SENSURVEILEDNING

Emnekode og navn: PSY3101	Semester / År / Eksamenstype: H-2022/Skriftlig skoleeksamen , 4 timer

Oppgave: Besvar to (2) av de tre oppgavene nedenfor

Oppgave 1
Forklar og gi et eksempel på følgende identifikasjons teknikker: Repetisjoner; Urfolks Typologier eller Kategorier; Metaforer og Analogier; Overganger; Lingvistiske Koblinger; Ordliste og Nøkkelord i Kontekst.

Oppgave 2
Diskuter følgende nøkkelkonsepter ved narrativ og historiefortelling: Særegenhet; Intensjonalitet; Rapporterbarhet; Normativitet og Narrativ Akkumulering.

Oppgave 3
Hva er elementene i Labovs modell for å strukturere analysen av narrativer.

Relevant pensumlitteratur:
Oppgave 1
Ryan, G. W., & Bernard, H. R. (2003). Techniques to identify themes. *Field Methods*, 15(1), 85–109

Oppgave 2
Bruner, J. S. (1991). The narrative construction of reality. *Critical Inquiry*, 18, 1– 21.

Oppgave 3
Labov, W. (1997). Some further steps in narrative analysis. *Journal of Narrative & Life History*, 7(1-4), 395–415.
Patterson, W. (2013). Narratives of events: Labovian narrative analysis and its limitations. In M. Andrews, C. Squire, & M. Tamboukou, *Doing narrative research* (pp. 27-46). SAGE Publications LTD

Eksamenskrav:

Oppgave 1

- <u>Repetitions</u>: Repetitions are one of the easiest ways to identify themes. Some of the most obvious themes in a corpus of data are those topics that occur and reoccur or are recurring regularities. The more the same concept occurs in a text, the more likely it is a theme. Only the investigator can decide how many repetitions are enough to constitute an important theme.

- <u>Indigenous Typologies or Categories</u>: Research should look for local terms that may sound unfamiliar or are used in unfamiliar ways. An example of this is language use by members of subcultures, i.e., football, punks, goths, criminal, prison, law enforcement, etc.). The use of the word "rat" to refer to informants in American English.

- <u>Metaphors and analogies</u>: People often represent their thoughts, behaviors, and experiences with analogies and metaphors (e.g., time is money). The research searches for metaphors in the data and deduces the schemas or underlying themes that might produce those metaphors (e.g., "waves" to describe immigration => flooding).

- <u>Transitions</u>: Naturally occurring shifts in content may be markers of themes. New paragraphs may indicate shifts in topics in text. Pauses, changes in voice tone, or the presence of particular phrases may indicate transitions in speech. Investigators manage the conversation from one topic to another, creating transitions in semi-structured interviews. Transitions occur continually in two party and multiparty natural speech.

- <u>Linguistic Connectors</u>: Researchers look carefully for words and phrases such as *because*, *since*, and *as a result*, which often indicate causal relations. Words and phrases such as *if* or *then*, *rather than*, and *instead of* often signify conditional relations. The phrase *is a* is often associated with taxonomic categories and classifications. Time-oriented relationships are expressed with words such as *before*, *after*, *then*, and *next*.

- <u>Word Lists and Key Words in Context</u>: Researchers identify all the unique words in a text and then count the number of times each occurs to generate word lists.
Key Words in Context (KWIC) identify key words or phrases and then systematically search for immediate context. Efficient way to start looking for themes, particularly in the early stages of research. Word lists and KWIC techniques can be combined and are helpful when used along with ethnographic sources of information.

Oppgave 2

<u>Particularity</u>: Narrative is about ostensive reference to particular events. Particularity achieves its emblematic status by its embeddedness in a story that is in some sense generic. It is by virtue of this embeddedness in a particular narrative genre that narrative can be "filled in" when elements are missing.

<u>Reportability</u>: Not every sequence of events recounted constitutes a narrative, even when it is diachronic, particular, and organized around intentional states. Some happenings do not warrant telling about and accounts of them are said to be pointless.

<u>Normativity</u>: A story must be about how an implicit canonical script has been breached, violated, or deviated from. However, how it breaches the canon is often highly conventional as it is strongly influenced by narrative traditions. As a result, narrative is necessarily normative because a breach presupposes a norm.

<u>Narrative accumulation</u>: Narratives accumulate and create culture, history and traditions. Everyday stories are eventually converted into more or less coherent autobiographies centered around a self acting in a social world. Families similarly create a corpus of connected and shared narratives Institutions invent traditions out of previously ordinary happenings and then endow them with privileged status. Jurisprudence is an example of narrative accumulation with important implications. A case has been interpreted in one-way, similar future cases will be interpreted and decided in a similar way. The law insists on the accumulation of cases as precedents. The legal system imposes an orderly process of narrative accumulation.

Coherence by contemporaneity: The belief that things happening at the same time must be connected. This is related to human's ability to understand and order events in a sequence. Capacity for accumulating narratives of the past into some sort of diachronic structure that permits a continuity into the present.

Oppgave 3:
These are the elements of Labov's model:
Abstract: What was this about? The abstract signals that the story is about to begin and draws attention from the listener.
Orientation: Who or what are involved in the story, and when and where did it take place? The orientation helps the listener to identify the time, place, persons, activity and situation of the story.
Complicating action: Then what happened? The complicating action is the core narrative category providing the «what happened» element of the story.
Resolution: What finally happened? The resolution recapitulates the final key event of the story.
Evaluation: So what? The evaluation functions to make the point of the story clear.
Coda: How does it end? The coda signals that a story has ended and brings listener back to point in which s/he entered the narrative.

Karakterbeskrivelse:

Faglærer / oppgavegiver:

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