

NATIONAL CERTIFICATE IN
WHOLESALE AND RETAIL
OPERATIONS SUPERVISION, NQF
Level 4, ID 49397

Written Communication

**Aligned to unit
standard: 119457**

Learner Study Guide

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This Learner Study Guide articulates in the following programme and manner:

**NATIONAL CERTIFICATE IN WHOLESALE AND RETAIL OPERATIONS
SUPERVISION, NQF LEVEL 4, ID 49397**

WHOLESALE AND RETAIL Learning Programme

Written Communication

Interpret and use information from texts, US ID 119457



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Introduction to this programme

Dear learner

Welcome to the learning programme – **Interpret and use information from texts, US ID 119457**

The unit forms part of Written Communication for the NATIONAL CERTIFICATE in Wholesale and Retail Operations Supervision, which is registered with the WHOLESALE and RETAIL SETA.

Congratulations on choosing to upgrade your skills. We believe that this is one of many learning programmes that will develop and improve your skills.

Over the past couple of years, South Africa has made a significant shift from the old dispensation in education (where learners used to be bombarded with theory and very little practical work) to an outcomes-based education model (based on competency rather than on theory). The aim of the shift is to make the South African labour force more productive and show them how to apply the knowledge that they have gained from training programmes.

The learning programme you are about to start is outcomes-based and in line with the outcomes as stipulated in the applicable unit standard. The assessment is also in line with the assessment criteria as stipulated in the unit standard. Once you have been declared competent on the outcomes of this unit standard, you will receive **credits** towards a nationally recognised qualification.

You will be assessed formatively and summatively. The **formative** assessment will be conducted as you work through the lessons of this Study Guide and the **summative** assessment will be conducted when you have completed your training. Assessment can also be defined as the method that is used to determine whether you have mastered the skills that you will be taught during this learning programme. Assessment usually consists of two components, namely **instructional learning** (as conducted during this learning programme) and the **workplace assessment** – to determine your practical skills and your ability to implement what you have learnt.

The purpose with the Practical Guide Logbook (which will be handed to you by your assessor) will be to assess whether you can apply what you have learnt in the workplace.

Another added advantage to the new dispensation is the fact that recognition of prior learning is also considered and can count towards achieving credits towards a skills programme or qualification. Life experience, work experience and previous courses attended can be taken into consideration for recognition of prior learning purposes, should it relate to the specific learning programme or qualification you are working towards. This is merely a brief description to the new dispensation and barely covers what one can learn about this.

So, you will undergo theoretical training; receive your Practical Guide Logbook and Learner Assessment Guide & Portfolio of Evidence. At this point, you and your assessor will sign the Assessment Plan and your assessment will commence! You will be guided all the way.

We hope that this makes you as excited as it does us and it is a real privilege for us to be able to facilitate and assess you on the outcomes of the unit standard that we are about to start.

Please feel free to communicate any questions to your facilitator or to your assessor.

Remember, look out for the following icon in your Study Guide:

This icon indicates an activity that must be completed and placed in your Portfolio of Evidence (PoE).



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Purpose of the learning programme

Purpose

The purpose of this learning programme is to enable learners to read and view a variety of text types with understanding and to justify their views and responses by reference to detailed evidence within the texts. Learners will further be able to evaluate the effectiveness of different texts for different audiences and purposes by using sets of criteria for analysis.

Critical cross-field outcomes

During the Lessons (and theoretical process), the practical component and the workplace experience you will complete during the course of this programme, there are also CCFO's

These CCFO's are as follows:

CCFO	Details
Identify and solve problems	The ability to identify and solve problems using context to decode and make meaning individually and in groups in oral, reading, signed and written activities.
Work effectively with others and as part of a team	The ability to work effectively with others and in teams when using interactive speech in activities, discussions and research projects
Organize and manage oneself and one's activities effectively and responsibly	The ability to organize and manage oneself and one's activities responsibly and effectively through using language
Collect, analyse, organize and critically evaluate information	The ability to collect, analyse, organize and critically evaluate information that is fundamental to the process of growing language capability across language applications and fields of study
Communicate effectively	The ability to communicate effectively using visual, mathematical and language skills in formal and informal communication
Use science and technology effectively and critically	The ability to use science and technology effectively and critically to access and present ideas and exploring the ethics of science and technology through studying texts from and about these fields
Demonstrate an understanding of the world as a set of related system	The ability to demonstrate an understanding of the world as a set of related systems using language to explore and express links, and exploring a global range of contexts and texts
Contribute to the full development of self	The ability to contribute to full self-development by engaging with texts that stimulate awareness and development of life skills and the learning process

Entry level requirements

Learners being registered against this learning programme, must **already demonstrate the following competence:**

- They must have achieved competence on Literacy at NQF Level 2, in specific relation to unit standard **Access and use information from texts**

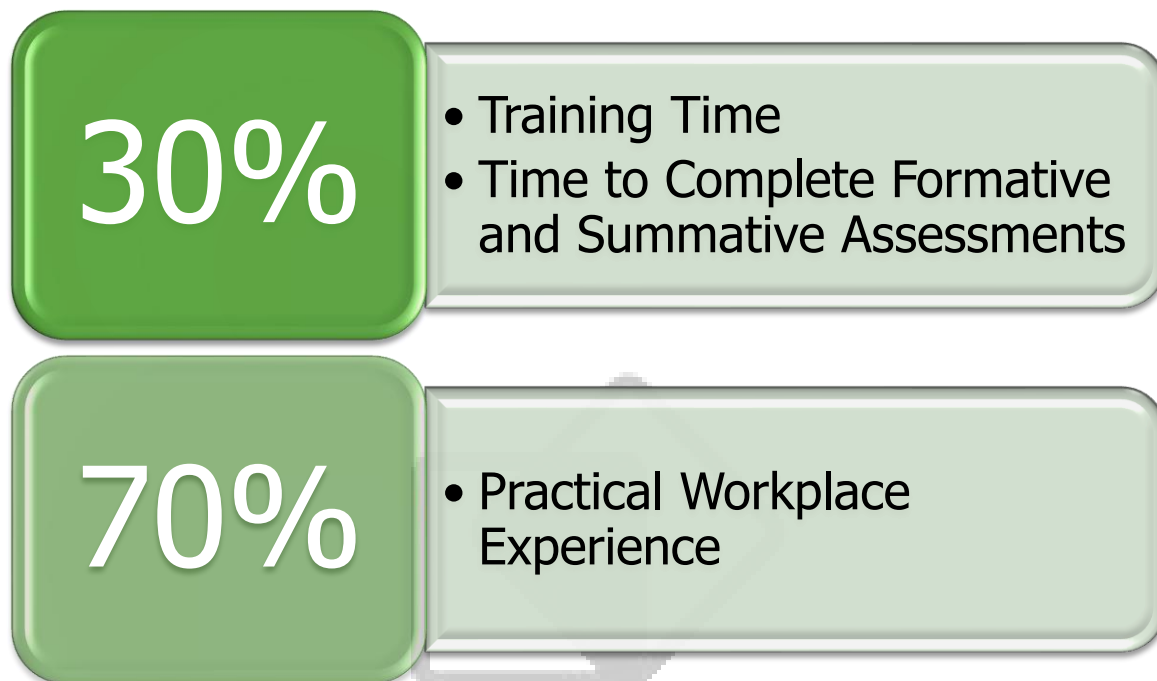


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Learning programme schedule

This Learning Programme carries a weight of 5 credits. These credits are converted into actual working hours which equate to a total of 50. This means it will take approximately 50 hours for you to undergo the training, assessment and all other requirements before you are found competent against this unit standard.

These 50 hours are broken up as follows:



30% of 50 = 15 Hours

5 Hours (1 Day)

This time is for the actual training session. Here, you will be attending class or tuition with the rest of the learners. Learning will be based on the requirements of the unit standard.

15 Hours (2 Days)

During the training session, the facilitator will inform you of the assessment requirements for the unit standard – both Formative and Summative. During this time you will need to complete your Formative Assessments and also ensure that all required forms and preparation sheets are signed together with your Assessor for you to undergo the Summative Assessment requirements. These may include components of Knowledge, Practical and / or Case Studies or Projects.

During this time, you may also contact the Assessor for assistance on the requirements of the Assessments. The learning group may also make use of this time to self-help on the Assessments.

70% of 50 = 35 Hours

35 Hours (5 Days)

During these 5 days, you will need to be based at a workplace – assisted by the workplace mentor, coach or assessor to ensure that you achieve the specific outcomes and assessment criteria as detailed on the Practical Workplace Logbook. These will need to be signed off by the workplace mentor, coach or assessor and submitted as part of your PoE.

Any other activity (outside of the PWL) that will assist you in demonstrating competence on any of the specific outcomes should be included as evidence in your PoE.



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Unit Standard

Unit Standard: 119457



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SOUTH AFRICAN QUALIFICATIONS AUTHORITY

REGISTERED UNIT STANDARD:

Interpret and use information from texts

SAQA US ID	UNIT STANDARD TITLE			
119457	Interpret and use information from texts			
ORIGINATOR				
SGB GET/FET Language and Communication				
PRIMARY OR DELEGATED QUALITY ASSURANCE FUNCTIONARY				
-				
FIELD			SUBFIELD	
Field 04 - Communication Studies and Language			Language	
ABET BAND	UNIT STANDARD TYPE	PRE-2009 NQF LEVEL	NQF LEVEL	CREDITS
Undefined	Regular-Fundamental	Level 3	NQF Level 03	5
REGISTRATION STATUS		REGISTRATION START DATE	REGISTRATION END DATE	SAQA DECISION NUMBER
Reregistered		2015-07-01	2018-06-30	SAQA 10105/14
LAST DATE FOR ENROLMENT		LAST DATE FOR ACHIEVEMENT		
2019-06-30		2022-06-30		

In all of the tables in this document, both the pre-2009 NQF Level and the NQF Level is shown. In the text (purpose statements, qualification rules, etc), any references to NQF Levels are to the pre-2009 levels unless specifically stated otherwise.

This unit standard replaces:

US ID	Unit Standard Title	Pre-2009 NQF Level	NQF Level	Credits	Replacement Status
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8969	Interpret and use information from texts	Level 3	NQF Level 03	5	Complete
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PURPOSE OF THE UNIT STANDARD

Learners at this level read and view a range of texts. People credited with this unit standard are able to read and view a variety of text types with understanding and to justify their views and responses by reference to detailed evidence from texts. They are also able to evaluate the effectiveness of different texts for different audiences and purposes by using a set of criteria for analysis.

Learners credited with this unit standard are able to:

- Use a range of reading and viewing strategies to understand the literal meaning of specific texts
- Use strategies for extracting implicit messages in texts
- Respond to selected texts in a manner appropriate to the context
- Explore and explain how language structures and features may influence a reader/viewer

LEARNING ASSUMED TO BE IN PLACE AND RECOGNITION OF PRIOR LEARNING

The credit calculation is based on the assumption that learners are already competent in terms of the following outcomes or areas of learning when starting to learn towards this unit standard: Level 2 unit standards entitled Access and use information from texts.

UNIT STANDARD RANGE

A variety of written and/or signed/visual texts used in socio-cultural, learning and workplace contexts.

Specific range statements are provided in the body of the unit standard where they apply to particular specific outcomes or assessment criteria.

Specific Outcomes and Assessment Criteria:

SPECIFIC OUTCOME 1

Use a range of reading and/or viewing strategies to understand the literal meaning of specific texts.

ASSESSMENT CRITERIA

ASSESSMENT CRITERION 1

Unfamiliar words/signs are identified. Their meanings are correctly determined by using knowledge of syntax, word-attack skills/sign parameter/analysis skills, and contextual clues.

ASSESSMENT CRITERION RANGE

Borrowed words/signs, complex terms, acronyms, neologisms, colloquialisms, slang, jargon, dialect.

ASSESSMENT CRITERION 2

Different options for the meanings of ambiguous words are tested, and selected meanings are correct in relation to the context.

ASSESSMENT CRITERION 3

Main ideas are separated from supporting evidence and paraphrased or summarised.

ASSESSMENT CRITERION 4

The purpose of visual and/or graphic representations in texts are recognised and explained.

ASSESSMENT CRITERION 5

Features of visual texts are explained in relation to the way they impact on meaning.

ASSESSMENT CRITERION RANGE

Composition, layout, light, foregrounding, backgrounding, perspective, camera angle, frame, sequence, use of colour/black and white, font type, font size, headlines, captions, subtitles.

SPECIFIC OUTCOME 2

Use strategies for extracting implicit messages in texts.

ASSESSMENT CRITERIA

ASSESSMENT CRITERION 1

Source of text is identified and discussed in terms of reliability and possible bias.

ASSESSMENT CRITERION 2

Attitudes, beliefs and intentions are explored in order to determine the point of view expressed either directly or indirectly.

ASSESSMENT CRITERION 3

Techniques are explored and explained in terms of purpose and audience.

ASSESSMENT CRITERION RANGE

Length of sentence, punctuation/non-manual features (NMFs), diction/choice of words, use of figurative language/jargon/technical terms/slang/dialect/irony/humour/satire/sarcasm/legalisms, choice of visuals, choice of camera angle, type of shot, cinematographic techniques.

ASSESSMENT CRITERION 4

Promotion of, or support for, a particular line of thought/cause is identified and explained with reference to selection or omission of materials.

SPECIFIC OUTCOME 3

Respond to selected texts in a manner appropriate to the context.

ASSESSMENT CRITERIA

ASSESSMENT CRITERION 1

Instructions and requests are acted upon.

ASSESSMENT CRITERION 2

Text-type, format and register used are on the appropriate level of formality.

SPECIFIC OUTCOME 4

Explore and explain how language structures and features may influence a reader/viewer.

ASSESSMENT CRITERIA

ASSESSMENT CRITERION 1

The choice of words/signs, language usage, symbols, pictures and tone/sign size and pace is described in terms of how a point of view is shaped or supported.

ASSESSMENT CRITERION RANGE

Bias (cultural, religious or peer preferences, misrepresentation, discrimination, racist, sexist, ageist); humour; irony; sarcasm, use of omission and silence, figurative expressions, repetition; hyperbole; generalisations; stereotyping; pictures and captions; typography and grammar.

UNIT STANDARD ACCREDITATION AND MODERATION OPTIONS

- This Unit Standard will be assessed by an assessor and moderated by a moderator, registered with the relevant accredited ETQA responsible for the quality assurance of this Unit Standard.
- Any institution offering learning that will enable achievement of this Unit Standard must be accredited as a provider through the appropriate quality assuring ETQA, or Learning Programme approval with an ETQA that has a Memorandum of Understanding with the quality assuring ETQA.
- Verification (external moderation) of assessment and moderation by the provider, will be conducted by the relevant quality assuring ETQA according to the moderation guidelines in the relevant Qualification and the agreed ETQA policy and procedures.
- An individual wishing to be assessed through RPL against this Unit Standard, may apply to an assessment agency or provider institution accredited by the relevant quality assuring ETQA, or by an ETQA that has a formal agreement/accreditation with the relevant quality assuring ETQA.

Critical Cross-field Outcomes (CCFO):

UNIT STANDARD CCFO IDENTIFYING

Identify and solve problems: using context to decode and make meaning individually and in groups in oral, reading, signed and written activities.

UNIT STANDARD CCFO WORKING

Work effectively with others and in teams: using interactive speech/signing in activities, discussion and research projects.

UNIT STANDARD CCFO ORGANISING

Organise and manage oneself and one's activities responsibly and effectively through using language.

UNIT STANDARD CCFO COLLECTING

Collect, analyse, organise and critically evaluate information: fundamental to the process of growing language capability across language applications and fields of study.

UNIT STANDARD CCFO COMMUNICATING

Communicate effectively using visual, mathematical and/or language skills: in formal and informal communications.

UNIT STANDARD CCFO SCIENCE

Use science and technology effectively and critically: using technology to access and present texts and exploring the ethics of science and technology through studying texts from and about these fields.

UNIT STANDARD CCFO DEMONSTRATING

Understand the world as a set of inter-related parts of a system: through using language to explore and express links, and exploring a global range of contexts and texts.

UNIT STANDARD CCFO CONTRIBUTING

Contribute to the full development of oneself: by engaging with texts that stimulate awareness and development of life skills and the learning process.

REREGISTRATION HISTORY

As per the SAQA Board decision/s at that time, this unit standard was Reregistered in 2012; 2015.



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Introduction to this Learning Programme

The way you interpret texts depends very much on your reasons for reading it in the first instance. This is why it is so important to know the purpose. For example, reading and interpreting a question in a math exam is different from an entry in an encyclopaedia which are you referring to quickly to find out the date of an event. The kind of reading you do in relation to your studies is always different to that you would do while you are relaxing and reading a book.

In the workplace, it is just as important to ensure that we understand why we are reading certain texts or bits of information – they may be an instruction that we need to follow or research that we need to conduct.

This Learner Study Guide focuses on strategies that we can use to access information from texts, specifically for use in our daily work. It introduces you to reading more effectively and efficiently.

Communication includes the use and application of language in order to speak, read and write. Although speaking or verbal communication is almost a natural skill that is obtained from early childhood, writing and reading is always acquired through teaching.

Reading is purposeful. The way you read something will depend on your purpose. You read different texts in different ways. In everyday life, you usually know why you are reading, you have a question and you read to find the answer. You usually know your way around your favourite newspaper, so if you want to know the sports result, you go straight to the correct page, or if you want to know what is on television tonight, you go straight to the television page. You do not start on the first page.

Lesson 1

Reading strategies

In order for you to demonstrate competence against the specific outcome indicated above, you will need to achieve the following:

LO1 → Identify and find the meaning of unfamiliar words

LO2 → Test, select and use correct meanings for ambiguous words

LO3 → Separate the main ideas from supporting evidence and create a summary

LO4 → Explain the purpose of visual features in a text

SECTION 1: Identifying the main ideas in a text

It may be helpful to first explain what the main idea is **not**. It is not the information obtained during the introduction to the text when the title, headings, illustrations, etc. are briefly considered, and linked to background knowledge, prior to reading. Although these text features are often useful in scaffolding readers towards finding the main idea, on their own, they are not enough.

Readers need to explore the text at a deeper level in order to confirm or put aside any tentative thoughts about the main idea that the text introduction may prompt.

It is also important to note that the main idea is not simply what the text is about. To paraphrase Gerald Duffy (2003), *Charlotte's Web*, is a story **about** a spider called Charlotte and a pig called Wilbur, but the **main idea** is more to do with the things that give life meaning: friendship, love, birth and death. The main idea then, is what the author wants readers to understand is important and valued in the text, i.e. across the whole text not just within sections of it.

Because the main idea is hardly ever explicitly stated by the author, and because readers cannot get inside the author's head to find out exactly what they want the readers to understand is important and valued in the text, readers can only ever make an informed guess about what the main idea is. Consequently, readers often disagree about the main idea.

It is possible to first read through a passage at a brisk pace to gain an overall impression of the content of the passage.

Here the aim is not to understand the meaning of every word in order to gain an overall impression of the content of the passage. The aim is to **identify the main ideas or points** of the text as soon as possible.

At the end of a passage or text, one should be able to distinguish between a main point or idea and other possible points or ideas in the provided text.

First of all, before we get into the main idea, you have to know what the main idea is in the first place. The main idea of a paragraph is the *point of the passage, minus all the details*. It is the big picture – the Solar System vs. the plants. The football game vs. the fans, cheerleaders, quarterback and uniforms. The Oscars vs. actors, the red carpet, designer gowns and films.

Sometimes, a reader will get lucky and the main idea will be a **stated main idea**, which is the easiest to find in a passage. **It is written directly in the text.** Author's sometimes come right out and write the main idea in the passage for a variety of reasons – they don't want you to miss the point, they are new writers, they like clear, informational writing.

How to find the main idea

- Read the passage of text
- Ask this question to yourself – *what is this passage about?*
- In your own words, explain the answer in one short sentence
- Look for a sentence in the text that most closely fits with your summary

Example:

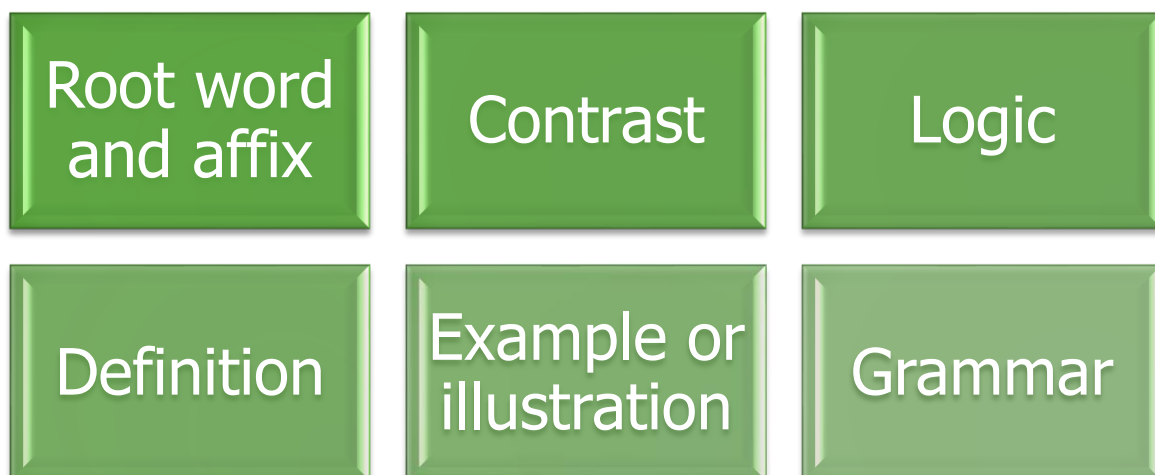
Because the internet exists in a world that is already regulated with policies and laws, government officials, upholders of current laws and the voice of the people, should be ultimately responsible for the regulation of the internet. With this responsibility comes the enormous task of honouring social and public interests across the world. That being said, the ultimate responsibility still rests in the hands of internet users who vote – they, along with the officials elected to serve them, make up the global community. Voters have the ability to elect responsible individuals to the appropriate posts, and the elected officials have the responsibility to act on the will of the people.

The main idea here is...*government officials...should be ultimately responsible for the regulation of the Internet.* That is a stated main idea because it is directly written in the text and it encapsulates the passage's meaning as a whole.

SECTION 2: Identifying unfamiliar words

When trying to decipher or understand the meaning of a new word, it is often useful to look at what comes before and after that word. The surrounding words can give readers helpful context clues about the meaning and structure of the new word, as well as how it is used.

There are six common types of context clues:



Let us look at examples of the above:

Type	Clue
Root word and affix	People who study birds are experts in ornithology
Contrast	Unlike mammals, birds incubate their eggs outside their bodies
Logic	Birds are always on the lookout for predators that may harm their young
Definition	Frugivorous birds prefer eating fruit to any other kind of food
Example or illustration	Some birds like to build their nests in inconspicuous spots – high up in the tops of trees, well-hidden by leaves.
Grammar	Many birds migrate twice each year

You can ask questions that are designed to focus attention on the unknown word and the possible clues to its meaning, such as: what are the surrounding words? How do these offer me clues? What does this word mean in terms of the context?

It also helps when selected words and phrases are linked to definitions, synonyms, antonyms and even images.

Let us look at some of the specific examples where we may have difficulty in identifying the meaning of words:

Borrowed words

A borrowed word is a word in any one language that has been *borrowed* from another language. An example is *wine*, taken into Old English from Latin – vinum; or *macho*, taken from Spanish into modern English.

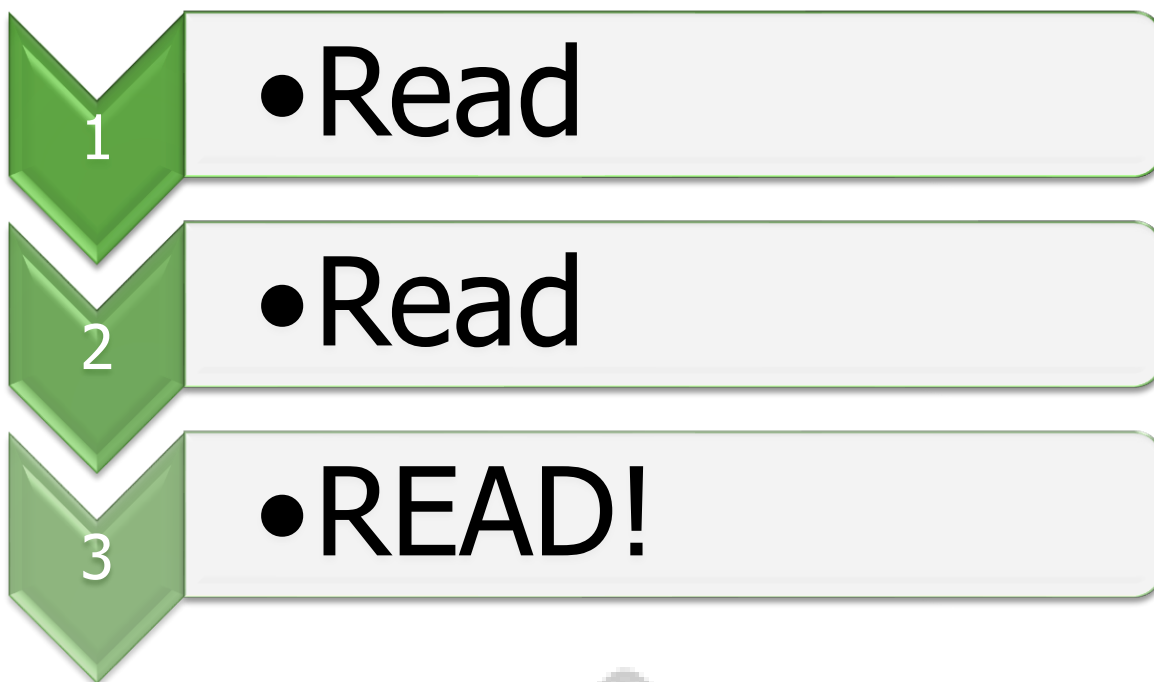
Complex words

From a language point of view, there are several features that make text difficult. They include complex or difficult words, difficult combinations of nouns and sentences.

Difficult words

It is unlikely that you will know every word in a text and even if you think you have seen every word before, it is unlikely that you will have seen a particular word in its present context. It is therefore necessary to work out the meaning of unfamiliar words in context, and perhaps, familiar words in new contexts. This is necessary even if you have a dictionary as it does not know the exact context in which the word is being used.

If you think your vocabulary level is too low at times, there are three solutions:



Is it necessary to know the exact meaning of a particular word? Often a rough meaning is enough. Remember that the purpose of reading is to get information and it is possible to understand the text without knowing the meaning of every word. It is not necessary to be able to explain, or translate the meaning of a word.

Look for definitions. The author may know a particular word may be new, so explains. The author may also be using the word in a new, or unusual way so will need to explain how it is being used. This will be done by using a definition, an explanation, an example or by using a synonym (a word with the same meaning). The phrases *called, known as, is the name applied to, in other words, that is, is said to be* are often used.

Examples:

The words *polybrachygyny* and *leks* are explained:

Some male birds spend all their time mating and do not provide the female with any benefits other than indications of their vigour. This condition, called polybrachygyny, means that males that show the most effective displays are most persuasive in attracting females. These displays are given at localised courting places called leks.

The phrases *free running experiments* and *free running rhythms* are explained:

Because there are no constraints placed upon the timing of the volunteer's activities in such a time-free environment, these are called free-running experiments and the rhythms measured during them are known as free-running rhythms.

Work out the meaning of the word or phrase:

Twas brillig, and the slithy toves

Did gyre and gimble in the wabe:

All mimsy were the borogroves

And the mome raths outgrabe

From: Lewis Carroll's *Jabberwocky*

There are two main approaches to doing this. It may not tell you the exact meaning of the word, but it may help you to narrow down the possibilities so the text makes sense.

1. You can analyse the word itself. You can look inside the word. You can use your knowledge of similar words and look at how the word is constructed. Using this information you can find information about:
 - a. The meaning of the word; as well as
 - b. Grammatical information
2. Affixes can help you work out the meaning of an unfamiliar word. For example, if you do not know the meaning of the word *incomprehensible* you can work it out if you are familiar with *comprehend* meaning understanding, *in* meaning not, and *ible* meaning can. Therefore an *incomprehensible sentence* refers to a sentence that you cannot understand.
3. In the Jabberwocky text above, we know outgrabe is a verb because *out* is a common verb prefix (outwix, outdo)
4. It is not usually difficult to work out the grammatical category: noun, verb, adjective, adverb, etc. If the word ends in *ing* or *ed*, it could be a verb, if the word ends in *ly*, it may be an adverb, if the word ends in *tion* it is possibly a noun. If the word ends in *ise*, it is probably a verb. If you see a sentence like *the spid claned lanly*, you can work out that claned is the past tense of the verb clane, and lanly is an adverb.
5. In the Jabberwocky text above, we know *borogroves*, *raths* and *toves* are nouns because *s* is a common noun suffix, and *slithy* is an adjective because *y* is a common adjective suffix.
6. You can use the context. You can make use of the other words, phrases, sentences and information around the problematic word. Using this information you can find information about the meaning of the word as well as grammatical information.
 - a. Grammatical information can be obtained from the place of the word in the sentence
 - b. Information about the meaning of the word can come from the meanings of the other words in the context.
7. By using your knowledge of typical English clause and phrase structure, you can often work the grammatical function of a particular word. Typical clause structures are: SPO, SPA, SPOC. In the sentence, *the spid claned lanly*, as articles usually precede nouns, you can also assume that *spid* is a noun.
8. In the Jabberwocky text above, we know *slithy* is an adjective because it comes between *the* and *toves*.
9. Information about the meaning of the word can come from the meanings of the other words in the context. Using your knowledge of the world and your subject can help. You can for example, make use of your knowledge of the relationship between object and purpose: *He took theand drank; She sat on the ...*; or cause and effect: *the heavy Caused the river to rise*. Words and phrases connected with *and*, *moreover* or *in addition*, will have related meanings and clauses connected with *while* or *although* will have opposite meanings.

10. You will need to use context even with simple words like: *like, too, light, fly*, as they have different meanings and grammatical forms. You will need to use the context to determine which is being used in a particular situation.

Noun combinations

Combinations of nouns are common in texts. A steel box is a box made of steel and a computer programmer is someone who programmes computers. The problem is to understand the relationship between the nouns. A hand towel is a towel for drying your hands but a bath towel is not a towel for drying the bath. A paper bag is a bag made out of paper, but a hand bag is not a bag made out of hands and shopping bag is not a bag made out of shopping. Williams (1984, p. 149) distinguishes 10 different functions:

Function	Example	Expansion
B of A	Brewery warehouse	The warehouse (owned by) the brewery
Means	Heat affected zone	The zone affected by heat
Purpose	Safety harness	A harness for purposes of improved safety
Location	Roof trusses	Trusses in the roof
Materials used	Steel boxes	Boxes made of steel
Cause and effect	Frost damage	Damage caused by frost
Extent	Tension areas	Areas over which there is tension
Characteristic	Striation markings	Markings characterised by striations
Shape or form	Web plates	Plates in the shape of webs
Representation	Force and motion data	Data that represents force and motion

In order to understand these combinations, it is necessary to identify the headword and work backwards.

Difficult sentences

When a sentence cannot be understood even though all the vocabulary is known, it is often because it is long and syntactically complex. There are a number of causes of difficulty:

1. Complex nominal groups
2. Nominalisation
3. Coordination
4. Subordination

A **nominal** group is a head noun modified by adjectives, nouns, or other words which may come before or after it. It is often the words that come after the head noun that cause most difficulty. In the following example *unwillingness* is the head noun:

One reason for this may have lain in the unwillingness of biologists to accept the highly abstract nature of his theory.

In the next example *recommendations* is the head noun:

This side of the issue was entrusted to Lord Brabazon of Tara, whose committee was invited to make recommendations on the types of aircraft that Britain should produce for the post-war period.

Nominalisation is common in texts. This is the formation of a noun from a verb. In the examples above, unwillingness is a noun from the verb – *willing*; and recommendations is a noun from the verb *recommend*. As is often the case with complex sentences, it is useful to change the noun back to a verb and work out which nouns, functioning as subject and object, are associated with it. In the example above, the subject of unwilling is *biologists*.

Coordination is joining sentences together with words like *and* or *but*. It is sometimes difficult to decide exactly what is joined together.

In the following sentence, or joins twenty-five sleepers with forty to forty-five day passengers:

In October 1944, Lord Knollys, the BOAC chairman, told a meeting held in the Ministry of Aircraft production that the Brabazon Type 3 would be the airline's bread and butter aircraft for Empire routes, carrying twenty-five sleepers or forty to forty-five day passengers.

Another example with or:

It is addressed primarily to people who grew up in the embrace of the liberal tradition or who at least have felt its attraction.

Similarly with and:

In addition, Lautrec's dramatically reductive and stylised treatment of this painting suggests a connection to the contemporary work of the Cloisonnists and to Gauguin's Synthetism.

And again:

The main grist to the mill of policing was working-class youth, but the perennial conflict between youth and the police is one with ever-changing personal and is not the basis of political conflict.

Subordinate noun clauses are often difficult to understand as they make it difficult for the reader to understand which nouns function as subject or object of the verb. It is useful in such a situation to identify the basis structure of the sentence by identifying the main verb and then asking various questions like *who does what?*

In this example the main verb is ought to blame. Ask who ought to blame whom.

Those commentators who blame Labour for not pursuing an alternative set of more socially just proposals in the conditions of August 1931 ought to blame the electorate for not giving Labour sufficient support to form a majority government in 1929.

In this case the commentators ought to blame the electorate. Which commentators and why are useful follow-up questions.

In this example, the main verb is had divided. Ask who had divided what.

The minority in the Labour Cabinet who opposed the cut in the standard rate of benefit had divided the Labour government, not on the question of whether the budget should be balanced, but on the subordinate question of how the budget should be balanced.

It is also useful to try to make simple sentences using all the verbs and other information in the text.

In the following text:

Professor Bernard Wasserstein of Brandeis University is shortly to publish a new biography of Herbert Samuel, who was, in effect, leader of the Liberal Party for the crucial months of 1931, during Lloyd George's illness, and a central figure in the crisis.

- Professor Wasserstein is shortly to publish a new biography
- Professor Wasserstein works at Brandeis University
- Herbert Samuel was a leader of the Liberal Party in 1931
- Lloyd George was ill
- Herbert Samuel was leader of the Liberal Party during the illness
- Herbert Samuel was a central figure in the crisis

ACTIVITY 1



Activity 1

Please complete this activity in your Learner Assessment Guide and PoE.

This activity is aligned to SO1, AC1 and AC2

What is slang?

Slang is a kind of language consisting of very informal words and phrases. Slang is more common in speech than in writing. Slang words are often used in a particular context or by a particular group of people.

What is jargon?

Jargon usually means the specialised language used by people in the same work or profession. Internet jargon includes the new words *click throughs* and *page views*.

This noun can also refer to language that uses long sentences and hard words. If you say that someone's speech or writing is full of jargon, this means you don't approve of it and think it should be simplified.

What is colloquialism

A saying that expresses something other than the literal meaning of the words it contains is a colloquialism, like saying *I wasn't born yesterday* to mean *you can't fool me!*

Colloquialism comes from the Latin word colloquium meaning conference, conversation or literally a speaking together. When you talk, colloquialisms are so common, you may not be aware you are using them – that is, until one comes up that is unfamiliar to someone in the group. Explaining the meaning of a colloquialism shows just how strange or goofy these expressions really are.

What is a neologism?

A neologism is a newly coined word or term which has emerged into everyday use. A neologism can be:

- A completely new word
- A new combination of existing words

- A new meaning for an existing word

The following are examples of neologisms in 2014:

- **Oversharers:** people who post too much information about themselves on social media (online)
- **Digital detox:** abstaining from electronic devices to re-engage with the physical world, typically to lower stress levels
- **Sick:** good

The following former neologisms have been formally accepted into mainstream language. As a result they can no longer be classified as neologisms:

- **Dóh!:** an exclamation meaning damn (usually after a mistake by the speaker)
- **Wicked:** good or cool
- **To Google:** to look up information on the internet

SECTION 3: Ambiguous words

Anything that is said to be ambiguous is open to more than one definition. Sentences and words that are ambiguous have more than one possible meaning.

Put the box on the table by the window in the kitchen is an ambiguous sentence. It could mean any of the following:

- Put the box onto the table that is by the window in the kitchen
- Take the box that is on the table and put it by the window in the kitchen
- Take the box off the table that is by the window and put it in the kitchen

To understand the first and third meanings, it may be helpful to imagine that in the kitchen there are two tables – one by the window and one not.

Ambiguous newspaper headlines

Newspaper headlines need to be as short as possible, so while they obey grammatical rules, they tend to omit little, unimportant words like *the* and *is*. But are these words unimportant? The result of leaving them out can result in highly ambiguous sentences, which are often quite amusing.

These are real newspaper headlines:

- Kids make nutritious snacks
- Grandmother of eight makes hole in one
- Milk drinkers are turning to powder
- Drunk gets nine months in violin case

Garden path sentences

Can you understand these sentences? They are all grammatical, but because of ambiguity, we find them difficult to understand:

1. Fat people eat accumulates – The fat that people eat accumulates in their bodies
2. The cotton clothing is usually made of grows in Mississippi – The cotton that clothing is usually made of grows in Mississippi

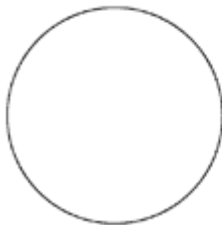
3. The girl told the story cried – The girl who told the story cried
4. I convinced her children are noisy – I convinced her that children are noisy
5. I know the words to that song about the queen don't rhyme – I know that the words to that song about the queen don't rhyme

SECTION 4: Visual and graphic representations

What we see has a profound effect on what we do, how we feel and who we are. Through experience and experimentation, we continually increase our understanding of the visual world and how we are influenced by it. Psychologist Albert Mehrabian demonstrated that 93% of communication is non-verbal. Studies find that the human brain deciphers image elements simultaneously, while language is decoded in a linear, sequential manner taking more time to process. Our minds react differently to visual stimuli.

You will have to agree that it is much easier to show a circle than to describe it:

Graphic Description



Textual Description

a curved line with every
point equal distance
from the center

When it comes to quick, clear communication, visuals trump almost every time. Presented with the following textual and visual information, would you pet this dog?



The very same visual elements that we are drawn to and so quickly absorb not only communicate data more efficiently and effectively but also affect us emotionally. For example, research shows that exposure to the colour red can heighten our pulse and breathing rates. What is your reaction to the following picture?



How do you feel when you look at the picture? How quickly did you feel that way? Can you see how this image could be used to quickly elicit a strong emotional response and influence the viewer? If we were to textually describe this picture, your emotional reaction would not be as strong and it would take more time to digest the information.

How many times have you heard: I didn't believe it until I saw it. Studies show that the old saying *seeing is believing* is mostly true. Graphic communication is more effective than ever before. Why? Because graphics do what text alone cannot do. They quickly affect us cognitively and emotionally.

Cognitively: graphics expedite and increase our level of communication. They increase comprehension, recollection and retention. Visual clues help us to decode text and attract attention to information or direct attention increasing the likelihood that the audience will remember.

Emotionally: pictures enhance or affect emotions and attitudes. Graphics engage our imagination and heighten our creative thinking by stimulating other areas of our brain.

SECTION 5: The features of visual texts

Visual text uses 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.

To read a visual text you must view the text multiple times. Work out the main idea and how the visual and verbal features of the text such as structure, layout, language features all work together. Think about the purpose of the text and how these techniques help to communicate a message to the audience.

Visual features include: camera angles, lighting, special effects, layout, dominant image, repetition, colour, font, graphic, contrast.

Verbal features include: rhetorical questions, repetition, imperative, minor sentence, dialogue, tone, sound, song lyrics.

Competence check for Lesson 1

Now that you have completed Lesson 1, are you able to understand and demonstrate such understanding?



Make necessary comments in the appropriate column so you can check / follow up on later during the learning programme. Ensure that if you are unsure of the concept, note your comments / questions to discuss with your assessor.

Learning Outcome	Check / Comments / Questions
I can identify and find the meaning of unfamiliar words	
I can test, select and use correct meanings for ambiguous words	
I can separate the main ideas from supporting evidence and create a summary	
I can explain the purpose of visual features in a text	



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Lesson 2

Implicit messages

In order for you to demonstrate competence against the specific outcome indicated above, you will need to achieve the following:

LO1 → Identify the source of the text for establishing reliability and bias

LO2 → Explore attitudes, beliefs and intentions within the text to determine a point of view

LO3 → Describe strategies used within the text in terms of its purpose and audience

LO4 → Identify the support for a specific line of thought within the text

SECTION 1: Purpose and audience

Texts are written in a way determined by the purpose and audience. For example, if you are writing a report for a board of directors, your writing will be very formal and factual. If however, you are writing an email to a friend telling them about your wild night out – it will be very informal, possibly include a lot of jargon and slang and any common dialect that is used between groups of people.

Following are **literary techniques** that are often found in texts. Literary techniques are used in text to express artistic meaning through the use of language:

Technique	Details
Allegory	Story with a double meaning: one primary and one secondary
Alliteration	Repetition of consonants at the start of words or in a sentence or phrase
Cliché	An over-used, common expression
Consonance	Repetition of consonants throughout a sentence or phrase
Contrast	Paradox, antithesis, oxymoron, juxtaposition, contrast in description, etc.
Didactic	Any text that instructs the reader or is obviously delivering a moral message
Disjunction	A conjunction that dramatically interrupts rhythm of sentence
Ellipsis	A dramatic pause creates tension or suggests words that cannot be spoken
Emotive language	Words that stir the reader's emotions
Enjambment	A poetic technique, when a sentence or phrase runs over more than one line. This assist the flow of a poem
Euphemism	Mild expression used to replace a harsh one
Exclamation	Exclamatory sentence ending in ! to convey high emotion
Form	Purpose and features of a text influence its construction and will suggest its structure
Figurative language and sound devices	Metaphor, metonymy, hyperbole, simile, personification, assonance, alliteration, consonance, onomatopoeia, etc. These devices have a powerful impact as they work on our senses to strengthen the subject matter of the text.

Technique	Details
Fractures / truncated sentences	Incomplete sentences used to increase tension or urgency, or reflect the way people speak to each other
Gaps and silence	What is not said, whose voice isn't heard and whose voice dominates?
Humour	Incongruity, parody, satire, exaggeration, irony, puns, etc. used to lighten the overall tone
Icons	A single person, object or image that represents complex ideas and feelings
Imagery	Vivid pictures created by words. Reader visualises character / setting clearly
Imperative voice	Forceful use of the verb at the start of sentence or phrase
Intertextuality	A text makes a reference to other texts, may be explicit, implicit or inferred
Irony	Gap between what is said and what is meant
Juxtaposition	Layering images / scenes to have a dramatic impact
Level of usage of language	Slang, colloquial, informal or formal
Linear	Sequential – in chronological order
Metaphor	Comparison of 2 objects where one becomes another – adds further layers of meaning about objects being compared
Modality	The force the words are delivered at. High modality – forceful. Low modality – gentle
Non-linear	Non-sequential narrative, events do not occur in chronological order
Onomatopoeia	A word that echoes the sound it represents. Readers hear what is happening
Parody	Conscious imitation for a satiric purpose
Person	First, second or third person. First person refers to the speaker himself or a group that includes the speaker, i.e. I, me, we and us. Second person refers to the speaker's audience, i.e. you. Third person refers to everybody else, e.g. he, him, she, her, it, they, them, including all other nouns, e.g. James, Swedish, fish, mice.
Personification	Human characteristic given to a non-human object. Inanimate objects take on a life
Perspective	A particular way of looking at individuals, issues, events, texts, facts, etc.
Plosive consonants	Harsh sounds in a sentence or phrase
Repetition	Of words or syntax (order of words) for emphasis or persuasion
Representation	How a composer conveys meaning through textual features
Satire	Composition which ridicules in a scornful and humorous way
Setting	Location of a story – internal and external
Sibilance	Repetition of s – can sound melodious and sweet or cold and icy
Simile	Comparison of 2 objects using like or as
Symbolism	When an object represents one or more ideas
Syntax – sentence structure	Short, simple sentences or truncated sentences create tension, haste or urgency, compound or complex sentences are slower, often feature in formal texts

Technique	Details
Tense	Present, past, future (events are predicted)
Theme	Message or moral of a story – makes us ponder bigger issues in life
Tone	The way a composer or character feels – conveyed by word choice
Word choice or diction	Emotive, forceful, factual, descriptive, blunt, graphic, disturbing, informative, etc. For example, use of forceful verbs <i>insist</i> and <i>demand</i> can be very persuasive

Idioms

The term refers to a set expression or a phrase comprising two or more words. An interesting fact regarding the device is that the expression is not interpreted literally. The phrase is understood as to mean something quite different from what individual words of the phrase would imply. Alternatively, it can be said that the phrase is intended in a figurative sense. Further, idioms vary in different cultures and countries.

Examples of idiom

Example 1

Every cloud has its silver lining but it is sometimes a little difficult to get it to the mint

The statement above uses *silver lining* as an idiom which means some auspicious moment is lurking behind the cloud or the difficult time.

Example 2

I worked the graveyard shift with old people, which was really demoralising, because the old people didn't have a chance in hell of ever getting out

In the extract above, *graveyard shift* is employed as an idiom.

Example 3

Thuli: If we play our cards right, we may be able to find out when those whales are being released.

John: How will playing cards help?

Here, *if we play our cards right*, means if we avail our opportunities rightly

Example 4

Shakespeare is credited with coining more than 2,000 words, infusing thousands of existing ones with electrifying new meanings and forging idioms that would last for centuries. A fool's paradise, at one fell swoop, heart's content, in a pickle, send him packing, too much of a good thing, the game is up, good riddance, love is blind, and a sorry sight to name a few.

This passage highlights the collection of idioms used by Shakespeare in his works and these idioms are now used in everyday writing.

Example 5

Idioms vary in transparency, that is, whether their meaning can be derived from the literal meanings of the individual words. For example, make up (one's) mind is rather transparent in suggesting the meaning reach a decision, while kick the bucket is far from transparent in representing the meaning die.

The extracted quoted above explains that idioms vary in their degree of transparency that is that extent to which an idiom reveals its true meaning varies.

Functions of idioms

Writers and public speakers use idioms generously. The purpose behind this vast use of idioms is to ornate or decorate their language, make it richer and spicier and help them in conveying subtle meanings to their intended audience.

Not only do idioms help in making the language beautiful, they also make things better or worse through making the expression good or bad. For example, there are several idioms that convey the death of a person in highly subtle meanings and some do the same in very offensive terms. They are also said to be exact and more correct than the literal words and sometimes a few words are enough to replace a full sentence. They help the writer make his sense clearer than it is, so that they could convey maximum meanings through minimum words and also keep the multiplicity of the meanings of the text intact.

It has also been seen that idioms do not only convey subtle meanings but also convey a phenomenon that is not being conveyed through normal and everyday language an also they keep the balance in the communication. Furthermore, they provide textual coherence, so that the reader could be able to piece together a text that they have gone through and extract meanings the writer has conveyed.

Idioms and proverbs

If you say *the cat's out of the bag*, instead of *the secret is given away*, you are using an idiom. The meaning of an idiom is different from the actual meaning of the words used. *An apple a day keeps the doctor away* is a proverb. Proverbs are old but familiar sayings that usually give advice. Both idioms and proverbs are part of our daily speech. Many are very old and have interesting histories. See how many of these sayings you know:

An apple a day keeps the doctor away - Proverb

This proverb comes from the ancient Romans, who believed the apple had magical powers to cure illness. In fact, apples are filled with vitamin C, protein, pectin, natural sugars, copper and iron. They do promote health.

To climb on the bandwagon - Idiom

Long ago, bands on the platforms of travelling wagons played music to announce a parade or political speech. To show their support, people would often jump onto the platform and join the band. Today, this idiom usually refers to someone who hopes to benefit from supporting another person's idea.

Saved by the bell - Idiom

In 17th century England, a guard at Windsor Castle was accused of falling asleep at his post. He claimed he was wrongly accused and could prove it – he had heard the church bell chime 13 times at midnight. Townspeople supported his claim and he was not executed. Today we think of the bell that ends a round in boxing, often saving the boxer from injury, or the bell at the end of a class period, saving you from more work. Regardless, this idiom means rescue from a situation at the last possible moment.

Bury the hatchet – Idiom

Native Americans used to bury weapons to show that fighting had ended and enemies were not at peace. Today, the idiom means to make up with a friend after an argument or fight.

To have a chip on one's shoulder – Idiom

In 19th century America, a boy who thought he was pretty tough would put a wood chip on this shoulder and dare anyone to knock it off. Today the idiom refers to anyone who is touchy or takes offense easily.

A close shave – Idiom

In the past, student barbers learned to shave on customers. If they shaved too close, their clients might be cut or even barely escape serious injury. Today, we use this idiom if a person narrowly escapes disaster.

Dot the I's and cross the t's – Idiom

When only handwritten documents were used, it was very important for the clerk to write everything properly, especially letters like *i* and *t*, which could easily be confused. The idiom has since come to mean paying attention to every little detail.

He who pays the piper calls the tune – Proverb

In medieval times, people were entertained by strolling musicians. Whoever paid the price could choose the music. This proverb means that whoever pays is in charge.

The pen is mightier than the sword – Proverb

In 17th century England, a free press was banned by the government. This meant that people who disagreed with the government and printed their views were punished. In spite of this, people published their ideas and opinions in illegal pamphlets that were distributed to the public. The proverb means that the written expression of ideas cannot be stopped by physical force.

The pot calling the kettle black – Idiom

In the 17th century, both pots and kettles turned black because they were used over open fires. Today, this idiom means criticising someone else for a fault of one's own.

Raining cats and dogs – Idiom

In Norse mythology, the dog is associated with wind and the cat with storms. This expression means it is raining very heavily.

To shed crocodile tears – Idiom

Crocodiles have a reflex that causes their eyes to tear when they open their mouths. This makes it look as though they are crying while devouring their prey. In fact, neither crocodiles nor people who shed crocodile tears feel sorry for their actions.

Clean bill of health - Idiom

When a doctor gives you a *clean bill of health*, you know that you are perfectly healthy. In the past, when a ship left a port, it was given a Bill of Health if there were no epidemics in the area from which it left.

Close but no cigar - Idiom

Years ago, cigars were often given as prizes in contests at fairs and carnivals. When a player almost won, the person running the game would say, *close but no cigar*.

Cut from the same cloth - Idiom

This means that a person is very similar to another. When making suits, tailors use fabric from the same piece of cloth to make sure the pieces match perfectly.

Strike while the iron's hot - Proverb

When you do this, you are taking advantage of a good opportunity. Blacksmiths must shape iron into objects during the brief time it is red-hot.

Alliteration

Alliteration is the repetition of consonant sounds at the start of a word:

Examples:

The Parched Pavement Peeled in the hot summer sun

The Sun Sizzled Softly in the afternoon

The Dam ran Dry During the Drought

The Waves Washed Wistfully against the shores

Alliteration is used to link two or more words and ideas together. You will commonly find examples of alliteration in poetry.

Assonance

Assonance is the repetition of a vowel sound. It is different from rhyme as it does not need to be at the end of each line of poetry.

Examples:

HOw nOw brOwN cOw

The rAIIn in SpAIIn falls mAInly in the pIAInS

The mAn with the tAn was the meanest in the lAnd

SAving the whAles is a crucial detail

Assonance is used to link two or more words and ideas together. You will commonly find examples of assonance in poetry.

Onomatopoeia

Onomatopoeia is a word that imitates or suggests the source of the sound that it describes. It is common with animal sounds but has expanded to include sounds made by other sources.

Examples:

There was a big THUD when the brick hit the floor

Little Janey bounced around on the pogo stick – BOING, BOING, BOING

James WHACKED the cricket ball

The engine of the bi-plane MOANED as it executed a huge arc in the sky. The tyres SCREECHED as they hit the tarmac

All you could hear was the BUZZING of the fly and then SQUISH! Dad squashed the fly

Emotive language

Emotive language is language, in particular adjectives and adverbs, that relate to or refer to emotions.

Examples:

Drink Coca Cola – you will LIKE it

I am very HAPPY that you decided to come

The boy was very tired and SAD looking

The girl was bright and CHEERFUL looking

The girl was skipping JOYFULLY

Composers use emotive language to create empathy. Empathy is when a person can understand the emotions of another – to put yourself in another's shoes – so to speak.

Colloquial language

Colloquial language is language that is informal. This can include words as well as phrases. You might use colloquial language when messaging your friends but not in a formal situation such as writing a letter to a business.

Examples:

I'm GONNA go down to the beach. YOU WANNA come?

I am going to go down to the beach. Do you want to come?

AIN'T that strange?

Isn't that strange?

I DUNNO where WE'RE meeting up tomorrow

I do not know where we are meeting tomorrow.

Danny is as TOUGH AS NAILS.

Danny is very tough.

Slang

Slang includes informal or casual words that are made up and used by cultural groups.

Examples:

Howzit?

South African way of saying how are you?

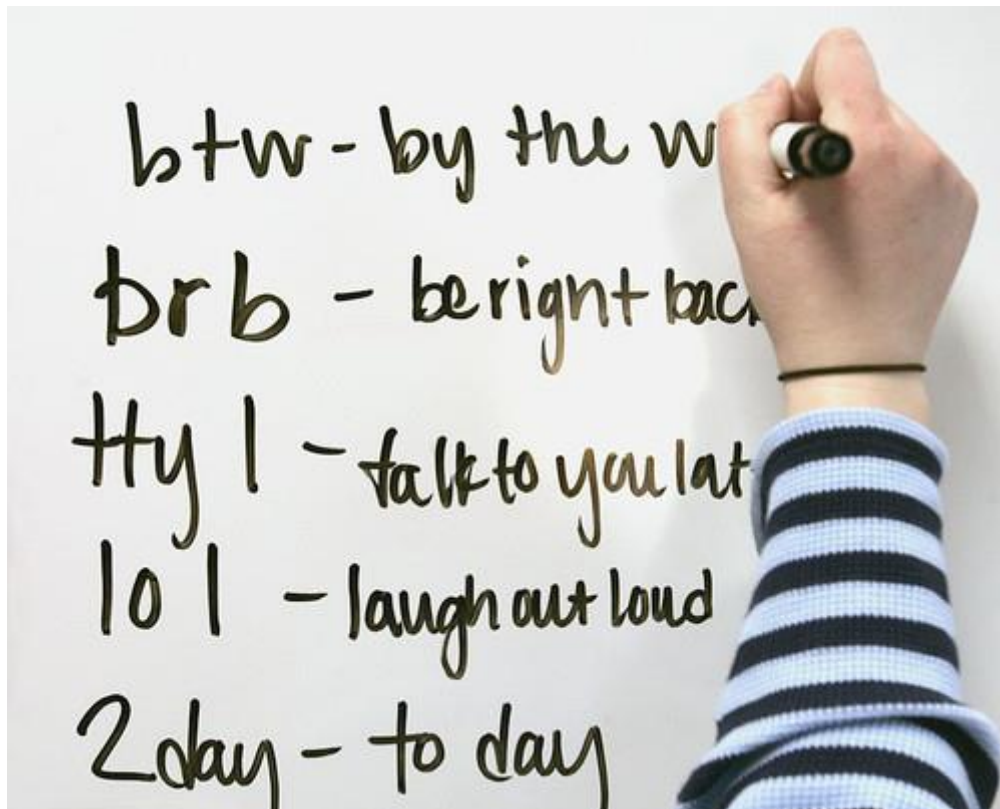
G'day mate!

Australian slang for good morning

Wicked air, bro!

Skateboarding slang for getting high in the air

It is very important when you are writing a formal piece of writing to avoid the use of slang. It follows that if you come across slang in a text that you are analysing, then it will indicate to you that it is an informal text.



Jargon

Jargon are particular words that are used and understood only by people who are experts or specifically involved in different groups.

GROUP	JARGON	MEANING
Business people	Operationalise	Carry out, to put into action
	Proactive	To act first and in a positive way. This term has become more mainstream
	Learnings	Things that have been learnt
	Functionalism	Referring to the functions or features of a product
Skateboarders	Grind	To move across / down an edge with the tail of the skateboard
	Fakie	Where a rider rides backward
	Ollie	A jump

GROUP	JARGON	MEANING
	Kickflip	An Ollie in which the rider kicks the board with their toes so that the board flips
Rugby 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 player 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

Neologism

Neologisms are new words, invented by social or cultural groups. The Simpsons provide many examples:

SIMPSONIAN NEOLOGISM	MEANING
Simpsonian	Of or pertaining to The Simpsons
Scientician	A phony scientist, as coined by Troy McClure
Billy fruit	Brandine's term for babies
Bartesian	Coined by Bart himself to be like Bart
Bemusement park	A mix of bemuse and amusement park to mean an amusement park that is bemusing. Coined by Ned Flanders
Introubulate	To put others in trouble. Coined by Homer Simpson
Sacrilegious	From sacrilege and delicious, something that is not good to eat but is irresistibly tasty. Coined by Homer Simpson
Saxamophone	Homer Simpson's word for saxophone

Cliché

A cliché can be a recognisable word, phrase or a concept that has been used so often that it has lost its impact.

TYPE OF CLICHÉ	CLICHÉ	MEANING
Phrase or expression	Easy as 1, 2, 3	Very easy
	Out of the woods	Overcome a problem or confusion
Concept	At the end of an action film the male and female actors fall in love	
	The hero of an action film is a down and out cop	

Rhetorical questions

Rhetorical questions, mostly used in speeches but occasionally in writing, are questions where the reader is not expected to answer. They are usually questions that make a responder think about a point, or a question that is so obvious that the composer has asked it to make a point.

RHETORICAL QUESTION	EFFECT
Does a fish have lips?	The answer is an obvious no. a direct translation of this phrase could be <i>obviously not!</i>

RHETORICAL QUESTION	EFFECT
How am I supposed to live without you?	The answer is designed to convey the importance of the audience in the speaker's or writer's life
If you prick us, do we not bleed? (from <i>The Merchant of Venice</i>, Act III, Scene I, Lines 60-61)	The answer is an obvious yes. This conveys to the responder the fact that the speaker is obviously human

SECTION 2: Attitudes, belief and intentions



In literature, tone refers to the writer's attitude toward the subject of the story and the readers of the story. The author reveals tone through word choice. Your ability to recognise the tone will often be the difference between understanding the story or completely missing the point. You can analyse tone by looking for specific elements within the novel or text. You

should keep the letters DIDLS in mind when analysing texts for tone. They stand for Diction, Imagery, Details, Language and Sentence Structure (syntax).

Pay attention to diction

In speaking, diction refers to how words are pronounced. In literature, it refers to the words chooses to use, whether the words chosen are abstract or concrete, general or specific, and formal or informal.

Abstract words are words that cannot be perceived with the senses, while concrete words are words that can be perceived and measured. For example, the word yellow is concrete, but the word pleasant is abstract. Abstract words tell, and are used to quickly move through events. Concrete words show, and are used for critical scenes because they place the reader in the scenes along with the characters.

- General words are vague, such as car or cat. These are concrete words, but they can apply to any number of specific cars or cats, so the reader can imagine what they want. In contrast, specific words such as Siamese and Ferrari, restrict the reader to a specific image.
- Formal words are long, technical or unusual, and will be used by authors who want the reader to see them or the character as highly educated or just pompous. Informal words are those almost all readers will be familiar with, suggesting that the author is much like them. Informal words include contractions and slang, which more closely resemble the way most people speak.

Look at the imagery

This is descriptive language that reveals what the author or character thinks and feels about what is happening.

- A writer that writes about a character swimming in a pond of warm water and describes it as being like a warm bath is suggesting that the pond is inviting, relaxing and soothing.

A writer that describes the same swim as simmering in a pot may want to suggest discomfort or a sense of foreboding.

Study the details

No author can include every fact about a character, a scene or an event in the story. Which details are included and which omitted are important indicators of tone.

- One writer may describe a house as having cheery flowers in the front yard, which suggests that the house is a happy home for happy occupants. Another writer may not mention the flowers but talk about the peeling paint or dirty windows, suggesting that the house is a depressing place occupied by depressed people.

Listen to the language

The writer will choose words according to their connotation, a meaning beyond the literal definition, that is suggested by a word, in order to reveal to the reader the writer's attitude toward the subject.

- A writer that refers to a dog as a pooch is being affectionate, while a writer who hates or fears dogs, may use the word *cur*. A writer that refers to children as brats has a different attitude toward children than one that calls them rug rats.
- Twilight and dusk are both defined as the period of time between sunset and full darkness, but they both suggest different things. Dusk is more about darkness than light and may suggest that night is fast approaching, with all the frightening things that happen at night. In contrast, twilight may suggest that dawn, which represents a new start, is near or that the sun has just set, signalling the end of a difficult day
- A writer may choose words strictly by their sound. Pleasant sounding words suggest that the writer is writing a story about pleasant things, whereas harsh sounding words suggest that the subject is also harsh or unpleasant. For example, a wind chime may either be musical (mellifluous) or annoying (cacophonous).

Break down the sentence structure

This is the way individual sentences are constructed. The writer varies their sentence structure to convey tone and may employ a pattern the reader can recognise.

- Word order in a sentence gives a hint about what part you should be paying closer attention to. Generally, the greatest emphasis is on the end of the sentence. *John brought flowers* emphasises what John brought while *the flowers were brought by John* emphasises who brought the flowers. By inverting the word order, the author makes who brought the flowers a surprise for the reader.
- Short sentences are more intense and immediate while long sentences create a distance between the reader and the story. However, long sentences spoken by characters suggest thoughtfulness while short sentence can be seen as flip or disrespectful.
- Many authors will break the rules of syntax on purpose in order to achieve a desired effect. For example, an author may choose to place a noun before its adjectives, called anastrophe, to add weight to the adjectives and make the sentence more dramatic. *The day, dark and dull*, encourages the reader to pay extra attention to the unusual nature of the day.

SECTION 3: Lines of thought...

Authors write for several reasons

Many authors write to ENTERTAIN people and make them laugh.

Authors also write to PERSUADE or CONVINCE their readers to believe in something.

Sometimes authors write to INFORM or TEACH us about something.

ACTIVITY 2



Activity 2

Please complete this activity in your Learner Assessment Guide and PoE.

This activity is aligned to SO2, AC1, AC2 and AC4

SECTION 4: Source of texts

Purpose, audience and context are very closely linked. This is because the purpose of a text often involves communicating with a particular audience. A visual text with the purpose of making teenagers laugh should have an audience of teenagers who want to laugh. In order for this to happen, the composer will need to have a good understanding of the context – what teenager's circumstances are, particularly their interests and what they find humorous.

Another example is a newspaper photograph where the purpose of the text is to inform the public about a specific part of an event. As the purpose of the photograph is to inform the public, in general its audience is very wide and hopes to communicate with people from a diverse range of personal contexts. The photographer (composer) of a newspaper photograph needs to ensure that their personal context does not stop them from reporting the news objectively (not influenced by personal context) as opposed to subjectively whereby the personal context and opinions of a composer directly affect the construction of a visual text.

Ensure that your documents meet the needs and expectations of the readers

An audience is never wrong. An individual of it may be an imbecile, but a thousand imbeciles in the dark – that is critical genius – Billy Wilder

To be an effective writer, you must use language that is audience-centred, not writer-centred. In other words, transcend your own perspective and consider the needs and interests of your readers. Ask yourself *what do my readers know about the topic? Are my readers likely to have an emotional response to my work? What do I want my readers to do, think or feel?*

If you don't define words and concepts that your readers need to understand your document, then your writing will be unsuccessful. Transforming a writer-centred draft into an audience-centred draft can be one of the most important challenges you face as a writer. All of us, no matter how educated, can have difficulties getting inside someone's shoes. Audience awareness is one of the major keys to effective writing.

Examples of different audiences

Audiences are characterised by the questions they ask when they read. As a writer, you want to consider your readers' reasons for viewing your text.

Managers: When supervisors or managers are your primary audience, they may ask:

Did the employee follow instructions?

Does the employee's writing reflect understanding of their central performance concepts?

Do the opening paragraphs explain the purpose, significance and forecast of their role?

Is the document written well, following grammatical, mechanical and punctuation rules?

Colleagues / fellow employees: When you are writing as an expert, explaining how to do something, this group is likely to ask the following:

Does the text clarify in a step by step order what I am supposed to do?

Are warnings and safety precautions clearly presented?

Can I skim through the visuals and flow diagrams rather than read the text?

Where do I go for additional help?

Decision makers: When someone is in a position of making decisions, they may be harassed by demands on their time. As a result, they may grow impatient if you don't immediately present your request. Decision makers may only read your abstract or introduction.

Additional questions the reader may ask include:

Does the writer provide cogent and persuasive evidence for their claim?

Who will benefit and who will be hurt by enacting this proposal?

Is the author capable of carrying out the proposed work?

When should you consider your audience?

Interestingly, writers do not always agree about exactly when you should consider your audience. It's possible for example, that thinking about an audience early in the writing process can be intimidating. When addressing a difficult subject, some writers may be so concerned with developing the material for themselves that they don't want to pause or complicate matters by questioning what others would think about the subject. They may even write a few drafts before questioning how their words and ideas will affect readers.

Audience analysis questions

Nonetheless, you are wise to consider your audience as early as possible in the writing process. Asking yourself the following questions can help you solidify your sense of audience:

Who is your primary audience? A teacher? A parent or loved one? Fellow colleagues? A politician? Your manager? Your client? The committee? A broad, general audience such as executives, experts or even technicians?

Does your document have multiple audiences? Can you discern an important secondary audience? If so, how will you account for the needs of this audience? Should you have separate sections in your document that address the needs of these different audiences?

What factors impinge on how your audience will feel about your subject? For example, are you addressing someone who is overcome by brief or emotional problems?

How knowledgeable are your primary and secondary audiences about your subject? What concepts or terms will you need to define for these audiences? What level of education does your primary audience have?

But what if I don't really know my audience?

You will face situations when you are unsure about what your audience knows about a topic or how the audience may feel about the topic. You will not always be able to make informed guesses about your audience's level of education, knowledge about the topic, or interest in the topic. As a result, you may need to rely on an internalised, imaginary audience. In other words, you may need to make educated guesses about the needs, education and likely reactions of the people who are likely to read your work.

Competence check for Lesson 2

Now that you have completed Lesson 2, are you able to understand and demonstrate such understanding?



Make necessary comments in the appropriate column so you can check / follow up on later during the learning programme. Ensure that if you are unsure of the concept, note your comments / questions to discuss with your assessor.

Learning Outcome	Check / Comments / Questions
I can identify the source of the text for establishing reliability and bias	
I can explore attitudes, beliefs and intentions within the text to determine a point of view	
I can describe strategies used within the text in terms of its purpose and audience	
I can identify the support for a specific line of thought within the text	

Lesson 3

Responding to texts

In order for you to demonstrate competence against the specific outcome indicated above, you will need to achieve the following:

LO1 → Act upon and follow instructions and requests

LO2 → Use the appropriate level of text type, format and register

SECTION 1: Following instructions and requests

Learning to follow directions is a crucial milestone in any one's progress in relation to effective communication and understanding. It is the foundation of learning and difficulties in this area can impact a learner's ability to take notes, follow a sequence of steps, as well as show their knowledge on written assignments.

Even if learners are listening carefully or reading and re-reading texts, it doesn't mean that they will succeed at the following instructions and directions. Weaknesses in attention, executive functioning and language processing (both auditory and visual) can present great challenges.

Learners need to *learn* how to follow directions. They need to learn the subtleties of linguistic cues. They need to carefully analyse each word and then know how to decipher what it all means.

Whether it involves listening comprehension (auditory, receptive language) or understanding written directions (reading comprehension), there are a number of things we can all do to understand this process better.

Following instructions and the workplace

If you are not the one who is managing the workplace, you have to be prepared to follow instructions, as it is assumed that those at the top of an organisation have more experience and knowledge than you. You may question what you are told to do, but if you fail to do as you are told, you could find yourself being reprimanded or missing out on a promotion. In the worst case scenario, you may even lose your job, which you probably want to avoid if you can help it. Of course, it may be frustrating to carry out instructions which you think are ridiculous, but in the end it makes your life easier.

Indeed, it will make it harder for you to get a promotion if you are regarded as somewhat of a trouble-maker. Those individuals who are in charge of a company want to know that the people underneath will do as they are told, rather than constantly challenging their authority. You may have the best ideas in the world and be able to pinpoint all the flaws in the company's marketing or sales strategy, but this will not win you any friends.

You therefore need to learn to follow instructions, unless you intend to become your own boss in which case you can conduct your business any way you want to. However, even then you will probably have to follow the instructions and demands from your clients. You will never have the complete freedom to do what you want. If you are unable to follow instructions you will not fulfil the requirements of your job and ultimately, your career will suffer as a result.

Following instructions and safety

Following instructions not only has bearing on your ability to perform well in the workplace, it also may have an impact of the safety of others and yourself. Ensure that instructions are carefully followed when doing any of the following:

- ➔ Work procedures
- ➔ Laboratory procedures
- ➔ Repairing objects
- ➔ Following recipes
- ➔ Following directions on maps, etc.

SECTION 2: Using the correct level of text type, format and register

There are different types of texts we use on a daily basis, and each one is set for different audiences (particularly those in the media and workplace).

Writing in the workplace is highly collaborative. Different people may be responsible for setting goals, outlining, researching, drafting, editing, fact-checking and formatting a document or presentation.

Each written product in a workplace may be part of a larger set of products. For example, a research report may provide material for a grant proposal or policy report that will be written at a later stage. Or for example, people working in a newspaper setting may contribute a bank of story ideas that can be turned into full stories in the future.

Writing and other workplace communication is very audience-focused. Each type of writing is customised to meet the needs of the readers. For example, a grant proposal is designed to show potential funders that a proposed project will fill a community need, match the goals of the funders and be operated thoughtfully and efficiently. Or, for example, a research summary is designed to show readers the results of a research project in a way that is easy to read and makes it easy to extract information for future reports, presentations and further research. Or for example, a daily log in any workplace, is designed to tell supervisors and co-workers important factual information about the events of the day so that they can follow up, answer questions and make any necessary adjustments to routines. A survey must be written in a way that makes sense to the audience of survey-takers and provides reliable information.

Another increasingly-fast growing type of text is that being used in social media. Social media comprises mobile phone and internet communication. The most commonly used are: sending sms's, using WhatsApp and BBM as instant messaging options, Twitter, FaceBook, Instagram, WeChat, etc. This type of text is extremely casual and the actual grammar and structure of the language is very basic, and a lot of jargon is used.

Formatting and visual presentation are very important in workplace writing and communication. Various types of workplace writing – text on a website, powerpoint presentations, press releases, newspaper articles, daily logs, research reports – all use different presentation styles customised to meet the needs of the audience. Some writing follows specific conventions such as the associated press conventions for journalism and press releases. Other writing follow more flexible guidelines, but follow some norms about expected styles.

Let us look at the different types of texts and their intended target audiences:

TYPE OF TEXT	TARGET AUDIENCE
Textbooks	Learners / students
Magazines	Women, girls, if men-specific magazines then men and boys (e.g. car magazines, men's health, etc.)
Newspapers	Older generation – both men and women
Brochures	Depends on what is on the brochure, e.g. travel brochure – people looking for travel options; brochures detailing health information; brochures detailing goods on sale / specials, etc.
Policies	Directed at the people being insured / beneficiaries
Questionnaires	Questionnaires can be developed for a range of audiences – to obtain information, to test knowledge, to assess competence on a product and quality of a product, etc.
Notices	It could be a notice informing the audience of an electricity or water cut for example, this would be handed to residents in the designated area; it could be a notice advising parents when school will close for the holidays, etc.
Official documents	These could include government documentation such as birth certificates, identity documents, passports, etc.
Blueprints	These could include blueprints on specific plans where the audience are clients and colleagues within the organisation
Diagrams	The audience varies – depending on the type of diagram. It could be a diagram used to illustrate a concept within a classroom – the audience would be the learners. It could be a diagram indicating the emergency stairs to be used in the workplace – the audience would be the employees.
Application forms	These forms could be for different purposes and therefore different audiences: an application form to open an account would be for people who have a steady income and a job; application forms to enter a child in a competition would be parents; an application form to place a child in a school would be for the parents, etc.
memoranda	Commonly used in the workplace to circulate information to people within the organisation. These people could be the employees in general, specific managers, or senior management
Signed texts	These include letters, reports, application forms – any documentation that requires a signature. The audience is varied as it depends what is being signed.
Agendas	These are set for people attending specific meetings – for example, it could be the health and safety committee, it could be members of the board, etc.

In order to evaluate the relevance of texts, use the following checklist to understand, analyse and evaluate the text for its relevance:

NO	CRITERIA	YES	NO
1	To help me understand stories and other texts, I ask questions and link what I am learning with what I already know		
2	I enjoy exploring events and characters in stories and other texts, sharing my thoughts in different ways		
3	To show my understanding across different areas of learning, I can identify and consider the purpose and main ideas of a text		
4	To show my understanding, I can respond to different kinds of questions and other close reading tasks and I am learning to create some questions of my own		
5	To help me develop an informed view, I can recognise the difference between fact and opinion		
6	I can share my thoughts about structure, characters and setting, recognise the writer's message and relate it to my own experience, and comment on the effective choice of words and other features		
7	To show my understanding across different areas of learning, I can identify and consider the purpose and main ideas of a text and use supporting detail		
8	To show my understanding, I can respond to literal, inferential and evaluative questions and other close reading tasks and can create different kinds of questions of my own		
9	To help me develop an informed view, I can identify and explain the difference between fact and opinion, recognise when I am being influenced, and have assessed how useful and believable my sources are		
10	I can: Discuss structure, characterisation and setting Recognise the relevance of the writer's theme and how this relates to my own and other's experiences Discuss the writer's style and other features appropriate to genre		
11	To show my understanding across different areas of learning, I can: Identify and consider the purpose, main concerns or concepts and use supporting detail Make inferences from key statements Identify and discuss similarities and differences between different types of text		
12	To show my understanding across different areas of learning, I can: Clearly state the purpose, main concerns, concepts or arguments and use supporting detail Make inferences from key statements and state these accurately in my own words		

NO	CRITERIA	YES	NO
	Compare and contrast different types of text		
13	To show my understanding, I can comment, with evidence, on the content and form of short and extended texts, respond to literal, inferential and evaluative questions and other types of close reading tasks		
14	To show my understanding, I can give detailed, evaluative comments with evidence on the content and form of short and extended texts, and respond to different kinds of questions and other types of close reading tasks		
15	To help me develop an informed view, I am exploring the techniques used to influence my opinion. I can recognise persuasion and assess the reliability of information and credibility and value of my sources		
16	To help me develop an informed view, I can recognise persuasion and bias, identify some of the techniques used to influence my opinion and assess the reliability of information and credibility and value of my sources		
17	I can: Discuss and evaluate the structure, characterisation and setting using some supporting evidence Identify the main theme of the text and recognise the relevance this has to my own and other's experiences Identify and comment on aspects of the writer's style and other features appropriate to genre using some relevant evidence		
18	I can: Discuss and evaluate the effectiveness of structure, characterisation using some supporting evidence Identify how the writer's main theme or central concerns are revealed and can recognise how they relate to my own and other's experiences Identify and make a personal evaluation of the effect of aspects of the writer's style and other features appropriate to genre using some relevant evidence and terminology		

Competence check for Lesson 3

Now that you have completed Lesson 3, are you able to understand and demonstrate such understanding?



Make necessary comments in the appropriate column so you can check / follow up on later during the learning programme. Ensure that if you are unsure of the concept, note your comments / questions to discuss with your assessor.

Learning Outcome	Check / Comments / Questions
I can act upon and follow instructions and requests	
I can use the appropriate level of text type, format and register	

Lesson 4

Strategies used to influence readers

In order for you to demonstrate competence against the specific outcome indicated above, you will need to achieve the following:

LO1 → Describe different language structures that can be used in texts to influence a reader

SECTION 1: Language structures

The **background** of both sender and receiver affects the ability to encode and decode messages. Background is something one is born with, as well as something one acquires through school, work experience and so on. It is made up of several elements, including the following:

Culture

Culture describes the customs, norms, values and behaviours of a group of similar people, and can be seen as a way of life. When we believe that our way is the right way (and that those who follow different cultural norms are wrong), culture becomes a problem.

Language

Language is influenced by culture. We learn to speak the language of the society in which we live, and at the same time, we learn the nuances of words and expressions that have been developed by that society over the years.

Knowledge

Knowledge and experience vary from person to person and depend on culture, abilities and interest.

Beliefs

Beliefs (firm opinions about situations, statements and facts) as well as **religion** (a belief in a higher power as part of a system of faith and worship) are part and parcel of culture. Both can influence our values, attitudes and customs.

Values

Values describe our principles and standard of behaviour, and therefore the things we believe are important. Attitudes describe the way we think and feel about ourselves, the people around us and the situation that we find ourselves in.

Customs

Customs describe the ways of acting or behaving that have become established in a particular society, for example shaking hands when you meet someone, or waving to say hello.

The way we perceive things is also crucial to effective communication.

Perception

Perception describes the way we see and interpret abstractions such as beauty, honesty or status. We interpret these abstract qualities according to our culture, past experience, personality, values and so on. We must bear in mind, however, that the perception of others may differ and it is important to be sensitive to this when encoding or decoding a message.

In dealing with text the choice of words, the use of language, **style, symbols** and **tone** impacts on aspects such as the writing as well as the reading, understanding and impact of text. These factors shape the message and impacts on the analysis of the message by the receiver.

In addition, the use of language and writing techniques impacts on the style of the written text. Here aspects such as **humour, irony, figurative speech, repetition, generalisation, grammar** and **typography** (lay-out), which includes font, size and presentation of the written information also shapes the message as well as the decoding of the message by the receiver.

“Instead of leaving the next step up to the readers’ whim, why not try to influence their actions?”

Discriminatory language

Linguistic discrimination is the unfair treatment of a person based solely on their use of language. This use of language may include the person’s native language or other characteristics of the person’s speech, such as accent, the size of vocabulary and syntax. It may also involve a person’s ability or inability to use one language instead of another; for example a person who speaks Zulu in France will probably be treated differently from a person who speaks French. Based on a difference in use of language, a person may automatically form judgements about another persons’ wealth, education, social status, character and other traits. These perceived judgements may then lead to the unjustifiable treatment of the person.

Sexist connotations

This list of sexist terms shows the terms we should avoid and what we should use in their place:

To be avoided	To be preferred
mankind	Humanity, human beings, human race, people, humans
Man’s achievements	Human achievements, our achievements
if a man drove 50 miles at 60 mph	If a person / driver drove 50 miles at 60 mph
The best man for the job	The best person or candidate for the job
Man-made	Artificial, synthetic, manufactured, constructed, of human origin, processed
Man-power	Workers, workforce, staff, labour, staffing, human resources
Man	People, humankind, men and women, individuals, human beings, person, etc.
Man the desk	Staff the desk, be at the desk
Manpower planning	Labour market planning, workforce planning, staff planning, workload planning
Chairman	Chairperson, chair, convener
Headmaster	Head-teacher, head, principal
Policeman, fireman	Police officer, fire fighter

- Do not assume that the male should always come first
- Neutral spouse or partner may be preferable in some cases to husband or wife
- Neutral sibling may be preferable in some cases to sister and brother
- Aim to use equivalents for both genders: boy / girl, man / woman, lady / gentleman

Irony and sarcasm

Irony means dissimulation, is a rhetorical device, literary technique or event characterised by an incongruity, or contrast, between what the expectations of a situation are and what is really the case. Verbal, dramatic and situational irony are often used for emphasis in the assertion of a truth. The ironic form of simile used in sarcasm and some forms of litotes can emphasise one's meaning by the deliberate use of language which states the opposite of the truth, denies the contrary of the truth or drastically and obviously understates a factual connection.

Sarcasm is a sharp, bitter or cutting expression or remark. The distinctive quality of sarcasm is present in the spoken word and manifested chiefly by vocal inflections. The sarcastic content of a statement will be dependent on the context in which it appears.

Omission of information

Omission occurs when important information is not reported or is reported incompletely. We can think of omission as being news that should have been reported but is left out of the news we read, see and hear. This often happens in media news clippings.

When important news is omitted, we get a skewed or biased perspective. Obviously no news organisation can cover every newsworthy story from every possible perspective. But news organisations and their reporters do have an obligation to seek the truth and be reasonably comprehensive in their reporting. The information citizens need to make informed decisions comes, to a significant extent, from news organisations. If important stories are ignored, are reported incompletely, or present facts that are not adequately verified, then the obligation to seek the truth is undermined. In these cases the news that is omitted can be as important as the news that is published.

Figurative language

Figurative language can be found in literature and poetry where the writing appeals to the senses. It can do this by giving a word with a specific meaning, by comparing two things in such a way that you find the comparison interesting or by using words that have unusual constructions or sounds.

You are using figurative language when writing goes beyond the actual meanings of words so that the reader gains new insights into the objects or subjects in the work.

One of the best ways to really understand the concept of figurative language is to see it in action such as with these examples:

- Alright, the sky misses the sun at night
- The poorest man is the richest, and the rich are poor
- Hear the mellow wedding bells
- Out of reach, I pull out with a screech
- I move fast like a cheetah on the Serengeti
- Her head was spinning from all the new information

- The toast jumped out of the toaster
- I'm so hungry I could eat a horse
- The sea lashed out in anger at the ships, unwilling to tolerate another battle
- I've told you a million times to clean your room

There are many types of figurative language. Some include the use of a specific type of word or word meaning such as:

- Simile
- Metaphor
- Personification
- Hyperbole
- Symbolism

Figurative language can also include unusual construction or combinations of words that give a new perspective on the word such as:

- Alliteration
- Onomatopoeia
- Idiom

Simile

A simile compares two things using the words like and as. Examples include:

- Busy as a bee
- Clean as a whistle
- Brave as a lion
- Stand out like a sore thumb
- As easy as shooting fish in a barrel
- As dry as a bone
- As funny as a barrel of monkeys
- They fought like cats and dogs
- Like watching grass grow

Metaphor

When you use a metaphor, you make a statement that doesn't make sense literally, like time is a thief. It only makes sense when the similarities between the two things become apparent or someone understands the connection.

Examples include:

- The world is my oyster
- You are a couch potato
- Time is money
- He has a heart of stone
- You are my sunshine

Personification

Personification gives human characteristics to inanimate objects, animals or ideas. This can really affect the way the reader imagines things. This is used in children's books, poetry and fictional literature. Examples include:

- Opportunity knocked on the door
- The sun greeted me this morning
- The sky was full of dancing stars
- The vines wove their fingers together to form a braid
- The radio stopped singing and stared at me
- The sun played hide and seek with the clouds

Hyperbole

Hyperbole is an outrageous exaggeration that emphasises a point, and can be ridiculous or funny. Hyperboles can be added to fiction to add colour and depth to a character. Examples are:

- You snore louder than a freight train
- It is a slow burg. I spent a couple of weeks there one day
- She is so dumb, she thinks Taco Bell is a Mexican phone company
- I had to walk 15 miles to school in the snow, uphill
- You have knocked me over with a feather

Symbolism

Symbolism occurs when a word which has meaning in itself but is used to represent something entirely different. Examples are:

- Using an image of a flag to represent patriotism and a love for one's country
- Using an apple to represent education

Alliteration

Alliteration is the easiest of the examples of figurative language to spot. It is a repetition of the first consonant sounds in several words. Some good examples are:

- Wide-eyed and wondering while we wait for others to waken; and tongue twisters like:
- Betty bought butter but the butter was bitter, so Betty bought better butter to make the bitter butter better

Onomatopoeia

Onomatopoeia is the use of words that sound like their meaning or mimic sounds. They add a level of fun and reality to writing. Here are some examples:

- The burning wood hissed and crackled
- The words, beep, whirr, click, whoosh, swish, zap, zing, ping, clang, bong, hum, boom, munch, boggle, crunch, pow, smash, wham, quack, meow, oink and tweet

Idiom

An idiom is an expression that has a meaning that is only known to a particular group of people. For example:

- Kick the bucket
- Raining cats and dogs

Regardless of the type of word used, figurative language can make you look at the world differently; it can heighten your senses and help you feel like you are having the same experiences as the author.

Repetition

Repetition isn't something a writer will normally think about, particularly if one thinks about school days being told that repetition is a no-no. In creative writing, however, there is good repetition and bad repetition. It can and does work.

The above paragraph uses repetition effectively. The actual word *repetition* occurs four times, but it is not overpowering within the text. It is there to reinforce the message and provide a subtle way of denotative resonance. This is an example of good repetition.

Bad repetition on the other hand, occurs when the same descriptive words appear in the same sentence or paragraph several times without offering denotation or structure, for example:

He fumbled for the keys in the dark, finally managed to open the door. He shuffled through the hallway, switched on the lights and in his drunken haze, fumbled with his coat buttons....

This basic example shows how easy it is to make repetition all the time throughout a text. The first fumble is fine, but then it is repeated. A writer should engage different descriptive words, such as struggled or clawed. This is a form of redundancy, where the second repeated word is pointless and should be changed.

The important notes are guidelines when using repetition:

- Repetition should emphasise
- Make a repetition denotative – reinforces the message
- Make it simplistic and effective
- Create resonance and rhythmic patterns
- Create word dynamics
- Don't repeat complex words, but instead keep them simple

Generalisations

A generalisation is defined as a broad statement or an idea that applies to a group of people or things. Sometimes, generalisations are not true, because there may be examples of people or situations where the generalisation does not apply.

Examples of generalisations:

- All parents try to make life difficult for their children
- Homework is very easy
- Cats are nicer than dogs
- Most people find church very boring
- Only a fool would believe what that commercial says
- Women all want to have large families

- Men are all afraid of commitment

Stereotyping

Stereotypes are generalisations about a group of people. These classifications can be positive or negative. The purpose of stereotyping is to help us know how to interact with others. We often accept stereotypes from other people. This helps us agree on how to understand and act towards various groups of people in a consistent way. People from stereotyped groups can find this very disturbing as they experience an apprehension of being treated unfairly.

We often store stereotypes in two parts. First there is the generalised description and attributes. To this we may add examples to prove the case, such as the policeman next door. We may also store them hierarchically, such as black people, Africans, Nigerians, etc. with each lower order inheriting the characteristics of the higher order with additional characteristics added.

Stereotyping can go around in circles. Men stereotype women and vice versa. In certain societies this is intensified as the stereotyping of women pushes them together more and they create men as more of an out-group. The same thing happens with different race groups, such as white / black.



Stereotyping can be subconscious, where it biases our decisions and actions, even in people who consciously do not want to be biased.

Stereotyping often happens not so much because of aggressive or unkind thoughts. It is more often a simplification to speed conversation on what is not

considered to be an important topic.

Using pictures, captions and illustrations in text

Many business and technical writers think of illustrations, tables and their captions as after-thoughts – something you have to clean up after you have finished the writing, but not really anything to pay much attention to. As a result, these often end up looking sloppy, unprofessional and cluttered.

Look through any business or technical report that has illustrations and you can usually see what is wrong. If the report has charts or graphs, they are often not even labelled with enough information to let you figure out what they mean. Often, illustrations get tacked onto the end of a report, with their captions listed somewhere else. How important are illustrations to your reader? They are usually the first thing that attracts their attention. Pictures are inherently more interesting than words, even if they are graphs of dull business statistics.

Ensure that when you use illustrations of any sort, label them so that there is no break in the reading process for the audience. There must be a logical flow to the information.

*The most important thing to remember about your illustration is: **keep them simple and let each one make only a single point.***

ACTIVITY 3



Activity 3

Please complete this activity in your Learner Assessment Guide and PoE.

This activity is aligned to SO4, AC1

When provided with written communication, the reader as the receiver should be able to:

- Identify the purpose (reason for the communication) of the author
- Summarise contents
- Identify different views and arguments with a single range of reasons and facts relevant to the topic of discussion
- Evaluate relevance of the communication
- Identify implicit and explicit messages in the text

Competence check for Lesson 4

Now that you have completed Lesson 4, are you able to understand and demonstrate such understanding?



Make necessary comments in the appropriate column so you can check / follow up on later during the learning programme. Ensure that if you are unsure of the concept, note your comments / questions to discuss with your assessor.

Learning Outcome	Check / Comments / Questions
I can describe different language structures that can be used in texts to influence a reader	

Summary

We read and respond to texts on a daily basis. However, not all of us consider the impact or consequences of our own responses or even the text itself.

When writing a text, whether it is to make a point or whether it is in response to one, we need to analyse and evaluate the effectiveness of it:

1. Have we understood the text correctly?
2. Have we identified the main idea or topic within the text?
3. Have we identified the type of text and response required – formal / informal, work document / personal, etc.?
4. Have we been able to determine underlying language structures and features within the text?
5. Does our response align itself to the text in terms of the abovementioned points?

Make sure you read the text carefully before sending it off – this is very important particularly when it is an official document.



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