Real Champagne Is So Expensive”, it describes the origins and pricing of the champagne. The shortest description is for the video “Why Camel Milk Is So Expensive” with only 20 words

making it the shortest description in all four seasons. The description consists of two short sentences comparing the price of camel’s and cow’s milk.

*Table 2.4. Season 4*

Title:	Date of release:	Words:	Views Mill (approx.)
Why Oysters Are So Expensive	26 Sep 2019	34	1,75
Why Real Champagne Is So Expensive	5 Oct 2019	70	3,45
Why Japanese Swords Are So Expensive	12 Oct 2019	45	7,87
Why Gold Is So Expensive	19 Oct 2019	25	2,98
Why Real Truffles Are So Expensive	26 Oct 2019	21	9,6
Why Avocados Are So Expensive	2 Nov 2019	53	2,8
Why Apple Products Are So Expensive	23 Nov 2019	57	1,75
Why Modern Art Is So Expensive	30 Nov 2019	37	2,1
Why Anti-Aging Products Are So Expensive	7 Dec 2019	53	0,74
Why Kolinsky Sable Brushes Are So Expensive	14 Dec 2019	57	4,9
Why Full-Spectrum CBD Oil is So Expensive	21 Dec 2019	50	0,18
Why Camel Milk Is So Expensive	28 Dec 2019	20	1,8

### **Move 1 “Describing the product/brand”**

#### General description:

S4 ep 1: “Oysters are a sure sign of high end decadence.”

S4 ep 3: “Japanese sword-making is a tradition that goes back centuries, and one that’s carried on to this day.”

S4 ep 5: “Luxury cousins to the mushroom, truffles are an indulgent food enjoyed across the world.”

S4 ep 6: “Avocado has become one of the world’s trendiest foods, but they require an extraordinary amount of costly resources and labour in order to grow.”

S4 ep 9: “Anti-aging products claim to make you look younger by reducing, hiding, or preventing the signs of aging.”

Descriptions 5; 7; 9 and 11 consisted only of general description.

#### So Expensive:

S4 ep 2: “Champagne often costs double the price of other sparkling wines, such as prosecco or cava. A decent-quality bottle of it can cost you anywhere from \$50 to \$300, and vintage bottles often sell for thousands.”

S4 ep 3: “The resulting blades can be worth thousands of dollars.”

S4 ep 4: “One ounce can cost up to \$1,500.”

S4 ep 8: “From completely white canvases to simple abstract colours, these seemingly basic works can cost you millions.”

S4 ep 11: “CBD is a new and rapidly growing phenomenon, with sales tripling in the last three years.”

“Because of lax regulations, low quality and low strength CBD oil is marketed for high prices.”

S4 ep 12: “Camel milk can cost you \$30 per liter. Compare that to cow's milk, and it's almost 30 times the price.”

In the fourth season following semantic fields can be identified:

- Cost supported by numerical data (Ep 2; 4 and 12)
- “Can cost you”/“Can be worth” (Ep 2; 3; 4; 8; 12)

#### Production:

S4 ep 3: “Each sword takes dedication, skill and can take over 18 months to create.”

S4 ep 10: “But making a Series 7 Kolinsky Sable watercolor brush isn't easy, and the largest size brush can take almost a week and a half to make.”

#### Others:

S4 ep 1: “But look back two hundred years and they were handed out as free bar snacks.” – Past value

S4 ep 2: “Champagne is only true champagne if it's made in the Champagne region of northern France.” -Origins

### **Move 2 “Introducing the video”**

#### Questions:

S4 ep 1: “So, what made them the luxury food they are today?”

S4 ep 3: “So what makes them so expensive?”

S4 ep 6: “But have you noticed your avocado toast is costing more and more?”

S4 ep 8: “So what makes their price so high and how can they possibly be worth this much money?”

## 2.4. Results

The Communicative purpose of these YouTube descriptions could be identified as to inform about the topic and purpose of the video.

From the analysis it can be concluded that descriptions consist of either one, (in 33 episodes), or two moves (in, 25 examples). These moves define the structure and communicative purposes of a description.

The findings show that it is more frequent for a description to consist of one move. This move is focused on description of a product or a brand and shows many reoccurring topics throughout all descriptions. The most described topics were:

- Price/value - 30 examples.
- General description - 26 examples.

There is a noticeable emphasis on price and value which corresponds to the main theme of the series and its name. The description can consist of one general description of a product or several topics. In 58 descriptions analysed, 15 are general descriptions.

The second move is more associated with the video as it serves as an introduction, an invitation for the user to find out more about the product in the video. Two types of invitation to the video were observed through the analysis:

- Introduction with a pattern, e.g.
  - 1) Emily Voigt, author of *The Dragon Behind The Glass*, talks about the peculiarities of the arowana trade (Text 14)

Or

- 2) We stopped by the Oriental Garden in NYC's Chinatown to taste it for ourselves (Text 24).

As it is seen from the above there are two approaches to introduce the video - the message can be either presented from the first person or the third person perspective.

- Question, for example,
  - 1) But why do these heels cost hundreds, and sometimes thousands, of dollars? (Text 7)
  - 2) So why is it so expensive? (Text 25)

In both cases, the emphasis is on the question “why so expensive” which leads back to the title of the series *So Expensive*. If the user happens to watch the video in the series, he or

she will be met with this question again, as a tactic to keep the user interested, and it has become a trademark for the series to ask the viewer- so why is it so expensive or what makes it so expensive. Thus, it serves to increase brand recognition.

Descriptions differ in length, the longest being 139 words and the shortest only 20. This creates a gap between the amount of information and consequentially the number of moves that can be implemented in mostly one paragraph descriptions.

Based on the results of the analysis, table 2.6. provides the structure of a video that includes one move (general information).

*Table 2.6. Structure of the one move video description*

<b>Number</b>	<b>Structure</b>
1.	General introduction/General information – general information about the product/topic.
2.1.	Production – general information about production of the product/topic (in 10 words)
2.2.	Use – general information about the usage of the product/topic (in 10 words).
2.3.	Other – other information about the product/topic (in 10 words).

Table 2.7. provides the plan for the Business Insider video, that includes the second move (introduction with a pattern or question).

*Table 2.7. Structure of the second move video description*

<b>Number</b>	<b>Structure</b>
1.	Question/ Introduction with a pattern – the main question or introduction about the product (with a pattern) arises.
1.1.	Introduction with a pattern
1.2.	Question

In table 2.8. the author of the thesis, based on the results, provides the plan for the video, that includes two moves (the first move and the second move).

*Table 2.8. Structure of the two move video description*

<b>Number</b>	<b>Structure</b>
1.	General introduction/General information - general information about the product/topic.
2.1.	Production - general information about production of the product/topic (in 10 words)
2.2.	Use - general information about the usage of the product/topic (in 10 words).
2.3.	Other - other information about the product/topic (in 10 words).
3.	Question/Introduction with a pattern - the main question or introduction about the product (with a pattern) arises.
3.1.	Introduction with a pattern
3.2.	Question

From the author's viewpoint, implementing both moves in a YouTube description is more successful when transferring the main idea of the video. Additionally, it creates an interest in the user to watch the whole video.

## Conclusions

This study focused on digital communication and YouTube video descriptions presenting significant theory on genre and genre analysis. The aim of this study was to analyse the chosen video descriptions in the Business Insider's series "So Expensive". This was successfully executed following Swales' Cars model. The answer to the research question- "What are the moves comprising a generalized video description of Business Insider YouTube series "So Expensive"?- could be found through an in-depth analysis of 58 video descriptions.

Communicative purposes of YouTube descriptions can be identified as to inform about the topic and purpose of the video. YouTube video description template consists of: summary, keywords, sponsored links, projects and hashtags.

Business Insider's series "So Expensive" descriptions consist of either one (in 33 episodes), or two moves (in, 25 examples). These moves define the structure and communicative purposes of a description. The results of analysis show that it is more frequent for a description to consist of one move.

One move is focused on description of the product or a brand and shows many reoccurring topics throughout all descriptions. The most described topics are price/value or general description. The most described topics were price/value and general description. There is a noticeable emphasis on price and value which corresponds with the main theme of the series. The description can consist of one general description of the product or several topics. In 58 descriptions analysed, 15 are general descriptions.

The second move is more associated with the video as it serves as an introduction, an invitation for the user to find out more about the product in the video. Two types of invitation to the video were observed through the analysis: introduction with a pattern and question. In both cases the emphasis is on the question "why so expensive" which leads back to the title of the series So Expensive. If the user happens to watch the video in the series, he or she will be met with this question again, as a tactic to keep the user interested, and it has become a trademark for the series to ask the viewer- so why is it so expensive or what makes it so expensive.

From the author's viewpoint, implementing both moves in a YouTube description is more successful when transferring the main idea of the video. Additionally, it creates an interest in the user to watch the whole video.

Descriptions differ in length, the longest being 139 words and the shortest only 20. This creates a gap between the amount of information and consequentially the number of moves that can be implemented in one paragraph descriptions.

As this research is focused on video descriptions with one underlying theme of price and value, further research could be conducted, analysing more channels and videos.

## Theses

1. The Swales CARS model consists of three moves - “Establishing a territory”, “Establishing a niche” and “Occupying the niche”.
2. The communicative propose of YouTube descriptions can be identified as to inform about the topic and propose of the video.
3. YouTube video description template consists of summary, keywords, sponsored links, projects and hashtags.
4. Two moves were identified in the video descriptions analysed. One move in YouTube is “Describing the product/brand” and the second move is “Introducing the video”.
5. The most described topics in YouTube videos of “So Expensive” were price/value and general description. There is a noticeable emphasis on price and value which corresponds with the main theme of the series.
6. “So Expensive” YouTube video descriptions consist of either one or two moves. These moves define the structure and communicative purposes of a description.
7. The YouTube video description can consist of one general description of the product or several topics.
8. The second move is more associated with the video as it serves as an introduction, an invitation for the user to find out more about the product in the video. Two types of invitation to the video were observed through the analysis: introduction with a pattern and question.
9. Implementing both moves in a YouTube description is more successful when transferring the main idea of the video.

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## Dokumentārā lapa

Bakalaura darbs „YouTube Video Description Analysis” (YouTube video aprakstu analīze) izstrādāts LU Humanitāro zinātņu fakultātē.

Ar savu parakstu apliecinu, ka pētījums veikts patstāvīgi, izmantoti tikai tajā norādītie informācijas avoti un iesniegtā darba elektroniskā kopija atbilst izdrukai.

Autors: Sintija Raimonda Elerte

29. 01. 2021.

Rekomendēju/nerekomendēju darbu aizstāvēšanai

Vadītāja: lektore Tatjana Bicjutko

Recenzents:

Studiju metodiķe: Ieva Melnbārde

Darbs iesniegts Anglistikas nodaļā 29. 01. 2021.

Darbu pieņēma:

Darbs aizstāvēts bakalaura gala pārbaudījuma komisijas sēdē

2021. gada..... jūnijā, prot. Nr. ...., vērtējums .....

Komisijas sekretāre: lektore Tatjana Bicjutko