SELF STUDY GUIDE
CRITICAL LANGUAGE AWARENESS (CLA)

ENGLISH

HOME LANGUAGE
FIRST ADDITIONAL LANGUAGE
SECOND ADDITIONAL LANGUAGE

GRADE 10-12
2019

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Basic Education
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Second Chance
Matric Support Programme

Read to Lead
A Reading Nation is a Leading Nation

NDP
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CONTENTS

CHAPTER 1: INTRODUCING CRITICAL LANGUAGE AWARENESS

According to the Curriculum Assessment Policy Statement (CAPS), learning a language should enable learners to use the language as a means for critical and creative thinking; for expressing their opinions on ethical issues and values; for interacting critically with a wide range of texts; for challenging the perspectives, values and power relations embedded in texts; and for reading texts for various purposes, such as enjoyment, research and critique.

1.1 What Critical Language Awareness (CLA) is

According to Fairclough (2005), Critical Language Awareness (CLA) as a part of language education, teaches learners how to analyse the language that is used by themselves and others.

CLA also refers to an understanding of the social, political, and ideological aspects of language, linguistic variation, and discourse. According to CAPS, CLA is the analysis of how meaning is constructed with an understanding of power relations in and between languages; it empowers the learner to resist manipulation and to use language sensitively. CLA is about making conscious choices of words, grammar, register, discourse, structure, etc.

This is shown in the diagram below.
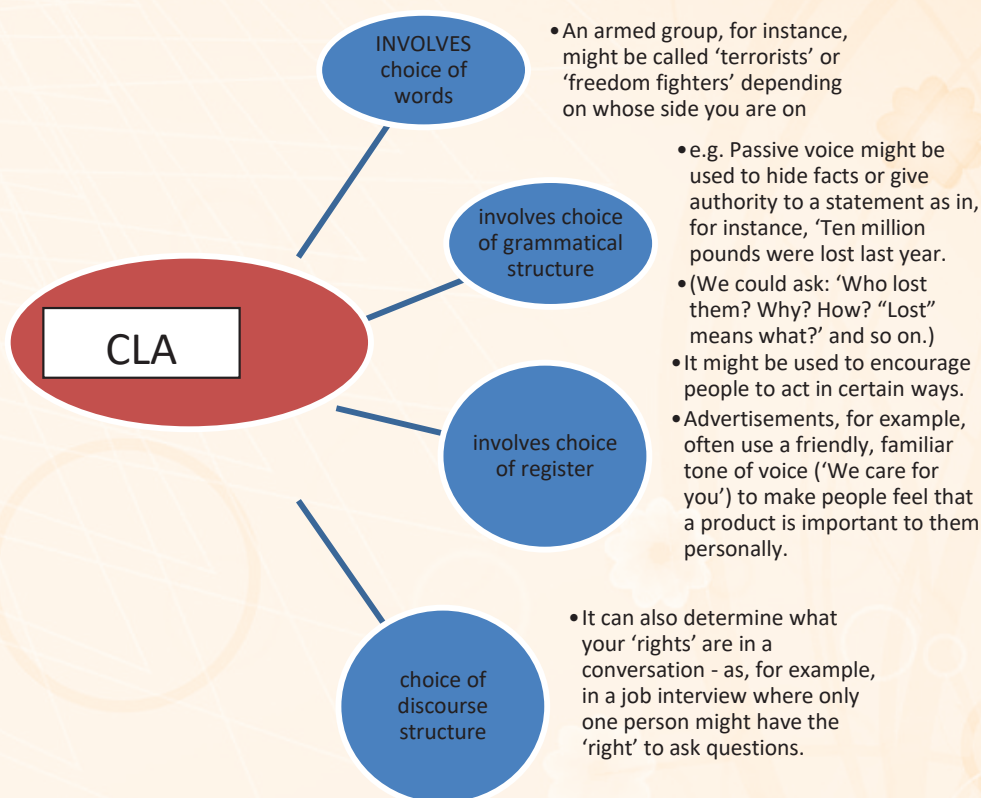
1.2 What is an ideology?

An ideology is a set of beliefs held by an individual or a group of people. It *moulds* and *shape* our way of thinking about society.

Ideologies that people associate themselves with will influence their perceptions, create biases and shape their opinions.

Examples of ideologies:

- **Communism** promotes collective ownership of property with one political party controlling social and economic policy.

- **Feminism** advocates economic, social and political equality for women. It also deals with the rights of women.

- **Gender ideology** is concerned with the attitudes of men and women towards their place in society, their rights and responsibilities.

- **Equality of opportunity** is an ideology that wishes to eliminate discrimination based on age, gender, colour, race, national origin, religion, and disabilities that include physical and mental disabilities.

- **Religions** are all ideologies and within each one is a variation of beliefs. Some believers strictly follow all the tenets while others are more liberal and choose the ones they feel are more important.

- **Socialism** is a range of economic and social systems characterised by social ownership and democratic control of the means of production, as well as the political theories and movements associated with them.

- **Common sense** ideologies are based on location. People in a rural or wilderness areas will share certain beliefs about safety and protection from animals, whereas, in urban areas, people learn to cross the streets safely.

1.3 Why teach CLA?

CLA does the following:

- It extends the teaching and learning of language beyond '... sheer knowledge of text on the basis of grammar.' Learners are empowered to recognise and resist manipulation and bias and to create an awareness of critical language usage.

- It builds awareness between classwork and the wider social/political world.

- It constructs and reflects language users' identity, power and ideology simultaneously.

- It teaches learners that language is not only used as a means of communication/sharing ideas but also as a way of controlling people and influencing how they think and act. It is always associated with other factors which most people are not aware of such as power, ideology, identity, class, gender, race, sexuality, bias, prejudice, discrimination, stereotypes, etc. It teaches learners how to analyse texts (e.g. advertisements, cartoons and visual images).

- It shows learners how to construct, challenge texts and their own opinions without perpetuating long-held stereotypes.

- It increases learners' awareness of social, cultural and political issues in society.

- It develops and enhances critical thinking, e.g. newspaper articles, advertisements, and films.

- It enhances one's communication, comprehension and social skills through listening more attentively to what is *really* being said, and thinking more carefully before verbal and written responses.
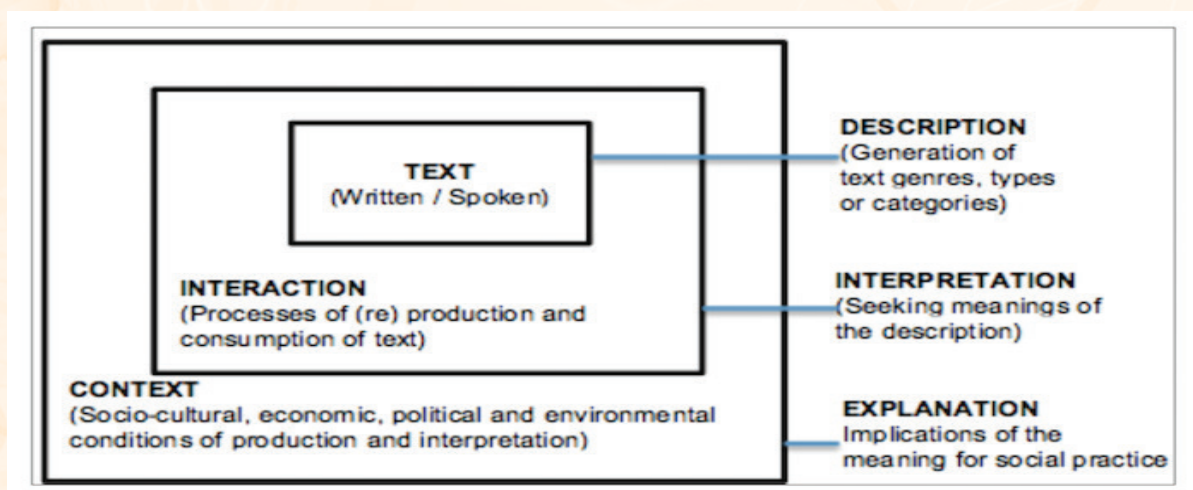
1.4 What CLA focuses on

According to Henry Tator (2002), discourse is the way in which language is used socially to convey broad historical meanings. It is the language identified by the social conditions of its use, by who is using it and under what conditions. They argue that language can never be 'neutral' because it forms a bridge between personal and social worlds. Choice of words is determined by the speaker's socio-cultural context, political background and the audience.

The following illustration demonstrates how various aspects of language use and language reference are interrelated. Learners should use spoken and written language to look at how language is used to control or influence and shape their world-view.
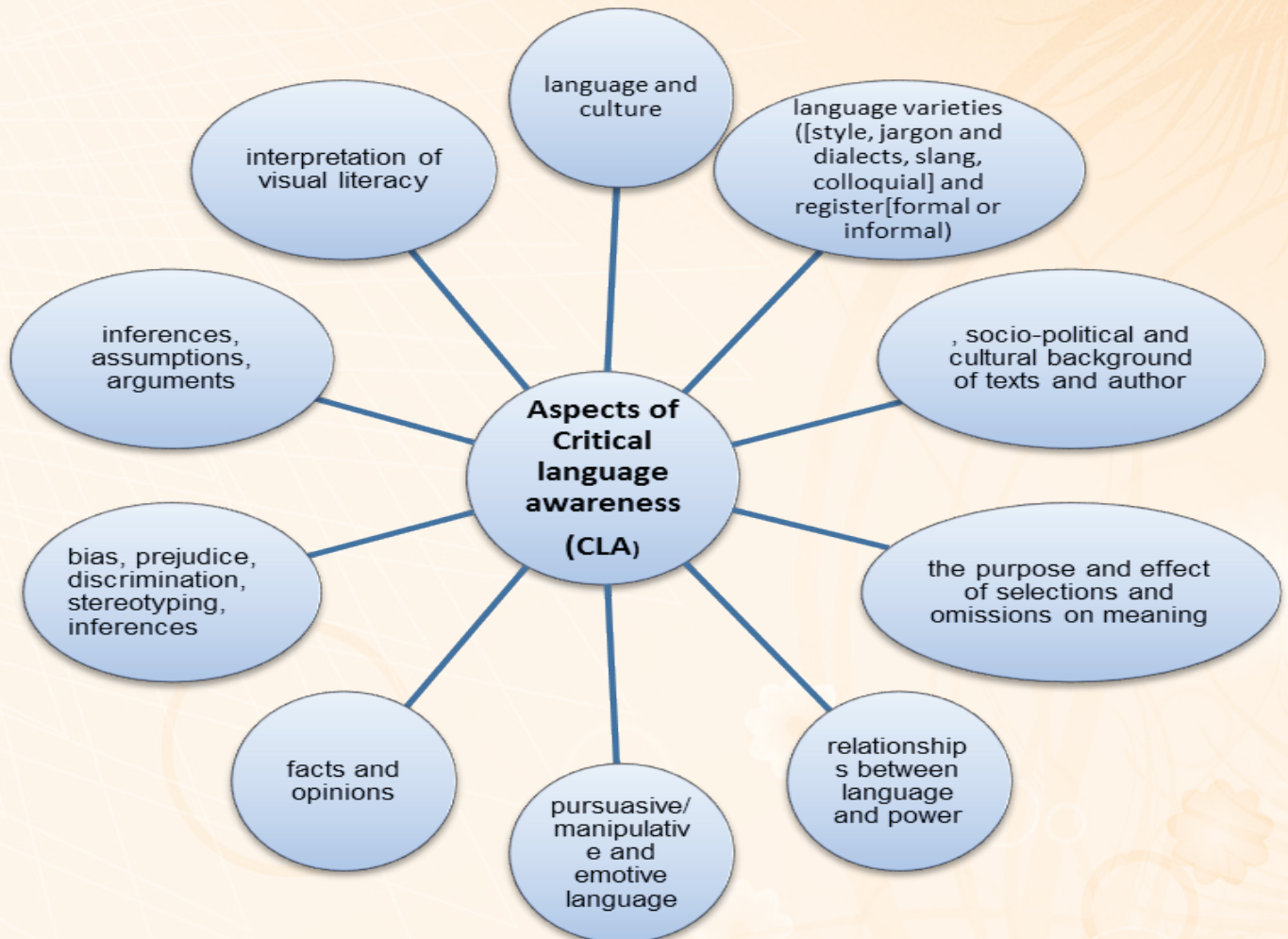
Although these aspects are discussed in isolation, they are interrelated. For example, people holding a position of power may use persuasive language, bias or stereotyping to manipulate their audience.

CHAPTER 2: LANGUAGE AND POWER

Learners need to be taught the relationships between language and power so that they understand that language can be used for controlling people and influencing their thinking. This can inspire learners to create texts using some powerful techniques such as emotive language, identifying bias, prejudice and stereotypes.

The aim of teaching language and power is to provide learners with an understanding of how language is used to express power relations and ideologies in spoken, written and non-verbal texts. Through the study of different texts, learners should look at how language structures are used to convey certain ideologies to persuade and manipulate others. The analysis of power could involve face-to-face interaction, dialogues, interviews, court proceeding, etc.

2.1 Relationship between language and power

- The language the speaker uses reflects whether he/she is in command or under command. The speaker who is in command is able to manipulate, control and persuade the audience.

- Power originates from various levels of wealth, position, rank, status, authority, knowledge, expertise, privileges and even mere membership in a dominant or majority group. Power relations are initiated, exercised and reproduced through discourse.

- The power that is maintained by winning the consent of those over whom it is exercised is called **influential power**. It makes us want to behave in certain ways or adopt certain opinions or attitudes, without obvious force. It operates in such social phenomena as advertising, culture and the media.

- Language use reflects the position of the speaker. We expect people in authority to speak in a certain way using the formal register, e.g. businessmen, politicians, supervisors, administrators, professors, teachers, doctors, lawyers, etc. The speaker who does not have power appears apologetic and unsure, and the language used portrays his/her position and is hence less effective.

- More powerful groups and their members have control over an increasingly wide and varied range of discourse roles, genres, occasions and styles. They control formal dialogues with junior staff members, chair meetings, issue commands or laws, write (or have written) many types of reports, books, instructions, stories, or various mass media discourses. They may take the initiative in verbal encounters, public discourses, set the 'tone' of the discourse, determine topics, and decide who will be participant or recipient of their discourses.

- Language users can control the purpose, role cast, behaviour, context, results and conventions that govern one's communication with other people.

2.2 Techniques used to support the teaching of language and power

- **Persuasive language:** The language used for advertisements and propaganda always aims at influencing future actions of recipients through persuasive means.

- **Influential narrative:** Texts such as novels, short stories, poetry, drama, and news reports/articles may describe the (un)desirability of future actions, and they use the rhetoric of dramatic or emotional appeal that can influence people.

- **Conversations**: Language structures, vocabulary items, sentence structures (grammar) and conventions, are used in displaying power. Dialogue between people with unequal power, e.g. between doctor and patient, young and old, seniors and juniors must be analysed in relation to various forms of language usage and power. In conversations/ dialogue, we should look at how powerful people control topics, interrupt others and use forceful or command-oriented language.

  Examples of language and communication strategies used by people who are in leadership or authority roles:

- Lawyers and judges rely on distinct language and terminology to create order, question people and compel witnesses to reveal facts.

- A mother might rely on firm words to curb the behaviour of her child.

- Teachers often require that learners address them formally. In each case, although terminology usage and tone of voice might vary, the main goal is obedience or control.

- Gaining power over others through language is done in a variety of ways. The most obvious connection between discourse and power is the use of controlling or aggressive language to control behaviour.

- The absence of words is sometimes instrumental in achieving power. A mother who catches her child climbing the kitchen cupboards might communicate through **facial expressions or a simple** 'No!'

- Learners should be taught about the functions of different language structures so that they can use them to analyse power in both spoken and written discourse. These language structures should be integrated with the teaching of language skills as prescribed by CAPS.

Examples of how power is exercised/enacted in different texts /discourses/ genre

(Written, spoken, and non-verbal discourse)

Language, power and advertising

- The power of advertisements is based on economic, financial, or in general, corporate or institutional resources. It is exercised through access to mass media and/ or through widespread public attention.

- In advertising, a company expresses a message directly to potential consumers.

- Compliance is enforced by rhetorical means, e.g. by repetition, argumentation and/or emotive words.

- Adverts use rhetorical means to instil ideologies/world views. (Refer to Chapter 3)

- Adverts use mechanisms of market control. (See persuasive techniques)

- Advertising often makes use of short texts - whether in print or broadcast media - where every word has to work hard/be loaded with meaning (poetic language).

- The speaker/advertiser uses personal pronouns like 'you, we' etc. e.g. 'How can **we** help **you**?' as a persuasive strategy.

- Adverts may use connotative meaning rather than denotative meaning and imply that the products are worthy without stating this explicitly.

Language, power and the media

- News reports in the media do not only describe current events and their possible consequences, but also the actions, opinions of the political, economic, military and social power of influential people.

- The media decides how the newsmakers should be described and they consider the emotive power of the words they use. For example, THE MONSTER… A GOOD SAMARITAN…etc.

- The media can be deliberately vague (they don't mention who is responsible for certain actions), e.g. 'STATUE REMOVED FROM THE PARK', *'TEN BILLION RANDS WERE LOST LAST YEAR'.* This is an effective technique to create curiosity.

2.3 The role of language structures in exercising power

CLA is about analysing how language structures are used to control and influence people, hence the need by language users to choose vocabulary and sentences or grammatical structures to achieve their communicative goals. Knowing the impact of different language structures serves as a tool for analysing both written and spoken discourse.

Let us look at the role of certain language structures in conveying meaning and intentions.

The declarative

- It is characteristically used in statements.

- A statement, in turn, is usually made to get another person to adopt the belief of the speaker. If the speaker succeeds, his/her belief will then be among the beliefs that govern the person's way of thinking and acting. For example:

    o Many South Africans have adopted Mandela's declarative, 'If you talk to a man in a language he understands, that goes to his head. If you talk to him in his language that goes to his heart.' - Nelson Mandela.

    o Beyoncé's fans may be governed by one of her beliefs, 'I don't like to gamble, but if there is one thing I am willing to bet on, it's myself.' - Beyoncé.

The imperative

- The imperative is used when there is a powerful distinction between speaker and listener, and power relations favour the speaker.

- Imperatives usually begin with a verb, which instructs the listener to act in a certain way, For example:

    o Clean your room.

    o Read your book.

    o Submit your report.

- The imperative can be used where strong emotions are expressed.

The modals

- The modal is a verb that is usually used with another verb to express ideas such as possibility, necessity and permission. Modals such as auxiliary verbs are used together with the imperative. For example:

    o You **must** complete your homework and submit it tomorrow.

    o She **can** attend the matric dance.

    o You **may** leave the classroom.

The interrogative

- Interrogative is a term used in grammar to refer to features that form questions.

- By questioning somebody, one requests an answer, and if there is an underlying power relation, this request then becomes binding. This is quite clear, for example, in interrogations but also in classroom interaction between teacher and learners.

    For example:

    o Did you finish your homework?

    o Have you heard anything I said?

2.4 Politeness and power relations during a conversation

Politeness often co-occurs with power. Power and politeness are linked in that politeness is often used as a strategy or tool to soften or redress the display of power.

The concept of politeness is crucial in any communication. Linguistically, politeness refers to speaking appropriately to the relationship between speaker and listener. Factors that affect politeness vary from culture to culture.

The devices of politeness

The following devices are used to indicate politeness and formality, and some of these are used in powerless speech. They can be found in the study of visual literacy, comprehension and literature.

Hesitations

- Filler sounds and words, such as 'uh', 'um', 'ah', 'well', 'like' and 'you know' can be quite distracting, especially when used excessively.

- A few hesitations here and there can make a speaker appear friendlier, more relatable and less intimidating in certain contexts. Thus, as you prepare to speak, consider your audience, location and expected level of formality.

Hedges

- Hedges are non-committal phrases that tend to water down your convictions and your message.

- While hedges like 'kind of', 'I think', 'sort of', 'I guess', 'somewhat' and 'possibly' provide protection from confrontation, the more you water down your statements with hedges, the more you begin to lose your sense and become evasive.

Tag Questions

- Like hedges, tag questions imply a need for validation and reinforcement.

- Ending statements with tag questions like 'isn't it?' or 'wouldn't it' makes the speaker sound more polite as it gives the listener a chance to reinforce or correct what the speaker said.

Disclaimers

- Disclaimers imply a need for validation and reinforcement.

- Disclaimers can be used by prefacing your statements. E.g.

  'Don't get me wrong, but …' or 'I know this sounds crazy, but …'

2.5 The discourse of professionals or experts

Professionals, experts and authors of books influence people's behaviour and actions by descriptions of future or possible events, actions, or situations; for instance, in predictions, plans, scenarios, programmes and warnings. Sometimes descriptions of future events are combined with different forms of advice and their power basis is often the control of knowledge and technology.

2.6 Power relations in conversational interaction

Conversation in the classroom

- The imperative is frequently used in the classroom.

- The teacher usually uses names when he/she makes a request, while learners use sir/ma'am when addressing a teacher.

Conversation between adults and children

One of the more obvious power differences in many cultures is that between parents and children. There could be cultural variation and differences between fathers and mothers.

Children can be kept silent, and they may be kept silent in a stratified society because of their low status. They can be prevented from interrupting, or they can be required to use a special deferential (respectful) variety of speech, e.g. 'Good morning, sir', 'Yes, sir'.

Adults '*are allowed'* to violate turn-taking conventions. They may interrupt, scold, threaten, direct or correct children in speech. The conversation may also take the form of advice, requests, or inducement through promises.

Job interviews

Ideally, the interviewer controls the pace and progress of the interaction. He/she may just interrupt, telling the interviewee to stop while the latter is trying to convey his/her thoughts. The interviewee is bound by the requirements of the interview.

ACTIVITY 1:

In the text below, language is used to express power. The reader knows that someone who wields more authority than them is watching them.

- Why is it 'big brother' and not 'big sister'?

- Explain the impact of the word 'BIG' in this statement.

- Why are the words, 'watching you' written in a bigger font?

- Suggest a reason why the present continuous tense is used in this text.

ACTIVITY 2:

Violation of turn-taking conventions (conversation).

HÄGAR THE HORRIBLE   **BY DIK BROWNE**

FRAME 1   FRAME 2   FRAME 3

FRAME 4   FRAME 5   FRAME 6

[Source: *SMcomics,* 16 November 2014]

NOTE: In this cartoon, Hägar is speaking to his wife, Helga. Olga is Helga's friend.

1. Refer to frame 1: Identify visual and verbal evidence that one character holds a position of power and the other does not.

2. Write down ONE modal verb from frame 2.

3. Describe ONE character's body language in Frame 3, which suggests politeness.

4. Refer to frame 4: How does the cartoon show that these adults are violating turn-taking conventions of a conversation?

5. Refer to Frame 6: Rewrite the following sentence as a question tag:

   'I tried to tell you'.

CHAPTER 3: PERSUASIVE, MANIPULATIVE AND EMOTIVE LANGUAGE

(Bias, Prejudice, Stereotyping and Discrimination)
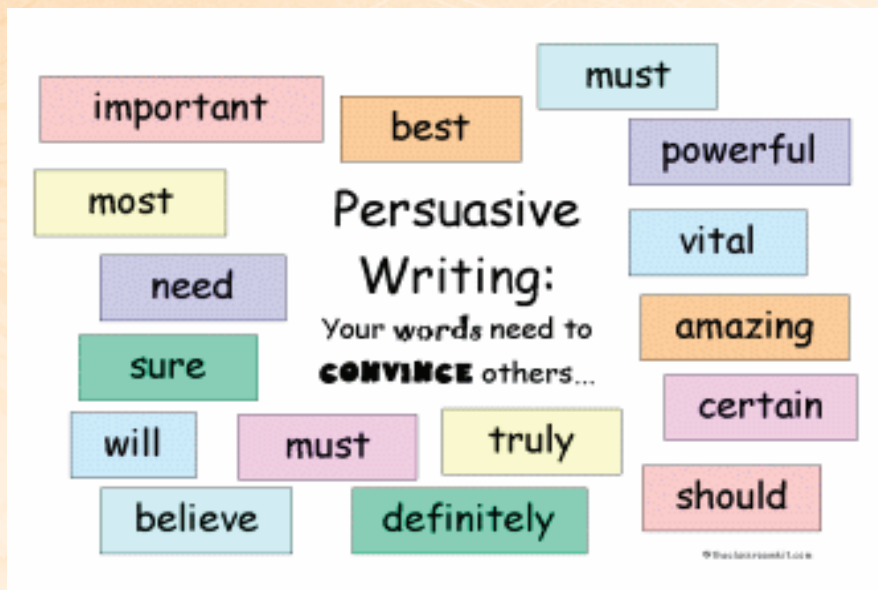
3.1 Persuasive and manipulative language

- Persuasive language is used to convince the audience to take a certain course of action by inviting them to approve of the viewpoint being presented. The users of persuasive language are not necessarily interested in giving facts. Their aim is to engage their audience's emotions rather than their reason.

- Manipulative language is aimed at getting an unfair advantage over others mostly in advertising or political speeches. *Irony, hyperbole; alliteration,* etc. are used to manipulate the audience. Manipulative language aims to convince the audience to invest in a writer's point of view.

- Not all persuasive language is necessarily misleading, but recognising the forms of manipulative language heightens critical reading skills that help readers recognise language use.

Where is persuasive language used?

- In advertisements, persuasive language is used to encourage the consumer to believe that they need or want a particular product or service.

- Persuasive language can be used in essays and editorials to write a convincing argument.

- The techniques of persuasive language change according to the purpose/audience.

- It can also be used in the form of propaganda, i.e. half-truths that speak to the heart of the audience, to indoctrinate the public during political campaigns or in times of war.

- It is also used in speeches and newspaper articles.

ACTIVITY 3

Analyse the text below:

TEXT D

[Source: www.skechers.com]

The text in small font reads as follows:

See what people are saying.		
'I am on my feet nine to ten hours daily and my body doesn't ache at the end of the day.' **Jazzy, Wisconsin**	'I've had my Shape-Ups about a month and I already feel a difference in the way my jeans fit!' **Lisa, Missouri**	'I recommend these shoes to anyone who wants to tighten up their legs and butt.' **Leah, North Carolina**

The following suggestions may help bring to your attention how the advertiser uses language:

- What advertising techniques are used to manipulate the reader/consumer?

- How has the advertiser used the main image to reinforce the message of the advertisement?

- Identify and categorise words into 'persuasive' and 'manipulative'.

- Why are testimonies used as part of the advertisement?

Expanded opportunities

- Think about some advertisements you have seen in magazines or on television. List the words that are used to arouse emotions. What desires do these words encourage in the consumer/viewer?

- There are believed to be a number of basic human desires, i.e. wealth, happiness, popularity, success, beauty, etc. Consider how the advertisements you see on a regular basis influence these desires using emotive words.

- Advertisements for charity organisations are an effective source of emotive words - they seek to arouse guilt and sadness in their readers in order to encourage donations and aid. Provide examples of these adverts.

- Find examples of slogans from advertising campaigns, which make use of sound devices, e.g. alliteration, rhyme, etc. to make it easier to remember the product or service.

Persuasive Techniques

The following persuasive techniques should be recognised and used when listening, reading (including visual texts), speaking and writing.
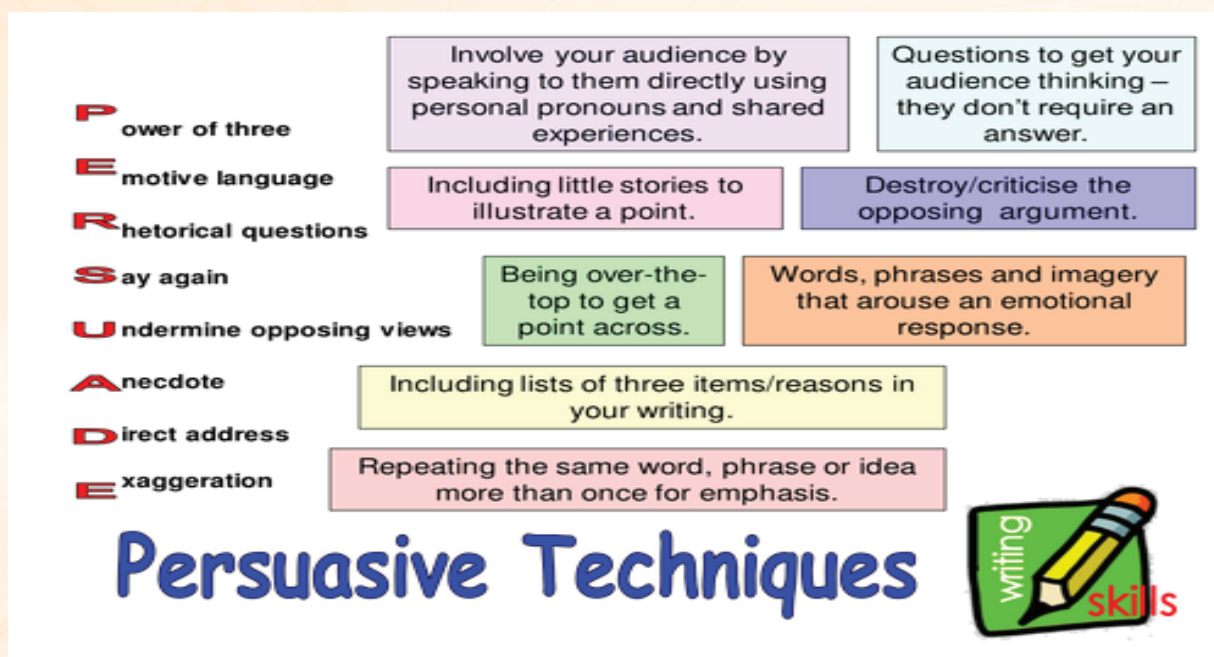
- **Vagueness**

  The speaker purposely uses words that lack a clear and distinct meaning. The audience often asks the question, '*What did he say, exactly?*' after the utterance.

  For example, '*I am not disagreeing with what he did, but he is not right.*'

- **Ambiguity**

  A word/phrase with more than one meaning that is open to different interpretations used to represent various areas of experiences.

  In the statement, '*I hope you get what you deserve,*' we may not be sure if the speaker wishes us well or ill unless the context of the remark and the speaker's intentions are made clear.

- **Bias and Stereotyping**

  o **Bias** is implied in the phrasing of questions or statements. A question like, '*Why does our country need to pass such an unconstitutional law?*' suggests that a balanced and objective exploration of a bill's pros and cons is unlikely to follow. Likewise, a proponents' glowing, emotionally charged language about that same bill would indicate that the discussion is equally unlikely to provide a full exploration of its contents.

  o **Stereotyping** convinces people that someone has particular characteristics because he/she belongs to a group that has this characteristic, i.e. it makes hasty generalisations, for example: '*She will not understand. She is blonde.*'

- **Jargon**

  Jargon refers to technical terms not commonly understood by the general public, but used by a specific group sharing a common professional, academic or any other field of interest. A speaker or writer may employ jargon to make information sound specifically important, highlight his/her credibility or superiority, emphasise an audience's lack of knowledge on a subject or muddle an audience's understanding of what issues are being discussed.

  For instance, a doctor may issue an update regarding a patient's *'agonal respiration'*, which in the medical profession, is usually indicative of imminent death.

- **Rhetorical questions and thought-provoking questions**

  A rhetorical question is a statement that is formulated as a question, but that is not supposed to be answered. These questions are intended to be 'thought- provoking' rather than to provide answers. Rhetorical questions or redundant questions can be used in all types of media and speech, for example, in the middle of a speech, a speaker may say, *('this is not what we want, is it?')* without really expecting a response from the audience.

- **Emphatic language, hyperbole or exaggeration for effect**

  Hyperbolic language deliberately exaggerates the reality of what is being expressed, to draw a more shocked or invested emotional reaction than a straight forward statement would solicit. For instance: 'The mayor would die before he would allow the school system to lose any more funding,' would be an exaggerated way of expressing the mayor's commitment to maintaining the educational budget.

- **Alliteration**

  Alliteration is usually found in titles/headings of articles or in the last statement/sentence.

  Using the same consonant is a common ploy of poets/authors and advertisers. It makes lines quotable or memorable. For example, the ABSA slogan: '**T**ODAY, **T**OMORROW, **T**OGETHER'.

  The following example has both consonance and assonance aspects of alliteration:

  *E**x**ercise is e**x**tremely e**x**hilarating. (consonance)*

  *E**x**ercise is e**x**tremely e**x**hilarating. (assonance)*

- **Rhyme**

  A rhyme is the <u>repetition</u> of similar sounding words, occurring at the end of lines in poems or songs. For example:
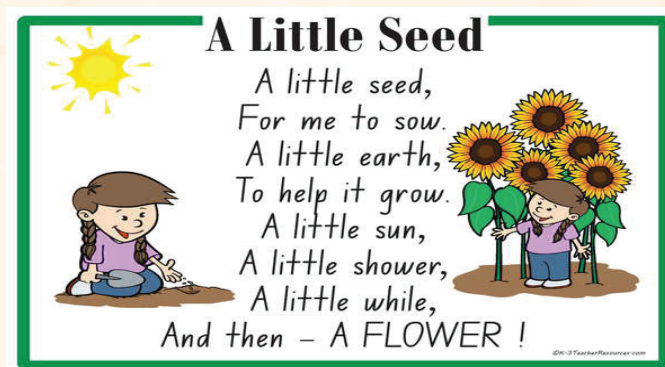
- **Allusion**

  Allusion refers to a powerful phrase that the audience may already know. The allusion also uses opposing points in the sentence. For example, *Mary visited her priest Nicodemously... (*alluding to the biblical Nicodemus). This alludes to well-known works or events, used to trigger the memory or emotions or concerns associated with past experiences.

  E.g.

ALLUSION EXAMPLES

1. Don't act like a **Scrooge!**
   (Literature- *A Christmas Carol*)

2. She was a **Good Samaritan** when she helped the older lady.
   (Bible)

3. He studies all the time and is a regular **Einstein!**
   (Historical figure)

4. Chocolate is my **Achilles' Heel!**
   (Greek Mythology)
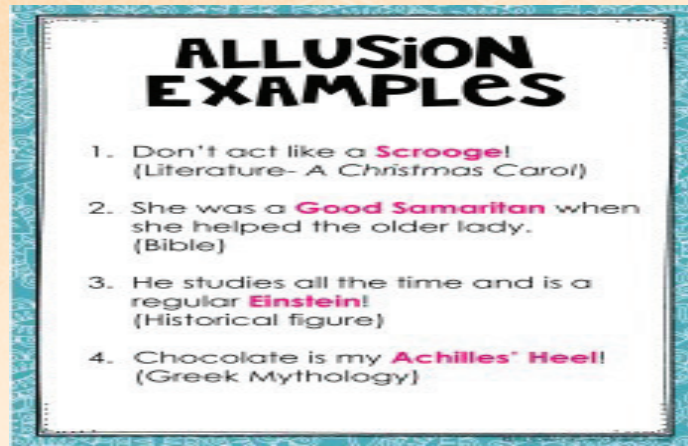
- **Euphemisms**

  Euphemism is a mild and positive expression used to replace an unpleasant or negative one. **Examples:**

Neutral word	Euphemism (subtle)
Death penalty	Capital punishment
Rebel	Freedom fighter

- **Repetition** of words, phrases and concepts to present your point of view/s.

  o We can stop the use of illegal drugs, and we will stop the use of illegal drugs.

  o 'Never, never and never again shall it be that this beautiful land will again experience the oppression of one by another…' (Nelson Mandela's inaugural speech).

  o Remember what it was like to be at school; remember how much work you had.

- **Anecdote:** This is a short amusing or interesting story about a real incident or person. The purpose of anecdotes includes bringing cheer, reminiscing, cautioning and inspiring the audience.

- *Ethical language* calls for fairness, ideas of right and wrong, morality and justice.

  For example*: The only fair thing to do is…*

  We have a moral obligation to…

- **Clichés and ungrammatical structures** also help to create a conversational, relaxed tone, which is important to persuasion. For example, the utterance, *'Don't sweetheart me!' 'Flattery won't get you anywhere, my friend.'* entails both the ungrammatical structure as well as a cliché. Sweetheart, a noun (name) is used as a verb. The cliché that follows suggests, with jest, that the respondent is aware that the speaker intends to win him over by using an endearment.

RAINING CATS AND DOGS
All ears *The big cheese*
BREAK A LEG
Ants in his pants
APPLE OF MY EYE *Cold feet*
Bad to the bone *A tall tale*
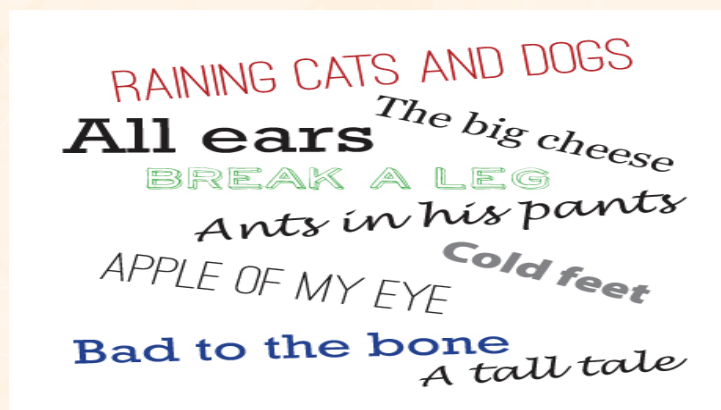
3.2 Emotive Language

Emotive language is word choice that is used to evoke emotion. It could also be called emotional language. Emotive language is considered a persuasive technique and has also been called 'loaded language'. The words can be used to evoke strong emotional responses, e.g. anger, happiness or conviction, in order to pressure or even coerce readers to agree with the speaker/writer.

- **Connotation and denotation**
  Words have two different types of meanings: denotative meaning and the connotative meaning.

  - The **denotative** meaning refers to the factual, objective meaning of the word; the meaning you will find in the dictionary.

  - The **connotative** meaning refers to the emotional associations of a word or phrase, as opposed to its exact meaning. The connotation is something you sense and for which you develop a feeling. The connotation of a word is its implied meaning.

The connotative meanings of a word exist <u>together with</u> the denotative meanings. For example, the denotative meaning of the word *snake* is a 'legless, carnivorous reptile' whereas the connotative meaning for the word *snake* could include evil or danger.

Let's look at more examples of connotations and denotations:

Positive connotation:	Negative connotation:
We bought *inexpensive* souvenirs at the amusement park.	We bought *cheap* souvenirs at the amusement park.
I ate a *moist* sandwich.	I ate a *soggy* sandwich.
I am a *bargain shopper*.	I am a *cheapskate*.

- Some emotive words have negative connotations, e.g. 'old', 'stale', penniless', 'ache', 'cold', 'winter', 'stench', 'poor', 'helpless', etc. These words all produce feelings, which are distasteful.

- The emotional content of the words used in a written or spoken text is a very good indicator of the writer's feelings about the subject of the passage. It may reflect the writer's bias or prejudice.

- The speaker stirs your emotion (influences) so that you follow their point, sign a contract, commit to a mission, etc.

- Some emotive words have positive connotations. The things readers associate with these words are favourable because they make them feel good, e.g. warm, gentle, fragrant, whisper, kiss, love, honest, slender, etc.

- Readers and listeners' reactions to emotive words always rely heavily upon their experiences and backgrounds. Somebody who associates a dog with 'being bitten' will have very different feelings to somebody who has only ever known 'fluffy, friendly puppies'.

ACTIVITY 4

Let's look at the following poem to see how words have different emotive associations:

Identify and explain the words and their association to show your understanding of the concept.

For example, a 'kitten' can be associated with being meek, adorable and beautiful, whereas a 'cat' may be associated with being fierce, cunning and sneaky.

Examples of neutral words and emotive words

Language	Neutral word	Emotive words	
		Positive connotation	Negative connotation
English	Car	limousine	jalopy
	Thin	slender	Emaciated/skinny

ACTIVITY 5

Fill in the following table with examples of 'neutral' words and 'emotive' words.

Language	Neutral word	Emotive words	
		Positive connotation	Negative connotation
English: Provide more examples			

Examples of other positive and negative emotive words

Positive	Negative
Self-confident	Conceited
Youthful	Immature
challenging	difficult
economical	stingy
voluptuous/fuller-figured	Fat

Examples of Emotive Language in Newspaper Headlines

Building horizons of possibilities - from Mud to Marvellous
Children Feel At Home In The Rainbow Nation

- **Hints to help you practice recognising emotive language:**

  o When you read any article, it is good to see if you can imagine what it might be like if written by someone who held different views.

  o How could a writer use language to try to sway your emotions so that you come to a different conclusion?

  o Politicians often use a lot of emotive language to persuade people to buy into their ideas.

Persuasion in advertisements

- Advertisers use language to influence people's perceptions, beliefs and actions.

- One basic strategy is to associate positive or negative thoughts and emotions with the product or service being sold.

Many people buy products not because of their quality, but because of associations that have absolutely nothing to do with the products.

Examples: Study the NOKIA and Humane Society advertisements below.
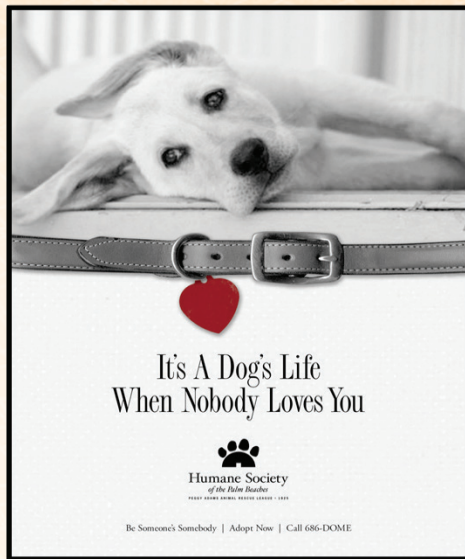
Features of successful advertising

The common techniques of an advert are revealed through the AIDA Technique - Attention, Interest, Desire and Action.

- o **Attention:** Something that makes it stand out a little or a lot, e.g. photos, headlines, layout, design or colour, etc.

- o **Interest:** This is achieved by making the text fit the reader's world in some way, or appeal to some need or interest in the reader. This may be by filling in a coupon or ringing for further information; there may even be an incentive such as a free gift or a reduced price if the reader responds in some way.

- o **Desire:** The product or service is presented in a manner that would maximise its attractiveness and desirability. The reader will like to buy the product or try out the service.

- o **Action:** Somewhere in the successful advertisement, there will be an invitation to take specific action in order to purchase the product or the service.

The following words can assist in the writing style of the Advertisements, Posters or Flyers:
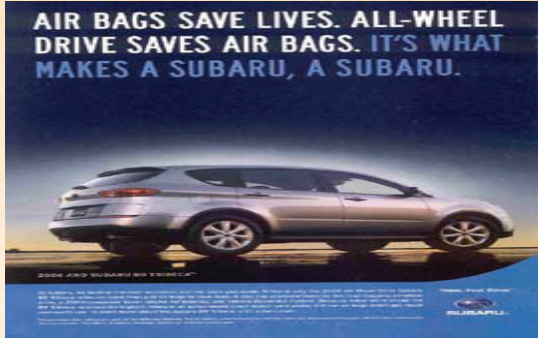
New	Sexy	Important	Good suddenly
Now	Powerful	Value	Miracle
Free	Limited	Approved	Magic
Announcing	Opportunity	Practical	Introducing
Best	Offer	Safe	Quick
Breakthrough	Ultimate	Help	Healthy
Unlimited	Millionaire	Unique	Improvement
Wealth	Famous	Rewards	Easy
Money	Attention	Handy	Suitable
Happiness	Fact	Fast	Wanted
Amazing	Image	Instantly	Only
Revolutionary	Gigantic	Winner	Sensational
Improved	True	Proven	Bargain
Latest	Don't	Love	Remarkable
Top Secret	Stop	Rich	Love
Confidential	Perfect	Personal	Guarantee
Discover	Easy	Dream	You
Revealed	Save	Yours	Hurry
Treasure	Great	Successful	
Kiss	Terrific		

The following table provides examples of how some persuasive words and techniques

are used in advertisements

Save	
'Hands up if you don't want to save time or money. Exactly. Saving money is something that 99% of us want to do.' If you can promise to <u>save</u> someone some money, you are sure to gain their attention and their purse before they can say 'purse.'	

Safety (or safe) Consumers demand safety from products. They want to know that their investment is safe, or that their children are playing with toys that meet the highest safety standards. Food that has been inspected and safe choices in clothing and shoes are the most desirable.	 AIR BAGS SAVE LIVES. ALL-WHEEL DRIVE SAVES AIR BAGS. IT'S WHAT MAKES A SUBARU, A SUBARU.
Proven (statistics) Advertisers provide the proof about the quality of their products. For instance, a famous cat food brand often used *'8 out of 10 cat owners who expressed a preference said their cats preferred it.'* Wow, 8 out of 10. Must be good, it's proven. I'll try it.	 Colgate *Sensitive Pro-Relief* 9 OUT OF 10 DENTISTS WHO TRIED WOULD RECOMMEND IT Independent Survey April 2011 n=77
Love This one has multiple meanings and does not only mean romance. You can be 'in love' with something (like new shoes), or you can 'love' how well something works or performs – 'I love how white it gets my whites.'	 Love comes in all forms Cadbury
Discover The word 'discover' is a prompt that advertisers use to say, *'you're going to get something out of this, it's worth your time to keep reading.'* Or when it comes to product packaging, it is worth trying. *'Discover'* is a promise of something more to come. Like unwrapping a gift on your birthday, discoveries always bring a sense of excitement and adventure.	 DISCOVER A FOUNTAIN OF FLAVOUR FANTA ORANGE TASTES SO GOOD, IT'S FUN TO BE THIRSTY.

Guarantee

This word is a safety net. Just think of the way you use it in everyday life, and you'll see its power. In advertising, a guarantee is a promise made by an advertiser to a consumer, and it is seen as solid. *'Money-back guarantees'* are particularly powerful because the advertiser removes the risk from trying a new product.

Health

This is especially powerful when it applies to a product and not just when talking about physical health. Perhaps the most commonly used variation is *'improve your financial health,'* and it works because consumers know what good health is. If the advertiser makes a promise of good health, be it food or service, the consumer is likely to fall for it.

Results
'Results' is one of the words used in the headlines to suggest success. This word is powerful because it is a promise that helps you rationalise the purchase. For example, *'Oh, well if this gets results, it must be worth it.'*

You *'You'* is the most powerful word in advertising for a reason – it is personal. *'Let us talk about you.'* You are interesting, and *you* find yourself interesting. If the advertiser promises to make *'You'* rich, that becomes a consumer's favourite subject.	

Association

A product, service, or idea is linked with something already liked or desired by the target audience, such as fun, pleasure, beauty, security, intimacy, success, wealth, etc.

For example, Coke can be associated with fun, Nike may be associated with victory, popularity or success.

Endorsement/testimonials Uses popular figures such as celebrities to endorse a product, service or cause. For example, celebrities with beautiful complexions endorse popular face creams.	

Bandwagon

This is an attempt to convince the audience that something is good because 'everyone' is buying into it (jumping on the bandwagon) by appealing to the desire to be part of the group or appealing to the desire to be included.

Appeal to authority Calls on an expert (individual, group or other sources) to provide credibility or importance to a product, service or position. Dentists promote a certain brand of toothpaste or chewing gum. For example, *Sensodyne, the dentist's choice.*	

Appeal to emotions

Uses emotionally charged language or images. The audience is shown pictures of the devastation caused by natural disasters and is asked to support relief efforts.

Appeals to ethics

Positions the writer or speaker as a person of good sense, good moral character and good intentions. A political candidate may state that they intend to improve the lives of their constituency.

Appeals to logic

Provides rational arguments to support one's claim using facts, figures and statistics.

Facts are given to support the need to reduce traffic fatalities. For example, *'Speed Kills!!'*

Symbols
Symbols are words or images that bring to mind some larger concept, usually one with strong emotional content, such as home, family, nation, religion, gender, or lifestyle. Advertisers use the power and intensity of symbols to make their case. For example, a crown, a cross and figurines.

Sex appeal	
Uses beautiful and sexy people to sell something to a consumer. For example, a *handsome man promotes a Gillette shaving blade.*	

Snob appeal
Plays on the consumer's desire for fancy items and the good life.
For example, '*From a range of decadent chocolates to the most delicious delicacies, we have everything you need to make your Valentine's Day extra special.*
Give a gift that will simply melt the heart. Choose from a fantastic selection of premium chocolates.'

Bribery
This technique tries to persuade the consumer to buy a product by promising to give them a discount, a rebate, a coupon, or a free gift. Sales, special offers, contests and sweepstakes are all forms of bribery.
For example, '*Check your till slip for our birthday vouchers. One million lucky vouchers to be found.*'
'*Dear Tebza. Coleman Limited congratulates you on your birthday. To share your birthday, we offer you ten per cent back on the items you buy today.*'

Bias
Bias refers to a one-sided presentation of view/opinion, which can subjectively influence the reader to take that same side.
For example, *'It is not clean until it is Harpic clean.'*

Explicit claims	
Something is 'explicit' if it is clearly expressed or demonstrated. For example, some advertisements state the price of a product, the main ingredients, where it was made, or the number of items in the package – these are explicit claims. So are specific, measurable promises about quality, effectiveness, or reliability, like '*Works in only five minutes!*'	

Fear
This is the opposite of the association technique. It uses something disliked or feared by the intended audience. Politicians and advocacy groups stoke our fears to be elected or to gain support through the use of failure, high taxes or terrorism, among others.
'*Our products, unlike others, are scientifically proven to be safe with the toddlers. No explosions. No burn marks.*'

Humour Many advertisements use humour, including puns. They grab the consumer's attention by presenting a funny scenario/picture and generating interest in the product.	

Intensity

The language of adverts is full of intensifiers. These include superlatives such as greatest, best, most, fastest, lowest prices, etc.

Comparatives include more, better than, improved, increased, fewer; and hyperbole (amazing, incredible, forever), exaggeration, and many other ways to make a product exciting.

Plain folks

This technique works because consumers may believe a 'regular person' more than an intellectual or a highly paid celebrity. The technique is often used to sell everyday products like laundry detergent because consumers can easily see themselves using the product.

For example, an OMO advertisement uses ordinary/regular people.

Warm and fuzzy

This technique uses sentimental images of families, children and animals to stimulate feelings of pleasure, comfort and delight. It may also include the use of soothing music, pleasant voices and evocative words.

The Big Lie The Big Lie is more than an exaggeration or propaganda. It tells a complete falsehood with such confidence and charisma that people believe it.	

Charisma

Sometimes, persuaders can be effective simply by appearing firm, bold, strong and confident. People often follow charismatic leaders even when they disagree with their positions on issues that affect them.

Flattery Flattery works because consumers like to be praised and tend to believe people they like. For example, 'You know a good deal when you see one.'	

Name-calling	
This technique links a person or idea to a negative symbol. For example, politicians would refer to others as a liar, creep, gossip extreme, passive, lazy, pushy, etc. to sell their ideologies to the voting public.	
New	
'New' is a very powerful word that is often used in advertisements and promotions to convince consumers that the product has just been introduced in the market. This is done to suggest that the product has come into the market to address the failures of similar products, which are in existence.	
Nostalgia	
Many advertisers invoke a time when life was simpler, and the quality was supposedly better. For example, '*like Mom used to bake it.*' Politicians promise to bring back the *'good old days'* and *'restore tradition'*.	
Scientific evidence	
It is a scientific presentation of a service/product, e.g. charts, graphs, statistics and laboratory coats to prove/ emphasise that the product or service offered is better than others and has been tried and tested.	
Simple solution (problem-solving)	
Persuaders offer simple solutions to problems, for example, lower taxes, a new law and a new/improved government programme. Politicians claim one policy change will solve big social problems. Advertisers take this strategy even further, suggesting that a deodorant, a car, a facial cream etc. will make you younger, beautiful, popular and successful.	
Card stacking	
This technique leaves out information necessary for the audience to make an informed decision. The advertiser *'stacks the* cards' in favour of one view-point by using only arguments that support a position or by ignoring or denying the arguments against it. For example, a newspaper uses a large picture of a smiling spokesperson for an organisation that it favours and a less attractive or smaller picture of a person speaking on behalf of a position they do not endorse.	
Analogy An analogy compares one situation with another. The advertiser demonstrates how different situations can complement each other. For example, one may expect an elephant to be sluggish because it is big, whereas, it can prove to be more nimble than expected.	
Cause versus Correlation Advertisers use this technique to confuse consumers intentionally by associating their product with a particular outcome. For example, an advertisement for Coke associates the product with happiness.	
Denial	
This technique is used to escape responsibility for something that is unpopular or controversial. It can be either direct or indirect. For example, a politician who says, '*I won't bring up my opponent's marital problems,*' has just brought up the issue without sounding mean.	

Scapegoating Scapegoating is when a particular problem in society is blamed on one person, group, race, religion, etc. as the root-cause. It is extremely powerful and very common in political speech.	We don't shoot our chicks... We just flame grill them. *Nando's*

Something for nothing The advertiser manipulates the belief that most people are seeking a good buy or something for free. For example, *'If you buy this computer you will get a free printer.'*
Urgency The advertiser creates the impression that the consumer has to act fast. For example, *'Order now! Supplies are limited! Everything must go!'*

ACTIVITY 6: READING AND VIEWING

Read the text below.

Questions

1. Identify and explain the persuasive techniques used.

2. Explain the effect the techniques have on the audience.

3. Use the information from the text to complete the following table:

Persuasion technique	Example of word/phrases
Explicit claims	
Giving scientific evidence/proven	
Showing intensity	
Promise solution to problems	
Emotive words	

Read the text below and complete Activity 7

I have a dream – Martin Luther King (adapted)

Five score years ago, a great American, in whose symbolic shadow we stand today, signed the Emancipation Proclamation. This momentous decree came as a great beacon light of hope to millions of Negro slaves who had been seared in the flames of withering injustice. It came as a joyous daybreak to end the long night of their captivity…

But one hundred years later, the Negro still is not free. One hundred years later, the life of the Negro is still sadly crippled by the manacles of segregation and the chains of discrimination. One hundred years later, the Negro lives on a lonely island of poverty in the midst of a vast ocean of material prosperity. One hundred years later, the Negro is still languished in the corners of American society and finds himself an exile in his own land. And so we've come here today to dramatise a shameful condition…

But we refuse to believe that the bank of justice is bankrupt. We refuse to believe that there are insufficient funds in the great vaults of opportunity of this nation. And so, we've come to cash this check, a check that will give us upon demand the riches of freedom and the security of justice.

ACTIVITY 7:

- Identify and explain the persuasive techniques used in the text.

- Explain the effects this speech will have on the audience.

ACTIVITY 8: Writing and Presenting

Advertisement

You are selling your house or flat. Create an advertisement (persuasive description) that you would put in the newspaper or estate agent's window or web page. Take into consideration the AIDA APPROACH and some of the persuasive techniques used in adverts, e.g. snob appeal, bandwagon and advertising words such as 'new', 'amazing', etc.

3.3 BIAS

Bias can be defined as an opinion about whether something is good or bad which influences how you deal with it; an inclination to think, act or react in a particular manner based on a viewpoint, ideology, opinion, or understanding.

3.3.1 Identifying bias

- When a person is biased they present their view/opinion in a one-sided manner so that they can influence the reader/listener by intentionally only presenting one side of the argument.Bias is an opinion about whether something is good or bad which influences how you deal with it. Bias is treating someone in a particular way because of their actual or perceived age, creed, (dis)ability, ethnicity or national origin, gender, marital status, political or social affiliation, race, religion, sexual orientation, etc.

- Some examples of bias include telling jokes, name-calling, stereotyping, offensive graffiti, avoiding, including or excluding others, etc.

- Bias can lead to discrimination and inequality.

- The words used and our interpretation of images and statistics are an insight into our perspective or bias – our view of the world.

3.3.2 Types of media bias

Media bias refers to the position taken by journalists and news producers on a particular issue. As a result, media coverage is never completely objective as it is selective on how specific events and stories (supporting their position) are reported.

- **Bias through selection and omission**

  o This refers to what stories; events or perspectives are included or not included.

  o The selection may be driven by the ideologies of those who are in control of news production.

  o A journalist may leave out one side out of an article, or a series of articles over a period of time. Bias by omission can occur either within a story, or over the long term as a particular news outlet reports one set of events, but not another. What the media includes, highlights, or doesn't include influences how readers interpret what is being reported.

  o For every news story that is selected, many others are left out.

    ▪ Do the news stories you see show a balanced view of real life?

    ▪ What are the characteristics they have in common?

    ▪ Do some news sources include items that are ignored by others?

- **Bias by labelling**

  This refers to how an individual, group or organisation is designated and labelled. Bias by labelling comes in two forms:

  o The first is the tagging of certain groups with extreme labels while leaving other groups unlabelled or with more mild labels.

  o The second occurs when a reporter describes a person or a group with positive labels, such as 'an expert' or 'independent consumer group'.

- **Bias by spin**

  This occurs when the story has only one interpretation of an event or policy, to the exclusion of the other. The reporter's subjective comments, which make one ideological perspective look better than the other, dominate the story.

- **Bias by emphasis**

  This occurs when particular stories always dominate the headlines. This has the potential to influence the reader about the importance of the issue emphasised.

  The following questions provide guidance on how 'bias by emphasis' could influence the reader:

    o What stories are on the front page or 'at the top of the hour'?

    o Which stories get the largest headlines or the first and longest coverage on TV or radio?

    o Consider how this placement influences people's sense of what is important.

- **Bias by headline**

  Some headlines can be deceptive, as their main purpose is to grab attention. Many people read only the headlines, which can create a distorted sense of what is really going on, or turn a non-event into a sensational event.

Examples of headlines:

- o How to Study in Six Simple Steps

- o Magic Juice for a Flat Belly

- o Obama Returns to Kenya

- **Bias by repetition**

The repetition of a particular event or idea can lead readers to believe that it is more important than it really is.

- **Bias through statistics and crowd counts**

Incomplete, inaccurate or selective use of statistics creates bias. It is often used to create false impressions.

For example,

- o Almost 30% of the soccer supporters attend live games at stadia.

- o More than 70% of those who criticise national soccer players have never played sport in their lives.

3.4 STEREOTYPING

Stereotyping refers to a fixed and often distorted view about a person (a woman, a foreigner), a group (a particular race group), institution (church, school) and country (3rd world country). Stereotyping creates an expected negative behaviour or conduct of the subject in question. This includes generalisations that allow for little or no individual differences or social variations of the subject.
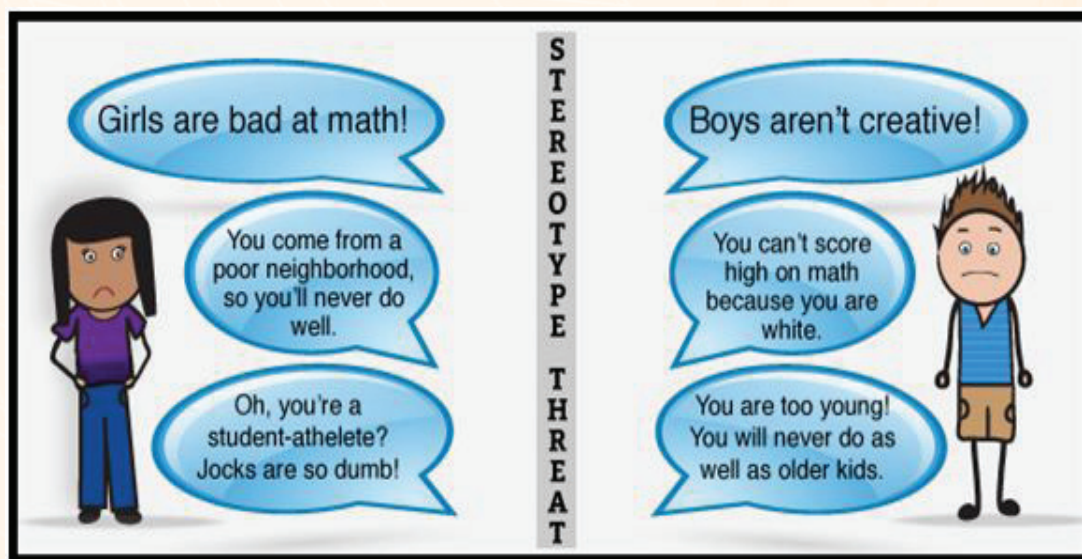
Types of stereotypes

Gender stereotypes

Generalisations based on gender are distortions of what is expected of individuals in the gender groups. For example, it is a distortion of truth to say that all women like to cook and all men like gardening. Furthermore, it is equally untrue to say that all men are better drivers than women and that all women are better teachers than men.

The following examples demonstrate gender stereotypes:

- o Men are strong and do all the work.

- o Men are the 'backbone'.

- o Women are not as smart as men.

- o Women are bad drivers.

Stereotypes of groups or individuals

The following examples demonstrate stereotyping based on groups:

- o Girls are only concerned with physical appearance.

- o All librarians are women who are old, wear glasses, tie their hair in a bun and have a perpetual frown on their face.

- o All teenagers are rebels.

- o All children don't enjoy healthy food.

- o Only anorexic women can become models.

- o All taxi drivers are bad drivers.

- o All politicians are dishonest.

Physical appearance stereotypes

- o Overweight people are sloppy and lazy.

- o She is skinny, so she must be bulimic.

Stereotypes about cultures

Stereotypes also exist about cultures and countries.

Examples:

- o Italian or French people are the best lovers.

- o All Asians are good at mathematics.

- o All Indians like curry.

- o Venda women are respectful.

ACTIVITY 9:

- • Ask your learners to explain the meaning of 'stereotype' and then to list some common stereotypes that are used to describe teens/young adults like themselves, e.g. *cheeseboy, Ben 10, coconut*. Put this list on the board and then ask learners to sort the list into three categories: positive, neutral and negative.

- • Group discussion for learners:

  - o What do learners notice about these categories?

  - o In what situations are these categories used?

  - o What impact do these categories have on the learners?

  - o Why do they like or dislike these categories?

ACTIVITY 10:

There are many words that are used when talking typically about women, men or children. This may affect the way we think about people. For example, 'gossip' is typically associated with women while 'bravery' is typically associated with men.

Ask learners to fill in the table below using the following words and include more.

beautiful, strong, trustworthy, silly, pretty, mature, gossip, weak, handsome, rough, ambitious, sporty, cars enthusiast

ABOUT MALES	ABOUT FEMALES

ACTIVITY 11

Write about a personal experience, which reflects biased or stereotyped behaviour. (Use the essay format)

- Share an experience in which you were a victim of biased behaviour or in which you witnessed bias or stereotyping.

- Think about a situation when someone made a biased judgment about you or acted unfairly towards you because of your age, skin colour, the clothes you were wearing, gender, the way you speak, where you live, how much money your family has, or some other reason.

    EXPANDED OPPORTUNITIES

- Do you think certain groups are more subject to stereotyping than others? If so, why?

- What do you think an individual can do to help reduce bias and stereotyping?

- Explain how bias and stereotypes are used in cartoons, images and language in the media. Explain what could be the underlying reasons as well as possible outcomes.

3.5 PREJUDICE

Prejudice refers to intolerance of/or a pre-judgement against an individual or group.

It means having an opinion and not facts about someone or something. Prejudice can be about many different things, e.g. religion, race, ethnicity, colour, gender, language, disability, age, country of origin, history, residence, etc.

The language of prejudice

Prejudice can be identified in the following ways:

- Phrases of colour: White is pure - black is evil;

- Testimonial, trying to prove a lack of prejudice: I'm not racist/sexist;

- Disparagement, bad mouthing another group to gain trust: All Mexicans are lazy;

- Stereotype language, categorising or grouping: Women are bad drivers;

- Caricatures, over-emphasise a character of their features;

- Ethnic jokes: A minority is always the butt of a joke;

- Slips: Supposed to be considered accidental;

- Epithets, intentional derogatory remarks: Ivan the terrible;

- Physical attack - as the emotional level of prejudice intensifies acts of violence become more probable;

- Extermination - the ultimate degree of violent expression of prejudice.

3.6 DISCRIMINATION

Discrimination refers to behaviour that treats people unequally because of their group memberships. It involves actions/practices by members of particular groups, which have a harmful impact on members of other groups.

Examples of discrimination:

- o Denying people jobs.

- o Excluding people from neighbourhoods.

- o Restricting educational or recreational opportunities because of race, ethnicity, sex, religion, age, etc.

- o Believing that different skin colour or religious beliefs make some people better than others.

- o Treating people badly because they look different or speak a different language.

- o Picking on people who are from a different country, e.g. xenophobic references and expressions and using ethnic racist terms.

- o Discriminating other learners based on cliques.

ACTIVITY 12:

- How does it feel to be discriminated against?

- How does it feel to be the one discriminating?

- Why do people want to feel powerful over another person from a group?

EXPANDED OPPORTUNITIES

- Identify bias, stereotyping, discrimination and prejudice in texts or in magazines and television programming. (Refer to different types of media bias and stereotypes).

- Why does the writer use bias in these texts?

- Is it used as a persuasive technique?

Stereotypes, Prejudice & Discrimination
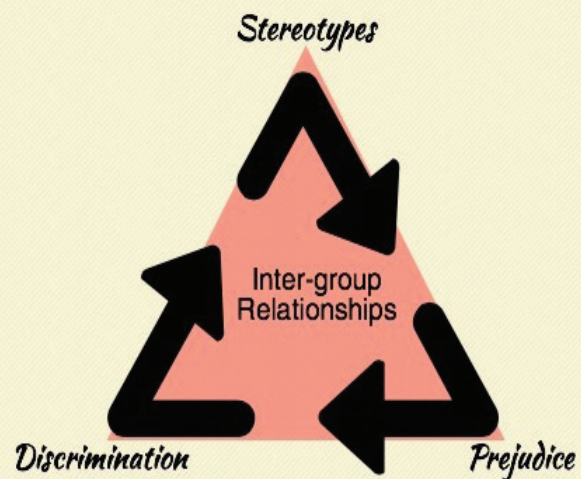
Stereotype: Cognitive

How do I categorize and "label" a person?

Prejudice: Affective

How do I feel about a person? What are my attitudes towards him/her?

Discrimination: Behavioral

How do I act towards a person?

Stereotypes

Inter-group Relationships

Discrimination

Prejudice

ACTIVITY 13

Read a magazine article and answer the following questions

Women are still paid less than men in South African companies

The size of the gap

All too often, we remain passive when faced with the unknown. Remuneration is one such unknown. What we do know is that there is a definite gender pay gap. The size of the gap depends on, among other factors, the country, industry, job role and level. The South African gender pay gap is estimated, on average, to be between 15%-17%. This implies that a South African woman would need to work two months more than a man to earn the equivalent salary that he would earn in a year.

If the gap persists, a South African woman would never catch up with her male colleague. Ultimately, she loses out on pension and other benefits that are coupled to her basic salary. Other than the financial losses that she incurs, the emotional fairness of the pay gap is quite difficult to accept. Employers are benefiting unduly from a historical system of undervaluing women's skills and workplace contributions.

On average, South African services industries are better attuned to the needs of women. These sectors have a high percentage of women employees. Mining and other heavy industries lag behind in terms of gender pay equity. Salaries in government are, on average, better for both men and women than similar comparable jobs in the private sector.

How does South Africa compare with other countries? It is difficult to draw direct comparisons because of the major differences between pay practices and legislative environments. But data from the International Labour Organisation on global wage gaps show they range from between 4% and 36% or more. Among the developed countries, the US has the widest gap. South Africa is in the same region like Vietnam, Denmark, Spain and Italy.

Steps have been taken in South Africa to remedy the situation. The Employment Equity Act sets out the principle of equal pay for equal value. The burden now rests on human resource management practitioners to uncover potential causes of pay inequity and to address these with innovative remedies.

What's behind the gender gap

The reasons for the gender pay gap are multiple. Some would argue that it would be impossible to eradicate gender pay differences completely. Issues such as the perceived number of hours that women work and the value that is placed on their labour, like nurturing and being supportive, is not regarded as having a high economic value.

Women are often seen to be less loyal to the company and more likely to exit the workplace in their childbearing years. Employers, therefore, may perceive the long-term value that a woman would add to an organisation as lower than that of a man who does not have care obligations outside the workplace.

Men are therefore paid more than a woman to ensure that the company gets a greater return on the investment made in the development of an individual.

Although it does remain difficult and highly technical to prove pay discrimination, it is heartening that a proper legal framework exists. But the interpretation of equal value in pay is sticky and uncovering gender pay differences in the same job type that also provides the same value for an employer is quite complex.

Adapted from: http://theconversation.com/women-are-still-paid-less-than-men-in-south-african-companies

1.   How does the speaker present arguments?

        1.1.   Is the message one-sided or it includes alternative points of view?
2.1   Does the speaker fairly represent alternative arguments?
2.2   Does the speaker ignore obviously conflicting arguments?
2.3   If the message includes alternative points of view, how are those views characterised?
3.   Does the speaker use positive words or images to describe his/her point of view?
3.1   Does the speaker use positive or negative words to describe other points of view?

3.2   Does the speaker ascribe positive motivations to his /her point of view and negative motivations for alternative views?

CHAPTER 4: FACTS AND OPINIONS

Sometimes it is hard to tell the difference between sentences that contain facts or opinions.

Opinion

- An OPINION is a statement that cannot be proven. It is what someone believes.

- An opinion is someone's feelings about a particular topic.

- Opinions can be argued.

- Opinions may be supported with facts.

    E.g. Coffee tastes good.
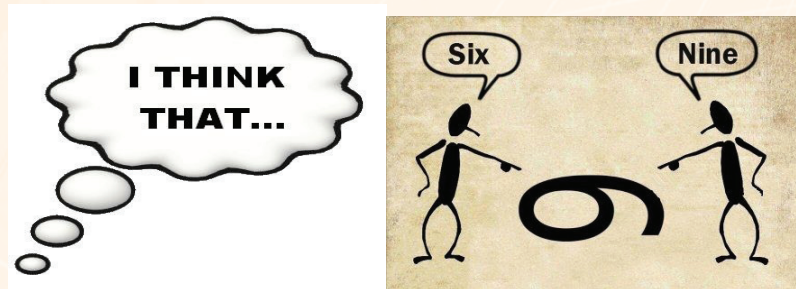
Fact

- A fact can be proven to be true or false.

- Deciding if a sentence is a fact will require proof or evidence.

    E.g. Rabbits are mammals.

- You could look in a dictionary or encyclopaedia and find proof that the sentence states a fact.

- Statement: Brown is the best colour for a dog.

    Can this be proven? NO. Then it is an opinion.

ACTIVITY 14

Much of what we read and view is a mixture of fact and opinion.

Distinguishing between them is important for evaluating texts and developing persuasive arguments.

State whether each sentence below is a fact or opinion.

STATEMENTS	FACT	OPINION
Sunday is the best day of the week.		
Youth Day is the most important holiday of the year.		
Thanksgiving is celebrated in autumn.		
April is a month with 30 days.		
There are 12 months in the year.		
This has been a terrible week.		
Spring is the most beautiful season of all.		
Every story in the media is true.		
Monday, Wednesday and Friday are weekdays.		
The first day of the school year is scary.		
Everyone should make Valentine's Day cards.		
Your birthday comes only once a year.		

Adapted from Super Teacher Worksheets - www.superteacherworksheets.com

ACTIVITY 15

Highlight all the facts in one colour and then choose another to highlight opinions.

CHAPTER 5: INFERENCES, ASSUMPTIONS AND ARGUMENTS

5.1   INFERENCES

An inference is a conclusion reached on the basis of evidence and reasoning. To infer means to read between the lines, pick up the meaning behind what is stated, and to deduce all the implications to form an opinion about something. When readers infer, they create a meaning that is not necessarily stated in the text. They use clues, facts, experiences, prior knowledge and make assumptions to clarify any uncertainties about the text.

The following diagram provides strategies for making inferences.
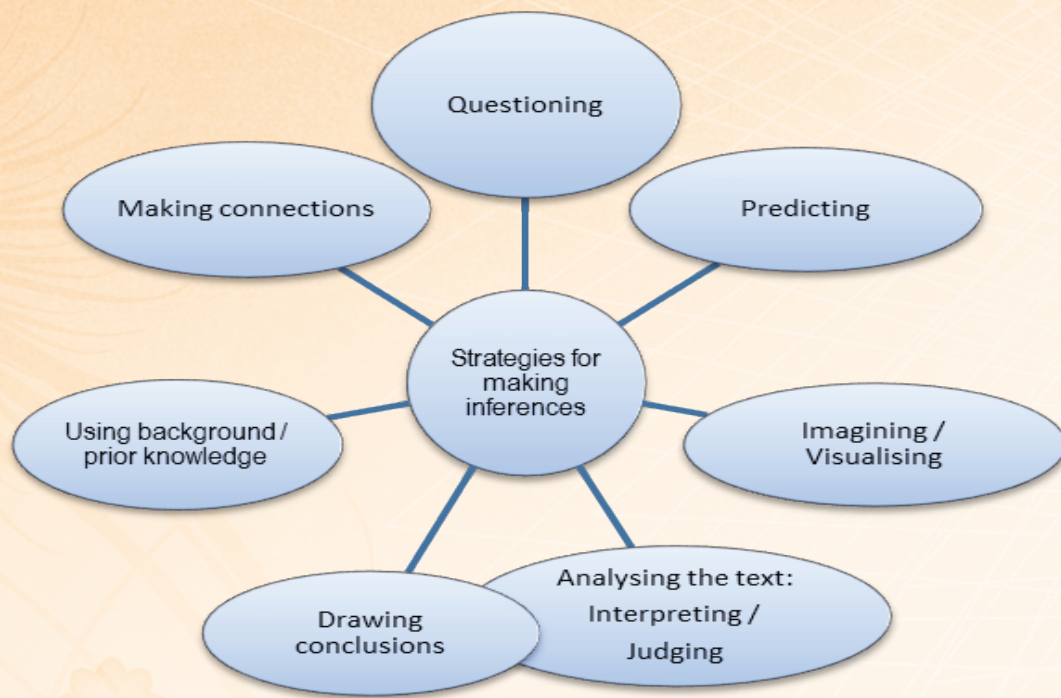
- **Factual inferences**

  Readers can reach verifiable, inferences from factual information. For example, based on the following facts, the conclusion is logical:

  - Fact 1: A lion can run 30 kilometres per hour.

  - Fact 2: A cheetah can run faster than a lion.

  - Conclusion: A cheetah can run faster than 30 kilometres per hour.

- **Non-factual inferences**

  Readers can reach non-factual inferences based on non-factual information. They can also use non-verbal information, such as facial expressions and body language to make inferences. For example, a teacher's frown could indicate that a learner must stop what they are doing and focus on a given activity.

1.2 ASSUMPTIONS

Assumptions refer to unexamined beliefs that people think are true although there is no definite proof. Assumptions are part of the society's system of beliefs. People assume their beliefs to be true and use them to interpret what happens in the world.

Examples of inferences and assumptions

Person One	Person Two
Situation:	**Situation:**
At the end of the set, a smiling tennis player raises his arms in the air.	At the end of the set, a smiling tennis player raises his arms in the air.
Inference:	**Inference:**
The tennis player has won the match.	The player is a good loser. He surrenders gracefully.
Assumption:	**Assumption:**
The only players who celebrate at the end of the game are those who have won.	Anyone who raises his or her arms surrenders.

1.1 ARGUMENTS

Arguments refer to reasons or a set of reasons given in support of an idea, action or theory.

Arguments are lines of reasoning using propositions (claims or assertions). Propositions come in three forms: factual claims, opinions and ideas (including hypotheses and theories). An argument involves the process of establishing a claim and then proving it with the use of logical reasoning, examples and research.

The following is an example of an argument presented by a lawyer:

> My client was at the stadium when the noise occurred. Several eyewitnesses have reported seeing him there, and his ticket indicates that he did not leave until after the noise violation was reported. Thus, he could not have committed the offence.

- **The Role of the Audience**

  The audience plays a very important role to speakers/writers when preparing an argument. The following points highlight the importance of the audience:

  o Understanding the audience is key to effective writing of all kinds, especially persuasive writing.

  o An argument is an implicit dialogue or exchange with the audience, so in writing arguments, the writer should assume there is a reader that will not agree with them.

  o Audience awareness is absolutely essential to successful persuasion and argument; therefore…

    - Know the audience.

    - What is their position on the issue?

    - How strongly do they feel about it?

    - Are they open-minded enough to consider other views?

    - What will their objections be to the argument?

- **The Importance of Argument and Persuasion**

  Engaging in an argument or persuading someone happens for a variety of reasons and at different situations. The following are examples of these reasons and situations:

  o **In everyday life**

    People argue when asking for a raise, negotiating the price of a new car or arguing in court.

  o **In academic life…**

    Academics argue when defending their ideas and engaging in intellectual debates.

  o **On the job/at work…**

    Workers can argue so as to get people to listen to their ideas, to get cooperation and to move people to action.

  o **In writing…**

    Writers use arguments to make conclusive points.

  o **In reading and listening…**

    Readers and listeners critically evaluate others' arguments. They ensure that they protect themselves from unethical persuasive tactics and recognise faulty reasoning when they see it.

- **Parts of an Argument**

  o **Issue** - problem or controversy about which people disagree.

  o **Claim** - the position on the issue.

  o **Support** - reasons and evidence that the claim is reasonable and should be accepted.

  o **Refutation** - opposing viewpoints.

- **Types of Claims**

  o **Claim of Fact** - This is a statement that can be proven or verified by observation or research

    For example, *'Within ten years, destruction of rain forests will cause hundreds of plant and animal species to become extinct.'*

  o **Claim of Value** –It states that one thing or idea is better or more desirable than another.

    For example, *'Requiring community service in high school will produce more community-aware graduates.'*

  o **Claim of Policy** - suggests what should or ought to be done to solve a problem.

    For example, *'To reduce school violence, metal detectors should be installed in public schools.'*

- **Types of Support for claims that are made**

  o **Reason** - a general statement that supports a claim.

  o **Evidence** - consists of facts, statistics, experiences, comparisons and examples that show why the claim is valid.

  o **Emotional Appeals** - ideas that are targeted towards needs or values that readers are likely to care about.

ACTIVITY 16

Pre-reading:

- What does the title suggest?

- Who is the author?

- What is the date of publication?

- What do I already know about the issue?

Read the article below and follow the instructions

Article: An example of an argument

The Trending Language on Social Media by Waqar Qureshi (Dec 4, 2017)

In today's world of social networking, blogs, clouds, and all manner of hyper-connectivity, it seems as if anyone can be a writer—or at least call themselves one. It's as simple as typing a paragraph and hitting 'submit', and suddenly one is published, at least in the cyber-sense of the word. On a more conventional note, the mere mention of terms such as "blogosphere" and "tweet" can be almost enough to make a serious writer's skin crawl. To see their craft dumbed down to its most basic form, the arranging of letters and words into (mostly) cohesive sentences, seems to some as a stab in the proverbial back. Many aspects of this social writing trend are quite controversial among writers. Please allow me to address a few.

I'll start with the grammar, or what some consider being the lack thereof. The nature of texting, updating statuses and churning out content with alarming frequency has spawned the development of acronyms such as "OMG", "BTW"," FYI" and "LOL" to name a few.

While these terms are considered unprofessional by most, it's worth mentioning that there was a time when the use of the word "fax" (as opposed to facsimile) would prompt the raising of some eyebrows. Times change, and it is often necessary for people to do the same. On the flip side, it almost seems as if all rules of the English language have been completely thrown to the wind. Things that would have never flown in a freshman-level college English class are suddenly perfectly acceptable in cyberspace.

Almost as contentious as the grammatical nature of many social writing entries is their subject matter. Bloggers and other self-proclaimed writers laud the wholesomeness of their diets, the antics of their offspring and sometimes just the mundane details of their day-to-day life. Their topics are often uninteresting at best and completely narcissistic at worst. Then again, no one is required to read them, are they? Well, that depends.

Many individuals who contribute to blogs and other sites frequently post links to their articles. They encourage others to link to their pages and offer giveaways and other incentives to readers. This can annoy those who feel compelled to continue to read their virtual train wreck. However, on the other hand, who can blame them for wanting to monetize their hobby?
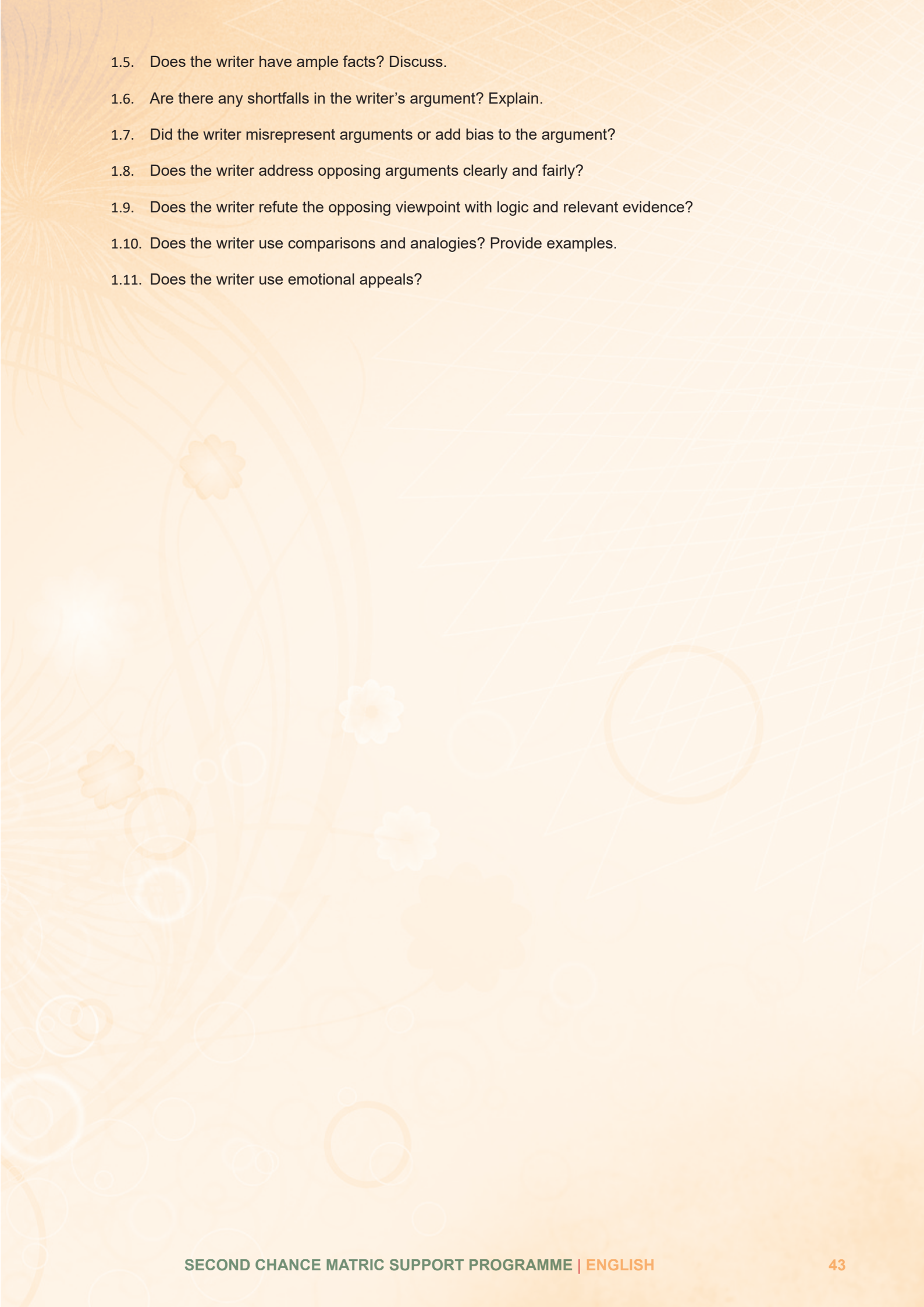
Another topic up for debate is the speed with which these writers post. Many update their sites two or more times per day. This is amidst a busy schedule of training for marathons, changing dirty diapers, and creating a vignette to grace the table of a lovely Thanksgiving dinner. While many writers pride themselves on the way they agonize over the selection of each word, these would-be authors churn out several paragraphs in just a few short minutes. Who's to say whether they should be applauded for their swiftness or scolded for their lack of careful editing?

While one can easily debate the necessity or authenticity of this newest entry into the writing scene, one cannot yet question their staying power. It's clear that this form of writing is here to stay, at least for now, and should either be embraced or politely eluded. "IMO", it is often best to take the high road.

Adapted from: https://www.mustakbil.com

During reading and post reading

1. Read through the article once to get the main idea. The first time you read through an article, you should simply try to understand the overall argument that the writer is making. Note the writer's argument/claim.

2. Read through the article a second time, marking up the text as you read. It is helpful to use a highlighter to make your markings stand out. Ask yourself these questions as you read through the second time:

    1.1 . What is the writer's argument?

    1.2.   What is the purpose of the article?

    1.3.   Who is the intended (target) audience?

    1.4.   Does the article effectively communicate its concern to the reader?

1.5.   Does the writer have ample facts? Discuss.

1.6.   Are there any shortfalls in the writer's argument? Explain.

1.7.   Did the writer misrepresent arguments or add bias to the argument?

1.8.   Does the writer address opposing arguments clearly and fairly?

1.9.   Does the writer refute the opposing viewpoint with logic and relevant evidence?

1.10. Does the writer use comparisons and analogies? Provide examples.

1.11. Does the writer use emotional appeals?

CHAPTER 6: SOCIO-POLITICAL AND CULTURAL BACKGROUND OF WRITER AND TEXT

6.1 UNDERSTANDING SOCIO-POLITICAL AND CULTURAL BACKGROUND OF TEXT AND WRITER.

Human communication always takes place in a context, through a medium, and among individuals and groups who are situated historically, politically, economically, culturally and socially.

Understanding the socio-political and cultural conditions of an author provides valuable insights into the motivations and influences of the writer's works. It is important to recognise the external forces active in the writer's daily life in order to evaluate **the thematic** and **symbolic devices** used in the work more accurately.

Social, political, historical and cultural contexts can be defined as the circumstances, influences, restrictions, messages that a context can bring to the nature of a text.

Literature is thought to be unique in the way it can expose ideologies. It can be shown that texts of all kinds - literary texts such as novels, plays and poems, most non-fiction writing and all media texts - can be convincingly argued to work at an ideological level. This simply means that they work in various ways - and always transparently (i.e. not obviously) - to support and reinforce a particular way of thinking about and viewing the world.

The media also plays a part in maintaining and reinforcing certain key ideologies.

6.2 CULTURAL CONTEXT

- The following questions will help the reader to understand the cultural context:

  o Was the writer influenced by the culture of the time in which they lived?

  o Did the culture of the time in which they lived restrict what could be written?

  o Were there social conventions or political pressures that forced the writer to write in a particular way?

  o Or is the opposite true? Did the writer deliberately set out to make a point, to challenge or even shock?

6.3 HISTORICAL /SOCIO-POLITICAL CONTEXT

- Historical context refers to the understood situations, events etc. in the time a piece of literature was written or published. It also refers to the moods, attitudes, and conditions that existed at that specific time.

- Context is the "setting" for an event that occurs, and it will have an impact on the relevance of the event. It t is an important factor to consider when referring to historical issues.

- It will be important for the reader to know the significance of events that occur, and to consider the context like history, time, moods, attitudes, etc. when contemplating significance.

- Imagine you are reading a letter from a woman containing this sentence:

'My daughter will be heading for Natalia shortly after she marries.'

  o How much information does this statement give the readers? Not much, until one looks at the date. When one discovers that the letter was written in 1838, they realise that one sentence can sometimes say a lot!

  o *'A young woman heading for Natalia in 1838 during the 'Groot Trek' might be following her husband on a danger-seeking expedition for obtaining land to farm. This mother would be quite fearful for her child, and she would know that it would be a very long time before she would see her daughter again, if ever!'*

- Knowing what social, economic, or political issues surrounded the publication of a particular novel or essay can help you understand more about what the writer had to say. Likewise, this understanding can help you identify more clearly with the characters of the text.

6.4   THE SOCIO-POLITICAL BACKGROUND OF THE WRITER

The socio-political background of the writer influences his point of view and his writing style.

The writer's point of view

A writer's point of view is his/her position on an issue. Point of view is also known as the *writer's argument* (the overall main idea the writer is "arguing" for) and the *writer's bias* (the side of an issue the writer favours). For example, '*from an economic point of view, the new development will benefit the town greatly.*'

Also, someone's personal opinion or attitude about something, e.g. '*I respect your point of view, but I'm not sure I agree with you*'.

A writer may be *in favour of* an issue (that is, he/she supports it), or he/she may be *opposed* to it (that is, he/she is against it).

You must recognise the writer's point of view in order to know which side of an issue he or she favours. This must be linked to teaching comprehension or the study of literary texts.

A speaker's point of view can be spread out in the text in many ways (emotional involvement)- choice and number of attitude adjectives, the choice of particular types of content, amplifying or reducing intensity or quantity, choosing words that are colourful or that have a non-neutral value, the choice of tense, modal words, repetition, and even different topo-graphical features.

The writer's purpose

A writer's purpose is his/her reason for writing. Whenever writers write, they write for a specific purpose. (For that matter, when you write, you have a specific purpose.)

The writer's purpose may be to inform, to instruct, to entertain, or to persuade the reader to believe something or to take a certain action. It is important to understand a writer's purpose for writing because you will then be aware of his/her motive for writing, and you will have greater insight as to what was important in the message.

To determine a writer's purpose, take note of the words the writer has used and the way the information is presented.

The writer's tone

The writer's tone is the manner of writing (choice of words and writing style) that reveals the writer's attitude towards a topic. It might help you to think about what the writer's tone of voice would sound like if he/ she were speaking to you rather than writing it.

It is important to determine a writer's tone because if you misunderstand a writer's tone, you may misinterpret the message.

The writer's choice of words and attitude

Word choice is one way writers reveal their tone.

The writing style is another way.
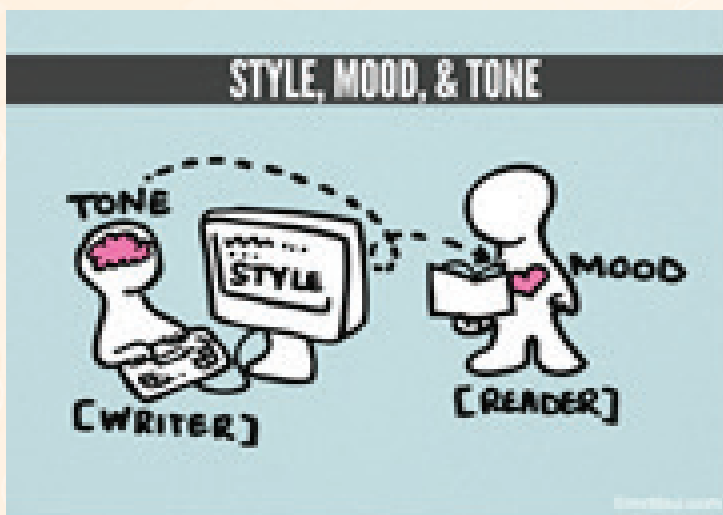
Words that describe a NEUTRAL tone:	Words that describe a SERIOUS tone:	Words that describe an EMOTIONAL tone:
Typically used in textbooks, reference material, sets of directions, instructional manuals, most newspaper and magazine articles and other factual, objective material that is presented in a straightforward manner; **Unemotional**: involving little or no emotion or feeling; **dispassionate**: devoid of or unaffected by passion, emotion, or bias; **Indifferent**: appearing to have no preference or concern.	Typically used in important formal announcements and obituaries, e.g. **Solemn:** deeply earnest, serious, grave, not trifling or jesting; **Reserved:** deeply interested or involved, marked by self-restraint and reticence.	Typically found in personal articles, political writing, and some persuasive writing such as editorials. **Compassionate**: showing kindness, mercy, or compassion, sympathetic; **Concerned**: caring deeply about a person or issue, Impassioned characterised by passion or zeal; **Nostalgic**: feeling a bittersweet longing for things, persons, or situations in the past; **Sentimental:** based on emotion rather than reason; **Remorseful:** feeling regret; **Self-pitying:** feeling sorry for oneself.
Words that describe a CRITICAL, disapproving tone:	**Words that describe a HUMOROUS, SARCASTIC, IRONIC or SATIRIC tone:**	**Words that describe a SUPPORTIVE tone:**
Typically found in movie and book reviews, editorials and some magazine articles. **Critical**: inclined to criticise or find fault; **Disapproving**: passing unfavourable judgment upon; **Condemning**: pessimistic, expecting the worst; having a negative attitude or gloomy outlook, intolerant, not allowing a difference of opinion or sentiment; **Indignant:** angered by something unjust, mean or unworthy; irate.	Can be used in writing of many sorts, including literature and social criticism, and some newspaper and magazine columns and articles, **Light-hearted:** not being burdened by trouble, worry, or care, happy and carefree; **Irreverent:** disrespectful; critical of what is generally accepted or respected; showing a lack of reverence; **Cynical:** scornful of the motives, virtue, or integrity of others, expressing scorn and bitter mockery; **Scornful:** treating someone or something as despicable or unworthy, showing utter contempt; **Contemptuous:** showing open disrespect or haughty disdain (showing arrogance and superiority); **Mocking:** treating with scorn or contempt; **Malicious:** intended to cause harm or suffering, having wicked, mischievous intentions or motives; **Ironic:** humorously sarcastic or mocking; **Sarcastic:** characterised by the desire to show scorn or contempt; **Bitter:** characterised by sharpness, severity, or cruelty; **Sceptical:** doubting or questioning everything, disbelieving	Found in writing of many types, such as certain textbooks, inspirational writing, some magazine articles and personal correspondence. **Encouraging/Supportive:** showing support or assistance; **Enthusiastic:** showing excitement; **Optimistic:** expecting the best; having a positive outlook; **Approving:** expressing approval or agreement; **Positive:** being in favour of; supportive; **Sympathetic**: inclined to sympathy; showing pity; **Empathic:** tolerant, showing respect for the rights or opinions or practices of others.

How the Critical Reading Skills are Inter-related

- The writer's purpose causes him/her to use a certain tone to convey a point of view to an intended audience.

- The writer decides on a purpose (reason) for writing: to inform, to instruct, to persuade and to entertain.

- To accomplish this purpose, he/she uses an appropriate tone: e.g. serious, formal, sincere, enthusiastic, disapproving, sympathetic, informal, humorous and ironic.

- To convey his/her main idea or point of view (position on an issue):

  point of view (*in favour of* or *opposed to*) or argument to an intended audience.

  For example, the general public, a specific group and a particular person.

Things to keep in mind when reading critically:

- You should avoid seeing the purpose of everything you read as to inform.

- If the writer's purpose is to persuade, you should determine which side of an issue he/she favours.

- Understanding the writer's tone will enable you to grasp the true or intended meaning, even when the writer's words may appear to be saying something different.

- There are two forms of irony: irony in tone and irony in situations.

- Sarcasm and irony is not the same thing.

ACTIVITY 17

- Examine a number of advertising or opinion texts about the same topic to see how language and images have been used.

- Identify the writers and their perspectives. Why do they think this way?

When we read/view and listen to texts, we should consider among others the following questions:

1. Who created/produced the text?

2. What does the writer want the reader to know, think or feel?

3. What assumptions does the writer make about the reader's beliefs, values and knowledge?

4. What view of the world does the text convey?

5. How does language work to influence your thinking?

6. What information does the writer leave out? How significant is it?

7. Who is most likely to read this text?

8. What knowledge of the world beyond the text is necessary in order to make sense of the text?

9. How is your understanding of the text influenced by your background?

10. How does the text influence you?

11. Does the form of the text influence how you construct meaning?

CHAPTER 7: LANGUAGE VARIETIES

CAPS requirements:

- Use appropriate register: formal, informal (e.g. using informal/conversational style and first person in a friendly letter, formal letter and in an official letter)

- Use formal and informal language (slang/colloquialism and jargon) appropriately.

- When learners revise, edit and proofread their work they should eliminate verbosity, redundancy, slang and offensive language and also evaluate content, style and register.

7.1 THE MEANING OF REGISTER

Register refers to a variety of languages used for a specific purpose or in a particular social setting. It also refers to the choice of different words, style, grammar, pitch and tone for different contexts or situations. This choice enables the speakers to decide how formal or informal language use will be. For example, official documents are written in a formal register, and informal letters are usually written in an informal register.

The choice of register depends on three factors, namely, the audience, the purpose and the context. For example, when speaking in a formal setting, a speaker is more likely to adhere more closely to prescribed grammar, pronounce the last letters in words ending in **-ing** (e.g. 'walk**ing**', not 'walk**in**'), choose more formal words, e.g. '*father* instead of *dad'*, '*child* instead of *kid'* and refrain from using slang and contractions such as *ain't*, *won't, and can't*.

A physician may use technical terms when he is talking with his fellow physicians, but he may use ordinary vocabulary when he is talking to his patients. When talking about salt, a chemist may use 'NaCl' in writing, but he may use the word 'salt' when speaking to a child or a patient. The language used in parliament is of a formal register; a conversation between friends is of an informal register.

Here is an example of general situations in which you are likely to use formal or informal registers:

REGISTER	INFORMAL	FORMAL
Audience	Between friends and family (in a social environment)	Between employees to employers. (in a professional environment)
Purpose	To entertain or inform. To establish/maintain close relationships	To show respect To maintain formal power relationships
Context	In personal correspondence/ In casual conversation	In business correspondence, e.g. letters, business phone calls, reports, invitations, legal documents, formal speeches, pronouncements made by judges, religious documents, job interviews, etc.

7.2   INFORMAL REGISTER: COLLOQUIAL LANGUAGE AND SLANG

Colloquial language or informal language is language in ordinary or familiar conversation. It is used in many parts of the newspaper, magazines, in informal business meetings, or when talking to friends or co-workers. It is the language that we use when we merely become our cheerful selves when we are expressing our secrets and our anxieties when we are communicating in a simple, direct, open and in an effortless a way.

1.1.1   Colloquial words and phrases

When speaking with family or friends, we often feel most comfortable using informal, familiar language. In casual conversation, we often use sentence fragments and contractions to save time. During a conversation, we might use imprecise words such as "a lot," "okay," and "et cetera." We may find ourselves using slang, colloquialisms, and vague or unclear words when talking with our friends and family, but formal writing requires precise, unambiguous language.

- **COLLOQUIAL WORDS**

    The following are examples of colloquial words:

  o **Contractions:** Words such as "won't" and "it's" are examples of colloquialism, as they are not used formally in all English-speaking countries.

  o **Profanity:** Some words are considered vulgar and thus inappropriate in conversations. While some may be declared vulgar in some contexts, they may be acceptable in others. For example, the word "bloody" is a simple adjective in American English but may be declared vulgar in more conservative communities.

- **COLLOQUIAL PHRASES:**

    The following are examples of colloquial phrases:

  o Keep someone posted;

  o Catch up;

  o Give a damn about;

  o Have a thing for;

  o Pass the buck;

  o You rock.

- **CLICHÉS:**

    A cliché is a phrase or word that has lost its original effectiveness or power from overuse. Although they are common in speech, clichés make writing seem stale. When writing, learners should avoid them and try to express themselves in original ways.

    Here are some examples of clichés:

  o On top of the world;

  o Make ends meet;

  o Last but not least;

  o Easier said than done;

  o There's more than one way to kill a cat;

  o Put your money where your mouth is;

  o You're driving me up the wall.

7.2.2 SLANG:

The word 'slang' (street-language) refers to informal coded language often used by a specific group of people, such as teenagers, gangsters, (etc.) The difference between colloquial language and slang is that slang has not yet been accepted in polite or formal conversation, whereas colloquialisms (e.g. 'Good show!') have been accepted. Slang is even less formal than colloquial language and uses words and expressions that are not considered part of the standard language.

The following are some examples of slang in a South African context:

o Grand   (okay/ a thousand Rands);

o Bucks   (Rands);

o Cherry   (woman);

o   Chick   (girlfriend).

Colloquial language and/or slang can be found in the following:

o   Jokes;

o   Informal speeches;

o   In casual conversations;

o   Cartoons.

7.3   JARGON:

Jargon refers to words that are used and understood only by people who are experts in a specialised field. This group uses 'special terms or expressions in their trade or profession. For example: computer users would refer to a 'CPU' and 'RAM', while medical practitioners may refer to stethoscopes and scalpels.

Some examples of jargon would include:

o   'love' as used by tennis players, means having a score of zero or nil.

o   The word 'operationalise' can be used by a group of specialists who want to see something put in use.

o   Medical practitioners understand each other when they speak about 'hypertension'.

Other examples of jargon (Words and phrases)

Group	Jargon	Meaning
business people	proactive	To act first and in a positive way. This term has become more mainstream.
	learnings	Things that have been learned.
	functionality	Referring to the functions or features of a product.
rugby league enthusiasts	sin bin	Where a player who has been sent from the field waits to come back on.
	overlap	When the defence is outnumbered by the players running the ball.
	side-step	Avoiding a tackle by pretending to move one way and then moving the other.
	play the ball	Restarting play by rolling the ball under a player's foot.

(Adapted from https://skwirkeducation.com/)

7.4 STYLE

The term *style* refers to a language variety that is divided into *formal and informal styles* based on the speech or speaking situation. We can speak very formally or very informally as our choice of the styles is governed by circumstances. Ceremonial occasions mostly require very formal speech whereas public lectures are somewhat less formal. Casual conversation is quite informal, and conversation between intimates on matters of little importance may be extremely informal and casual. We may try to relate the level of formality chosen to a number of factors such as:

o   the type of occasion

o   the various social, age and other differences that exist between the participants;

o   the particular task that is involved, e.g. writing or speaking, and the emotional involvement of one or more of the participants.

Style also refers to the distinctive and unique manner in which a writer arranges words to achieve particular effects. It essentially combines the idea to be expressed with the individuality of the writer. These arrangements include individual word choices as well as such matters as length and structure of sentences, tone and use of irony.

ACTIVITY 18

- Discuss some of the ways you can distinguish between registers and the way this influences our language.

- Look at the words listed in the table below and indicate why, with whom and in which context you would use these words.

Word: E.g. WOMAN	Context (WHERE)	Purpose (WHY)	Audience (WITH WHOM)
lady	Formal environment	To show respect	Professional relationships
chick			
gal			
girl			
baby			
wife			
sister			
madam/ma'am			

EXPANDED OPPORTUNITIES:

1. Discuss how you would speak during the following occasions. What would you say? Share your conclusion with the rest of your class.

    1.1   A day out with your friend.

    1.2   A reunion dinner with your entire family.

    1.3   A special visit by an important visitor.

2. In groups, discuss whether you would use the informal or formal register to speak to the   people below. How would you greet these people? Share your conclusion with the rest of the class.

    2.1   Your best friend.

    2.2   Your parents.

    2.3   Your school principal.

    2.4   A small child who is lost.

    2.5   Your grandmother.

    2.6   An adult you do not know.

CHAPTER 8: THE RELATIONSHIP BETWEEN LANGUAGE AND CULTURE

CAPS requirements:

Show understanding of the relationship between language and culture by   respecting cultural conventions.

8.1   What is culture?

Culture refers to the shared beliefs, customs, values, attitudes, practices and social behaviour of a particular nation or people; or any social group within some cultures (for instance, the hip-hop culture). Culture is about the total range of activities and ideas of a group of people with shared traditions, which are transmitted and reinforced by members of the group, e.g. VhaVenda culture. It also refers to the artistic and social pursuits, expressions and tastes valued by a society or class, as in the arts, manners, dress, etc. Culture is not static; it changes over time.

- **The relationship between language and culture.**

  o The language used by a speech community is closely related to the culture of that community. A community's culture consists of what it is one has to know or believe in order to operate in a manner acceptable to its members.

  o Every language is part of a culture, and it serves and reflects cultural needs.

  o Language and culture are inextricably (inseparable) related. One cannot understand or appreciate the one without knowledge of the other.

  o Members of different cultures express different worldviews through the use of their languages.

  o Cultural models are expressed and reflected primarily through language (proverbs) conveying a way of being in the world, guiding human thought, action and moral lessons, e.g. 'the early bird catches the worm.'

The Content and context for studying the relationship between language and culture

When studying the relationship between language and culture, one should consider the following aspects: terminology/vocabulary/diction, proverbs, taboos, euphemisms, politeness, greetings, events, rituals and idioms. These aspects influence how members of different cultures express their worldviews.

ACTIVITY 22

1. With a partner or in a small group, think of the word 'lobola'.

   What picture comes into your mind?

2. In which cultures does the concept of 'lobola' prevail?

3. Mention and discuss words from other languages/cultures that are commonly used in English.

CHAPTER 9: VISUAL LITERACY

Visual texts use a combination of visual features (camera shots, still pictures and graphics) and verbal features (words, dialogue and language features) to get a message across to the audience. Visual features include aspects such as camera angle, lighting, special effects, layout, dominant image, repetition, colour, font, graphic, contrast, etc. Verbal features include aspects such as rhetorical question, repetition, imperative, minor sentence, dialogue, tone, sound, song lyrics, etc.

Learners should be taught to interpret visual texts by focusing on the following:

- Persuasive techniques: Learners must understand how emotive language, persuasion, bias and manipulative language affect meaning.

- Learners must understand how language and images reflect and shape values and attitudes; how images and language can be sexist, racist, ageist, or depend on the reinforcement of stereotypes, especially in advertisements.

- Learners must know and understand the impact of the use of font types and sizes, headings and captions.

- Learners must be able to analyse, interpret, evaluate and respond to a range of cartoons/comic strips.

- Examples of texts that can be used during a visual literacy lesson include advertisements, cartoons, websites, pictures, etc.

9.1 Understanding visual elements

Awareness of the following elements could enhance the learner's understanding of visual literacy: the mix of colours; disparate objects; characters, their expressions and body language; settings; use of light and shadow; placement of contrasting ideas; comparative sizes of the subjects; the use of camera angles; the use of symbols; and comic elements.

9.2 Analysing visual texts

When analysing a visual text, it is useful to consider the following questions:

- What type of visual text is it?

- What is the text about?

- What is the purpose of this text? How do you know?

- Who is the intended audience for this text? How do you know?

- How does the text affect the audience?

- What is represented in the image?

- What are the most striking visual elements?

- Look at the colours, fonts and layout:

  o   Predominantly bright colours, 'busy' layout and use of various fonts may appeal to teenagers and promise excitement.

  o   Subtler colours, basic fonts and conservative layout may appeal to traditional values of older adults.

  o   Royal blue, reds and golds, stylised fonts and elegant layout may be used to appeal to those who aspire to prestige or luxury.

- Consider the visual features. How do they influence the meaning of the text and the reader's response to the text?

- Like written texts, visual texts have been carefully constructed by their composers to shape meaning and to affect and influence the viewer.

- What is the interaction or relationship between the viewer and the subject?

- How does the visual text achieve its purpose? How effective is this text as a piece of communication?

- Consider your immediate impressions of the image, and then study how it works in more depth.

9.3 Non-verbal communication

Non-verbal communication consists of a complete package of expressions, hand and eye movements, postures and gestures, which should be interpreted along with speech (verbal communication). A basic awareness of non-verbal communication strategies, over and above what is actually said can help to enhance interaction as well as attain the intended purpose of interpersonal communication (communication with others). Interpersonal communication not only involves the explicit meaning of words, the information or message conveyed, but also refers to implicit messages, whether intentional or not, which are expressed through non-verbal behaviours. Non-verbal communications include facial expressions, tone and pitch of voice, gestures displayed through body language (kinesics) and physical distance between communicators (proxemics). These non-verbal signals can give clues and additional information and meaning over and above the spoken (verbal) communication.

Non-verbal messages allow people to:

- reinforce or modify what is said in words. For example, people may nod their heads vigorously when saying "Yes" to emphasise that they agree with the other person, but a shrug of the shoulders and a sad expression

when saying, "I'm fine, thanks," may imply that things are not really fine.

- convey information about their emotional state

- define or reinforce the relationship between people

- provide feedback to the other person

- regulate the flow of communication, for example by signalling to others that they have finished speaking or wish to say something

9.4 Body Language or Body Movements (Kinesics)

Body movements include gestures, posture, head and hand movements or whole body movements. Body movements can be used to reinforce or emphasise what a person is saying and also offer information about the emotions and attitudes of a person. However, it is also possible for body movements to conflict with what is said. A skilled observer may be able to detect such discrepancies in behaviour and use them as a clue to what someone is really communicating. Hereunder follows some of the body language acts:

9.4.1 Emblems

Gestures that serve the same function as a word are called emblems. For example, the signals that mean 'OK', 'Come here!', or the hand movement used when hitchhiking. However, it is important to note that whilst some emblems are internationally recognised, others may need to be (mis)interpreted if their cultural and social contexts are not known or are different. For example, a beckoning finger may be an innocent invitation to come closer in one society, whereas to an outsider, the communicator may be seen as aggressive and disrespectful.

9.4.2 Illustrators

These are gestures, which accompany words to illustrate a verbal message. For example, the common circular hand movement, which accompanies the phrase 'over and over again', or nodding the head in a particular direction when saying 'over there'.

9.4.3 Affect Displays

These are facial expressions or gestures, which give strong clues as to the true emotional state of a person. These are often unintentional and can conflict with what is being said.

9.4.4 Regulators

Gestures used to give feedback when conversing are called regulators, for example, head nods, utterances such as 'uh-huh', 'mm-mm' and expressions of interest or boredom. Regulators allow the other person to adapt his/her speech to reflect the level of interest or agreement. Without receiving feedback, many people find it difficult to maintain a conversation.

9.4.5 Adaptors

Adaptors are those non-verbal behaviours, which either satisfies some physical need such as scratching or adjusting uncomfortable glasses. Adaptors may represent a psychological need such as biting fingernails when nervous. Although normally subconscious, adaptors are more likely to be restrained in public places than in the private world of individuals where they are less likely to be noticed. Adaptive behaviours often accompany feelings of anxiety or hostility.

9.4.6 Posture

This is a reflection of people's emotions, attitudes and intentions. Two forms of posture, 'open' and 'closed', may reflect an individual's degree of confidence, status or receptivity to another person. Someone seated in a closed position might have his/her arms folded, legs crossed or be positioned at a slight angle from the person with whom they are interacting. In an open posture, you might expect to see someone directly facing you with hands apart on the arms of the chair. An open posture can be used to communicate openness or interest in someone and a readiness to listen, whereas the closed posture might imply discomfort or disinterest.

9.5 Facial Expressions

A few examples of emotions that can be expressed via facial expressions include happiness, sadness, anger, surprise, disgust, fear, confusion, excitement, desire, contempt, etc.

When attempting to establish what other message is communicated, one needs to pay attention to the following eye signals:

9.5.1 Eye Contact

Eye contact is an important aspect of non-verbal behaviour. In interpersonal interaction, it serves three main purposes:

- To give and receive feedback: Looking at someone lets them know that the receiver is concentrating on the content of their speech. Not maintaining eye contact can indicate disinterest. Communication may not be a smooth process if a listener averts their eyes too frequently as it may be read to indicate that the person is distracted, uncomfortable, or trying to conceal his/her real feelings. On the other hand, prolonged eye contact can also be perceived as threatening and may equally affect communication.

- Eye contact can be used to let a partner know when it is their 'turn' to speak. It is more likely to keep eye contact when someone is listening, rather than speaking. When a person has finished what they have to say, they will look directly at the other person, and this gives a signal that the arena is open. If someone does not want to be interrupted, eye contact may be avoided.

- Eye contact can be used to communicate something about a relationship between people. When you dislike someone, you tend to avoid eye contact, and pupil size is often reduced. On the other hand, the maintenance of positive eye contact signals interest or attraction in a partner. It is worth noting that social and cultural contexts need to be understood before judgement is passed on an individual based on their body language. For example, in some cultures, it is unacceptable for children to look directly into their elder's eyes.

9.5.2 Mouth expressions and movements

Mouth expressions and movements can also be essential in reading body language. For example, chewing on the bottom lip may indicate that the individual is experiencing worry, fear, or insecurity. Covering the mouth may be an effort to be polite if the person is yawning or coughing, or an attempt at hiding an emotional reaction like a smile or a smirk. Smiling is perhaps one of the greatest body language signals, but smiles can also be interpreted in many ways. A smile may be genuine, or it may be used to express false happiness, flirtation, sarcasm, or even cynicism. Pursed lips, on the other hand, might be an indicator of distaste, disapproval or distrust, while slight changes in the mouth can also be subtle indicators of what a person is feeling. When the mouth is slightly turned up, it might mean that the person is feeling happy or optimistic. On the other hand, a slightly downturned mouth can be an indicator of sadness, disapproval or even an outright grimace.

9.5.3 Para-language

- Para-language relates to all aspects of the voice, which are not strictly part of the verbal message, including the tone and pitch of the voice, the speed and volume at which a message is delivered and pauses and hesitations between words.

- These signals can serve to indicate feelings about what is being said. Emphasising particular words can indicate whether feedback is required or not.

9.6 Closeness and Personal Space (Proxemics)

Every culture has different levels of physical closeness appropriate to different types of relationships, and individuals learn these distances from the society in which they grow up. In today's multicultural society, it is important to consider the range of non-verbal codes as expressed in different ethnic groups. When someone violates an 'appropriate' distance, people may feel uncomfortable or defensive. Their actions may well be open to misinterpretation.

The space between speakers may be interpreted as follows:

9.6.1 Personal Distance

The 'far' phase of personal distance is considered to be the most appropriate for people holding a conversation. At this distance, it is easy to see the other person's expressions and eye movements, as well as their overall body language. Handshaking can occur within the bounds of personal distance.

9.6.2 Social Distance

This is the normal distance for impersonal business, for example, working together in the same room or during social gatherings. Seating is also important. Communication is far more likely to be considered as a formal relationship if the interaction is carried out across a desk. In addition, if the seating arrangements are such that one person appears to look down on another, an effect of domination may be created. At a social distance, speech needs to be louder, and eye contact remains essential to communication, otherwise, feedback will be reduced, and the interaction may end.

9.6.3 Public Distance

Teachers and public speakers address groups at a public distance. At such distances, exaggerated non-verbal communication is necessary for communication to be effective. Since subtle facial expressions are lost at this distance, clear hand gestures are often used as a substitute. Larger head movements are also typical of an experienced public speaker who is aware of changes in the way body language is perceived at longer distances.

Understanding these distances allows us to approach others in non-threatening and appropriate ways. People can begin to understand how others feel about them; how they view the relationship and if appropriate, adjust their behaviour accordingly.

[Source: SkillsYouNeed (2013) http://www.skillsyouneed.com/ips/barriers-communication.html **Understanding Body Language By Kendra Cherry about.com]**
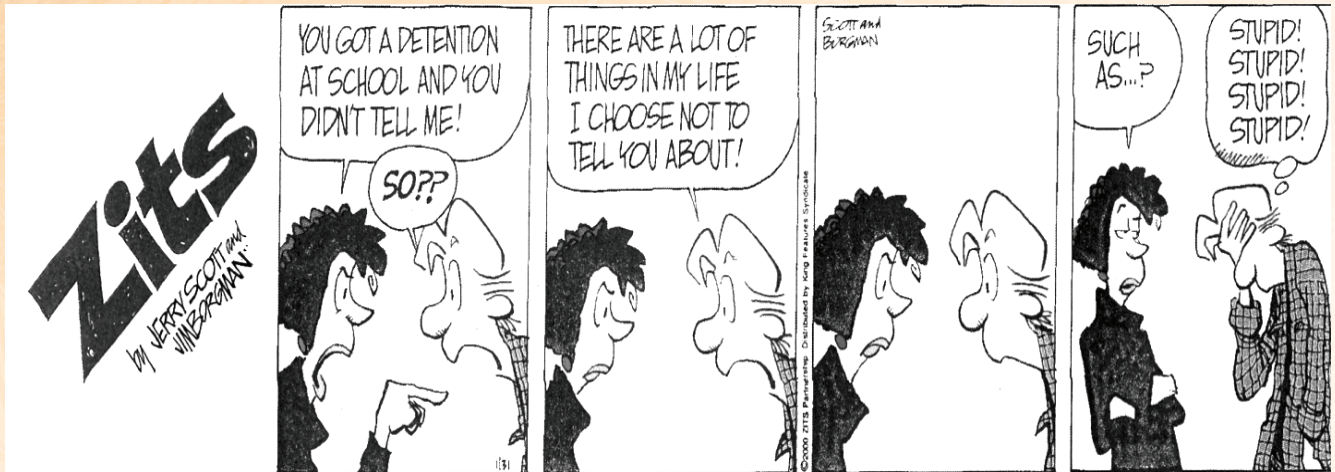
The following text provides different elements of visual literacy.

Discuss these elements.

9.7 PRACTICE ACTIVITIES ON VISUAL LITERACY (CARTOONS)

ACTIVITY 24

NOTE: In this cartoon, the boy is Jeremy and the woman is his mother.

When analysing the cartoon consider the following questions:

- What is the purpose of the text?

- What are the most striking visual elements? (Look at the fonts and layout)

- Who is the intended audience for this text?

- What is represented in the image? What is the text about?

- Consider the visual features; how they affect the meaning of the text and the reader's response to the text.

- How does the visual text achieve its purpose?

- How effective is this text as a piece of communication?

- What is the impact of the text impact on the audience?

Use the above cartoon to answer the following questions

1	Refer to frame 1. State TWO ways in which the cartoonist shows that the mother is angry.

2	Choose the correct answer to complete the following sentence. Write down ONLY the question number (2) and the letter (A–D) of the correct answer.
	
	Jeremy's tone of voice is ...
	
	   A. rebellious.
	
	   B. happy.
	
	   C. sarcastic.
	
	   D. surprised.

3	Why are both characters silent in frame 3?

4	Refer to frame 4.
	
	  (a) How does Jeremy's body language convey his thoughts?
	
	  (b) Why does Jeremy think he is stupid?

5	Do you think it is right for Jeremy to keep secrets from his mother? Discuss your view.

ACTIVITY 25

In the cartoon strip below, the character reading is Madam and the woman in black is the granny. The other character (the little girl) is Thandi.

Frame 1

Frame 2

Frame 3

Frame 4

FRAME 5

[Source: Adapted from *Madam and Eve TWENTY*, Stephen Francis & Rico, 2012]

[Source: Adapted from *Madam and Eve TWENTY*, Stephen Francis & Rico, 2012]

When analysing the cartoon consider the following questions:

- What is the purpose of the text?

- What are the most striking visual elements? (Look at the fonts and layout)

- Who is the intended audience for this text?

- What is represented in the image? What is the text about?

- Consider the visual features; how they affect the meaning of the text and the reader's response to the text.

- How does the visual text achieve its purpose?

- How effective is this text as a piece of communication?

- What is the impact of the text impact on the audience?

1	How does the use of different media (frames 1 and 2) reinforce the message of the cartoon?
2	Refer to frame 3.
	2.1 How does the old woman's facial expression support her words in this frame?
	2.2 Account for the change in the illustration of Thandi (the little girl) from frame 2 to frame 4.
	2.3 After close scrutiny of frame 5, critically discuss how the seriousness of the underlying message of the cartoon is conveyed.

ACTIVITY 26

In the cartoon strip below, the character carrying a bag is Dagwood. The other character is his colleague.
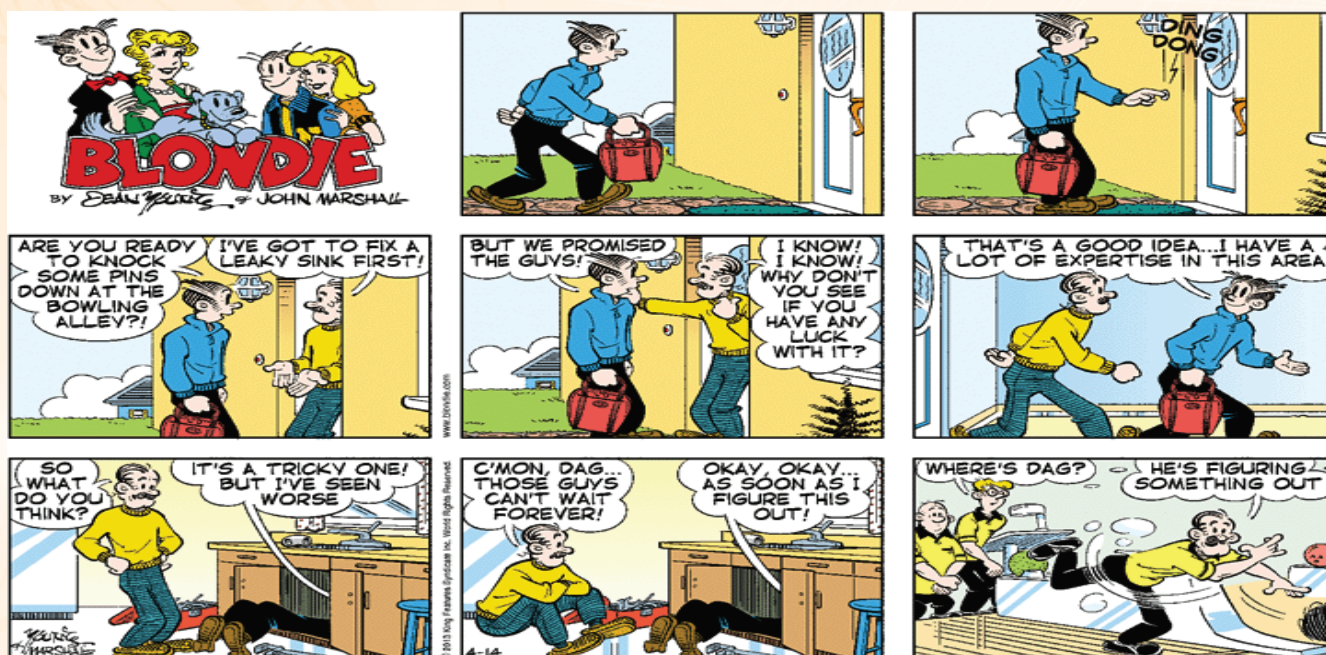

When analysing the cartoon consider the following questions:

- What is the purpose of the text?

- What are the most striking visual elements? (Look at the fonts and layout)

- Who is the intended audience for this text?

- What is represented in the image? What is the text about?

- Consider the visual features; how they affect the meaning of the text and the reader's response to the text.

- How does the visual text achieve its purpose?

- How effective is this text as a piece of communication?

- What is the impact of the text impact on the audience?

1	Refer to frames 1 and 2. How do you know that Dagwood is excited? Refer to the visual cues. What do the words 'ding dong' suggest?

2	Refer to frames 3 to 5.
	
	    (a) Quote three consecutive words which suggest that Dagwood and his colleague had made an agreement
	
	    (b) Give two reasons to explain why the following statement is False. Base your one answer on the visual cues and the other on the spoken text: *'Dagwood's friend is in control of the situation.'*
	
	    (c) Why does Dagwood's colleague put his hand on Dagwood's shoulder?
	
	    (d) To what does Dagwood respond in Frame 5?

3	Frames 6 to 8
	
	    (a) How do you know that Dagwood does not want to accept defeat?
	
	    (b) Why does the colleague sit down in frame 7? Link this to his words.
	
	    (c) Give a comment on the colleague's words in frame 8 in relation to frame 7.
	
	    (d) Do you approve of the action of the colleague? Give a reason for your answer.

Self-assessment

Identify and match the correct explanation for the different critical language awareness aspects.

Aspects of CLA	Explanations	Symbol
Argument	- principles or standards of behaviour; one's judgement of what is important in life, morals.	A
Assumptions (underlying assumption)	– a fixed (and often biased) view about what a particular type of person (e.g. a woman, a foreigner, a particular race group) is like.	B
Attitude	A fixed conventional (and often biased) view about the role a particular person is expected to play from one region or country to another.	C
Bias	– informal language often used by a group of people, such as teenagers, who use terms such as 'cool' and 'awesome'; the difference between colloquial language and slang is that slang has not yet been accepted in polite or formal conversation, whereas colloquialisms (e.g. 'Good show!') have been.	D
Colloquial (colloquialism)	– intolerance of or a prejudgement against an individual, a group, an idea or a cause.	E
Connotation (connotative meaning)	- these are statements that cannot be proven. It is what someone believes - it cannot be proven true or false.	F
Context	– the voice of the person telling the story (e.g. a distinction can be made between 1st person narrative – 'I' (who is often a character in the story) and the 3rd person narrative, in which the narrator refers to characters as 'he', 'she' or 'they') or the perspective of a character in relation to issues in a novel or play or a particular way of thinking about or judging a situation, e.g. *From an economic point of view, the new development will benefit the town greatly.* Also, someone's personal opinion or attitude about something, e.g. *I respect your point of view, but I'm not sure I agree with you.*	G
Critique	– clever at controlling or deceiving people to get what you want. Manipulative language is aimed at getting an influence or unfair advantage over others, e.g. In advertising or political speeches – a language (or terminology) used to talk about language, e.g. Irony, hyperbole, alliteration **Or** Language, which is aimed at obtaining an unfair advantage or gaining influence over others, e.g. Advertisements, sales talk, political speeches.	H
Denotative meaning (denotation)	Language varieties are minor adaptations in terms of vocabulary, structure	I
Discrimination	To read between the lines to form an opinion about something or to pick up the meaning behind what is stated and to deduce all the implications.	J
Emotive language	Something implied or suggested in the text but not expressed directly **or** meaning that is suggested by the text but not directly stated, e.g. *"it's ten o'clock"* may imply that the other is late.	K
Explicit meaning	It can be proven to be true, e.g. The name of the author/producer/artist, the title of the book/work.	L
Facts	Meaning which is clearly or directly stated.	M
Implicit (implied meaning)	Language, which arouses strong feelings.	N
Infer	The use of power to convert prejudice into action. The actions/practices by members of dominant groups, which have a harmful impact on members of subordinate groups.	O

Language varieties	The literal or primary or straightforward meaning of a word.	P
Manipulative language	A detailed explanation or evaluation of something such as political beliefs.	Q
Narrative voice/point of view	A text is always used and produced in a context; the context includes the broad and immediate situation including aspects such as social, cultural and political background; the term can also refer to that which precedes or follows a word or text and is essential to its meaning.	R
Opinions	The meanings which a word suggests, e.g. *Plump* has positive connotations such as *attractive, comfortable, cheerful*; whereas *fat* has more negative connotations **Or** Both the positive and negative associations that a word collects through usage that go beyond the literal (primary) meaning.	S
Prejudice	Language or words that are used mainly in informal conversations rather than in writing or formal speech, e.g. *Just chuck it there* (colloquial) instead of *please place it there* (formal) **Or** Language belonging to the ordinary or familiar conversation but not used in formal language.	T
Slang	an opinion about whether something is good or bad which influences how you deal with it	U
Stereotype	own feeling or opinion about someone or something	V
Values	Something that you think is true although you have no definite proof. **Or** A belief that is used as the basis for an idea, but which may not be correct	W
	It involves the process of establishing a claim and then proving it with the use of logical reasoning, examples, and research, e.g. defending your ideas.	X

Aspects of CLA	Explanations	Symbol
Argument		
Assumptions (underlying assumption)		
Attitude		
Bias		
Colloquial (colloquialism)		
Connotation (connotative meaning)		
Context		
Critique		
Denotative meaning (denotation)		
Discrimination		
Emotive language		
Explicit meaning		
Facts		
Implicit (implied (meaning)		
Infer		
Language varieties		

Manipulative language		
Narrative voice/point of view		
Opinions		
Prejudice		
Slang		
Stereotype		
Values		

Aspects of CLA	Symbol	Explanations
Argument	W	It involves the process of establishing a claim and then proving it with the use of logical reasoning, examples, and research, e.g. defending your ideas.
Assumptions (underlying assumption)	V	Something that you think is true although you have no definite proof. or A belief that is used as the basis for an idea, but which may not be correct.
Attitude	U	Own feeling or opinion about someone or something.
Bias	T	An opinion about whether something is good or bad which influences how you deal with it.
Colloquial (colloquialism)	S	Language or words that are used mainly in informal conversations rather than in writing or formal speech, e.g. *just chuck it there* (colloquial) instead of *please place it there* (formal) or language belonging to the ordinary or familiar conversation but not used in formal language.
Connotation (connotative meaning)	R	The meanings which a word suggests, e.g. *plump* has positive connotations such as *attractive, comfortable, cheerful*; whereas *fat* has more negative connotations or both the positive and negative associations that a word collects through usage that go beyond the literal (primary) meaning.
Context	Q	a text is always used and produced in a context; the context includes the broad and immediate situation including aspects such as social, cultural and political background; the term can also refer to that which precedes or follows a word or text and is essential to its meaning.
Critique	P	a detailed explanation or evaluation of something such as political beliefs.
Denotative meaning (denotation)	O	the literal or primary meaning of a word denotation – the literal or straightforward meaning of a word.
Discrimination	N	The use of power to convert prejudice into action. The actions/practices by members of dominant groups, which have a harmful impact on members of subordinate groups.
Emotive language	M	It is language, which arouses strong feelings.
Explicit meaning	L	Meaning which is clearly or directly stated
facts	K	It can be proven to be true, e.g. the name of the author/producer/artist, the title of the book/work
Implicit (implied (meaning)	J	Meaning that is suggested by the text but not directly stated, e.g. *"It's ten o'clock" may imply that the other is late or* something implied or suggested in the text but not expressed directly.
Infer	I	To read between the lines to form an opinion about something or to pick up the meaning behind what is stated and to deduce all the implications.
Language varieties	L	Language varieties are minor adaptations in terms of vocabulary, structure.

Aspects of CLA	Symbol	Explanations
Manipulative language	G	Language aimed at getting an influence or unfair advantage over others, e.g. in advertising or political speeches – a language (or terminology) used to talk about language, e.g. irony, hyperbole, alliteration or language, which is aimed at obtaining an unfair advantage or gaining influence over others, e.g. advertisements, sales talk, political speeches.
Narrative voice/point of view	F	The voice of the person telling the story (e.g. a distinction can be made between the first-person narrative – 'I' (who is often a character in the story) – and third-person narrative, in which the narrator refers to characters as 'he', 'she' or 'they') or the perspective of a character in relation to issues in a novel or play or a particular way of thinking about or judging a situation, e.g. *From an economic point of view, the new development will benefit the town greatly.* Also, someone's personal opinion or attitude about something, e.g. *I respect your point of view, but I'm not sure I agree with you.*
Opinions	E	Statements that cannot be proven. It is what someone believes - it cannot be proven true or false.
Prejudice	D	prejudice – intolerance of or a prejudgement against an individual, a group, an idea or a cause
Slang	C	Informal language often used by a group of people, such as teenagers, who use terms such as 'cool' and 'awesome'; the difference between colloquial language and slang is that slang has not yet been accepted in polite or formal conversation, whereas colloquialisms (e.g. 'Good show!') have been
Stereotype	B	a fixed (and often biased) view about what a particular type of person (e.g. a woman, a foreigner, a particular race group) is like oral fixed conventional (and often biased) view about the role a particular person is expected to play from one region or country to another
Values	A	principles or standards of behaviour; one's judgement of what is important in life, morals

Annexure 1 Integrated questioning framework for critical text analysis (oral or written text)

Critical questions for consideration
What is the writer/speaker's purpose?
How might the text influence the reader/listener's ideas?
What opinions does the writer/speaker express?
What is the writer/speaker's point of view?
What biases does the writer/speaker have?
What are the dominant readings in the text?
What gaps or silences are there in the text?
What assumptions about readers are reflected in the text?
What beliefs, assumptions, expectations (ideological baggage) do readers have to entertain in order to make meaning from the text?
How do the writer/speaker's values, views, and interests influence the text?
How are information and ideas expressed and represented to influence and position readers/viewers/listeners?
What alternative positions might be taken?
What possible views are excluded?

Annexure 2: Exemplar questions for focusing learners on the language of the text they read.

List all verb phrases that describe actions attributed to group/character.

List all noun phrases that describe the character or social group.

Why did they say that?

Why did they use that word rather than another word?

Why did they use that tense?

Who/what is being talked about?

What mood is selected-affirmative? Is it imperative or interrogative?

What kind of modal verbs are selected?

What personal pronouns are selected?

How does writer refer to self, subject and reader?

What information is selected for first position?

What kinds of connectors are used?

Conclusion

CLA can be enhanced by using authentic communication activities that focus on meaning and provide opportunities for learners to use the language in a lifelike context in the classroom (Littlewood, 2003). It can be enhanced with tasks that focus on communicative (e.g. providing a situation that requires the use of polite expressions in asking directions) cognitive development.

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