**ANALYTIC STUDY OF THE TECHNICAL CONTENT OF THE YEMENI TV SERIES**

Khaled Abdulmalek Mohammed Jobran

**Author’s signature:**

**Supervisor’ s signature:**

External Reviewers:

Examining Committee Chairperson:

Examining Committee Members:

Date of oral defence：

**2013 5**

## Conclusion:

1-The field study:

1-Watching size of the Yemeni TV Series: The field result explained that (80%) of the members  
of the study population are watching Yemeni TV series (20%) do not watch Yemeni TV series this ratio is large.

2-Public opinion in the Yemeni TV series:

The survey’s results were that the acceptable level of TV Series came first ranked.

While the good level of Yemeni TV Series in the second ranked.

An excellent level of came Yemeni TV Series in recent ranked.

3-Determine the wishes of the sample watch foreign TV series:

Results of the study showed that the proportion of Turkish View series came in the first ranked, in second ranked came Watch Syrian series, in third ranked the Egyptian series, and fourth ranked watch serial Gulf, and the U.S. series came in fifth ranked.

2 - Characteristics shots in the Yemeni TV series:

- Types of the shots used and the dramatic purposes and by identifying the types of the shots used and it’s the dramatic purposes, there are three types of the shots give three specific meanings:

- The Search Results has proved that the medium Shot have overcome in the Yemeni TV series and then the general shots. This result is consistent with the basis on which summarizes the relationship between the type of shot and its function.

A- Results of analytical study proved has proved there is no dramatic purpose of long shot by a large margin, as well as missed medium shots also for any dramatic purpose and clear by a large margin, but less frequently than long shots, while proved search results and presence dramatic purposes for shots large by more than lack of these shots for dramatic purposes.

Imaging angles:

- The extravagant use of unusual imaging angles of the factors leading to distract the mind of the viewer, and the study results confirmed that of the pros that characterized the Yemeni TV series in terms of the art form not extravagant in the use of the usual angles, but in the case of dramatic necessity.

- The study confirmed that the Yemeni TV series focuses on the usual angles in the imaging rate higher than use any other type of angles.

2 - The characteristics of the movement in Yemeni TV series:

A-The chapter views the characteristics of the movement in the Yemeni TV series noting first what the relationship between the camera movement and the subject.

The results search proven that the movement in the Yemeni TV series depends on the camera movement more than the movement of subject within the frame has resorted directors so because the move subject needs extra effort, and draw a plan of movement and building positions mobility may affect the finish on production costs.

B - This chapter views the action Performance characteristics of the characters, where the results of the study proved that the movement in the TV series Actor of Yemen has been characterized as a movement intercalation unjustified and vexatious, which leads to feeling of bored and lack of interaction with the events.

C - This chapter Show of the dramatic purposes to the camera movement in the Yemeni TV series, and found that a large proportion of the camera movements have completed using electronic zoom lens, and expounded the rationale for the study.

The dramatic purposes came of the camera movement as follows:

1 - The use of camera movement in order to follow the event.

2 - Use the camera movement in order to confirmation and intensify dramatic meaning.

3 - Use the camera movement to symbolic link between things.

3 - The characteristics of the composition in the Yemeni TV series:

A- Results of the study proved that the Yemeni TV series lacked the attention to the third dimension in composition; it is focused on one level of the composition, despite the great importance of the three dimensions of the impact on viewers' perception of the image content and dramatic sense.

B - After that ,Chapter Show the dramatic purposes to composition levels, and Yemeni TV drama focused on making the viewer feel deeply composition only without any other dramatic purpose, as link a psychological between levels of training and strengthening the dramatic importance of the character.

Because according to the study to what it takes this type of building composition levels to study and aware and pre-style composition Construction in the image and it takes time and effort.

C - This chapter has reviewed the technical methods used to achieve the composition depth in the Yemeni TV series and appeared as follows:

1 – Interested to order the composition levels.

2 - Interested to order the composition and lighting levels together.

3 - Using light alone to achieve this.

D - Study was then to determine the center of attention in the frame of the Yemeni TV series and was as follows:

1 - Show the most dramatic elements.

2 - To intensify the dramatic effect.

3 - Building a balanced composition.

4 - Show variation in the frame.

4 - The characteristics of the light in the Yemeni TV series:

This chapter views the light characteristics in the Yemeni TV series and the time significance for light sources and the percentage of natural and artificial lighting.

5 - The characteristics of a sound in Yemeni TV series:

This chapter view the to the sound characteristics in the Yemeni TV series and the study results proved that these series tend to use dramatic dialogue more than other art forms to offer sound.

The chapters also view the various other forms that appeared sound in the Yemeni TV series.

6 - The characteristics of a montage in the Yemeni TV series:

This chapter study of the characteristics that characterized the montage.

Results of the study proved that the Yemeni TV series tend to preserve the continuity of the event as dramatic purpose in montage detriment purposes other dramas. In this stand, most dramatic action in Yemen TV at some point set shots in terms of length and time, without exceeding it to get a dramatic effect, and a lack of a sense of dramatic rhythm of the event in the Yemeni TV series.

- Yemeni TV series stands at set point shots without concern for re-installation shots are creatively and effectively.

 - Yemeni TV assumed great attention to the scenes dialogue at the expense of the action scenes.

- That create the rhythm of the event in the Yemeni TV drama does not have any degree of attention by the producers of these materials drama, and to skip skilled artistic styles controls and of high level which need such purposes.

- Perhaps all this adds an explanation to either characterize by dramatic scenes and episodes in the Yemeni television series of boredom and monotony in superficial events and dramatic effects.

**Content analysis of Yemeni TV series:**

This section aims to recognize the types and the order of the values ​​in the Yemeni TV.

1 - In relation to the positive and negative values:

The results of the analytical study answered that positive the social values ​​have been received by 69.32% of the total the values, and negative the values ​​received by 11.47% of the total the values.

2 - Types of values:

A- Positive values:

Yemeni series focused on the values ​​of love first ranked and sacrifice in the second and help in third ranked and love of science in fourth ranked and ambition in fifth place and patriotism in sixth ranked.

B-Negative values:

The exploitation came in first ranked, the greed in the second ranked, the conspiracy on the other in the third ranked, the revenge in the fourth ranked, and the fraud fifth ranked.

Index:

[Dedication 1](#_Toc356327504)

[Acknowledgements II](#_Toc356327505)

[摘 要 III](#_Toc356327506)

[Introduction: 1](#_Toc356327507)

[Chapter1. Research Plan 4](#_Toc356327508)

[5](#_Toc356327509) 1.1. Research Problem

51.2. Research Importance

6 [6](#_Toc356327511)1.3. Research objectives

7[. 7](#_Toc356327512)1.4 Research Methodology

8 [8](#_Toc356327513)1.5. Research field

[Chapter2. Yemeni TV and series 9](#_Toc356327514)

10 [10](#_Toc356327515)2.1. Yemen TV

11 [11](#_Toc356327516)2.2. Types of satellite channels

11 [*11*](#_Toc356327517)*2.2.1. Governmental channels*

12 [12](#_Toc356327518)2.2.1.1. Yemen TV

12 [12](#_Toc356327519)2.2.1.2. Aden channel

12 [12](#_Toc356327520)2.2.1.3. Shabe channel

12 [12](#_Toc356327521)2.2.1.4. Al-eman channel

12 [*12*](#_Toc356327522)*2.2.2. Private channels*

13 [13](#_Toc356327523)2.2.2.1. Alsaidah channel

13 [13](#_Toc356327524)2.2.2.2. Suhail channel

13 [13](#_Toc356327525)2.2.2.3. Almasereh channel

14 [14](#_Toc356327526)2.2.2.4. Aqeeqchannel

14 [14](#_Toc356327527)2.2.2.5. Yemen Shabab TV channel

14 [14](#_Toc356327528)2.2.2.6. Aden Live channel

14 [14](#_Toc356327529)2.2.2.7. Diaa channel

14 [14](#_Toc356327530)2.2.2.8. Yemen today channel

14 [14](#_Toc356327531)2.2.2.9. Azal channel

14 [14](#_Toc356327532)2.2.2.10. AlSahat channel

14 [14](#_Toc356327533)2.3. Yemeni drama

15 [*15*](#_Toc356327534)*2.3.* *Kinds of Yemeni series (tragedy - comedy)1.*

16 [*16*](#_Toc356327535)*2.3.2. Types of Yemeni TV series*

19[. 19](#_Toc356327536) 2.4Production of Yemeni TV series

19 [*19*](#_Toc356327537)*2.4.1. Forms of production*

19 [*19*](#_Toc356327538)*2.4.2. International co-production*

20[. *2.4.320*](#_Toc356327539) *C – Marketing of Yemen series*

22 [22](#_Toc356327540) Conclusion:

[Chapter3. Procedures for the analysis of research samples 25](#_Toc356327541)

25 [25](#_Toc356327542)3.1. First: field study proceedings

25[. *25*](#_Toc356327543) *Community of the study3.1.1*

25 [*25*](#_Toc356327544)*3.1.2. Sample of the study*

25[. *25*](#_Toc356327545) *The search too3.1.3l*

25[. *25*](#_Toc356327546)3.1.4 *Method of data collection*

26 [26](#_Toc356327547)3.2. Content analysis procedures for a sample of Yemeni TV series

26[. *26*](#_Toc356327548) *3.2.1Method of sample selection and justification for the selection*

26 [26](#_Toc356327549)3.2.1.1. Determining the categories of analysis

27[" 27](#_Toc356327550) 3.2.1.1.1. Content analysis categories in relation to "what was said

27[. .” 27](#_Toc356327551) 3.2.1.1.2Categories of content analysis in relation to “how it was said

28 [28](#_Toc356327552)3.2.1.1.3. Second: Category movement in the frame

31 [. Class of Light 31](#_Toc356327553)3.2.1.1.4

32 [32](#_Toc356327554)3.2.1.1.5. The sound

32 [. Class style montage 32](#_Toc356327555)3.2.1.1.6

33 [. Determine the units of analysis 33](#_Toc356327556)3.3

33 [*. The natural unit of media material 33*](#_Toc356327557)*3.3.1*

33 [*. Scene Unit 33*](#_Toc356327558)*3.3.2*

33 [*33*](#_Toc356327559)*3.3.3. Shot Unit*

33 [*. Unit of time metrics 33*](#_Toc356327560)*3.3.4*

34 [. Test validity and reliability 34](#_Toc356327561)3.4

34 [*. Validity analysis 34*](#_Toc356327562)*3.4.1*

34 [*34*](#_Toc356327563)*3.4.2. Analysis Reliability*

36 [36](#_Toc356327564) Conclusion

[Chapter4. Findings of the Analytical study 38](#_Toc356327565)

41 [. The field study 41](#_Toc356327566)4.1

41 [*. Viewing size of the Yemeni TV Series 41*](#_Toc356327567)*4.1.1*

41 [*41*](#_Toc356327568)*4.1.2. Public opinion in the Yemeni TV series*

42[. *42*](#_Toc356327569)*4.1.3 Determine the wishes of the sample watch foreign TV series*

[. Characteristics for shots in the Yemeni TV series 43](#_Toc356327570)4.2

[*. Types of shots used and its dramatic purposes 43*](#_Toc356327571)*4.2.1*

[. Predominance of the medium and close shots 43](#_Toc356327572)4.2.1.1

[. Lack of dramatic purposes shots 45](#_Toc356327573)4.2.1.2

[. Dramatic purposes for long shots 45](#_Toc356327574)4.2.1.2.1

[. Dramatic purposes for medium shots 46](#_Toc356327575)4.2.1.2.2

[. Dramatic purposes close shots 48](#_Toc356327576)4.2.1.2.3

[. : Imaging angles shots in the Yemen series 49](#_Toc356327577)4.2.1.3

[*Characteristics of the movement in the Yemeni TV serie. s 51*](#_Toc356327578)*4.2.2*

[The relationship between the camera movement and subjec. T 51](#_Toc356327579)4.2.2.1

[. 54](#_Toc356327580)4.2.2.2 Performance characteristics of movement of characters

[55](#_Toc356327581)4.2.2.3. Dramatic purposes to the camera movement

[. t Use movement in order to enter the scene and get out of i6](#_Toc356327582)4.2.2.3.1

[. t 57](#_Toc356327583)4.2.2.3.2Use the camera movement in order to follow the even

[4.2.2.3.3. Using the camera movement of goal to confirm and intensify the dramatic meaning 58](#_Toc356327584)

[59](#_Toc356327585)4.2.2.3.4. Use of camera movement for symbolic link between things

[*. The characteristics of the composition in the Yemeni TV series 61*](#_Toc356327586)*4.2.3*

62 s [. Composition Levels in the Yemeni TV serie](#_Toc356327587)4.2.3.1

[4.2.3..2Dramatic Purpose to constructing of the composition levels in the Yemeni TV series 63](#_Toc356327588)

[. 64](#_Toc356327589) 4.2.3.2.1Only a sense of depth

65[.](#_Toc356327590)  4.2.3.2.2The psychological link between the levels of composition

[66](#_Toc356327591)4.2.3.2.3. Strengthening this purpose:

[. Technical methods used to achieve the composition depth 66](#_Toc356327592)4.2.3.3

[. Order levels in the composition 67](#_Toc356327593)4.2.3.3.1

[4.2.3.3.2. And has appeared in the Yemeni TV series that the use of two modes together 67](#_Toc356327594)

[Was achieved by 37.42% of the total artistic styles used. As shown in Table No (11) that the use of two modes has been achieved by a large margin in the decor with the three levels of the composition which achieved the 17.60%. While its use in two levels at achieved 43.60%. The rate used in the one level achieved 38.80% of the total. 67](#_Toc356327595)

[. 4.2.3.3.3 Use of The lighting 68](#_Toc356327596)

[. 4.2.3.4Dramatic purposes to determine the center of attention in the frame of the Yemeni 69](#_Toc356327597) Series

[Show the most important of dramatic elements 70](#_Toc356327598)4.2.3.4.1

[.) 71](#_Toc356327599)4.2.3.4.2 To intensify the dramatic effect (focus

[. Structional of a balanced composition 71](#_Toc356327600)4.2.3.4.3

[. Show the contrast in frame 72](#_Toc356327601)4.2.3.4.4

[. r 73](#_Toc356327602) To leave space for the movement of Acto 4.2.3.4.5

[*s 73*](#_Toc356327603)*4.2.4.The characteristics of the light in the Yemeni TV serie*

[74](#_Toc356327604)4.2.4.1. The time significance of the light sources

[. 74](#_Toc356327605) 4.2.4.1.1Natural lighting

[. 75](#_Toc356327606) 4.2.4.2The Artificial Lighting

[*77*](#_Toc356327607)*4.2.5. Characteristics to sound in Yemeni series*

[77](#_Toc356327608)4.2.5.1. Artistic forms of sound:

[. g 77](#_Toc356327609) 4.2.5.1.1The dialo

[c 79](#_Toc356327610). 4.2.5.1.2The Musi

[79](#_Toc356327611)4.2.5.2. Use the music in the Yemeni TV series

[79](#_Toc356327612)4.2.5.2.1. The use of music to show elements contrast and confirmation

[80](#_Toc356327613)4.2.5.2.2. Highlight the special psychological meaning of characters

[80](#_Toc356327614)4.2.5.2.3. Using music as a backdrop for dramatic action

[80](#_Toc356327615)4.2.5.2.4. Using music to express the psychological atmosphere

[*80*](#_Toc356327616)*4.2.6. Characteristics of the montage in the Yemeni TV series*

[81](#_Toc356327617)4.2.6.1. The focus

[81](#_Toc356327618)4.2.6.2. Time

81 [81](#_Toc356327619)4.2.6.3. Smoothness

85 [*85*](#_Toc356327620)*4.2.7Content analysis of Yemeni TV seri. s e*

85 [85](#_Toc356327621) In relation to the positive and the negative values

86 [86](#_Toc356327622) 4.2.7.1Types of positive values

[88 8](#_Toc356327623)4.2.7.2Negative value s

89 Conclusion:

[Extension: 100](#_Toc356327625)