

ENGLISH HOME LANGUAGE PAPER ONE RESOURCE PACK 2019

Comprehension

and

Visual Literacy

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1. Introduction and Overview:

- The National Diagnostic Reports have highlighted recurring challenging topics that have contributed to the decline in the learner performance in English Home Language (EHL).
- The findings and recommendations are based on qualitative data that are drawn from the subject reports compiled by the chief markers, internal moderators and subject specialists post the marking process.
- However, in 2018 it was once again evident that *candidates performed well in questions that required lower-order thinking skills and performed poorly in questions that demanded analytical, evaluative and problem-solving skills*. In view of this, teachers are encouraged to expose learners to a wide array of exercises that also include questions that assess higher-order thinking skills.
- This Study Guide seeks to address the above mentioned challenges in order to improve learner performance in the November 2019 NSC examination.

General Observations: Paper 1

- Inability to grasp the gist of the passages set for comprehension and the summary.
- Inability to formulate coherent answers using their own words.
- Failed to comprehend basic examination terminology.

Common Errors: Comprehension

- Misinterpretation of questions
- Lifting from the passage
- The majority of learners could not write answers *that required critical thinking*. Responses to higher-order questions were poorly constructed.
- Misinterpretation of questions
- Lifting from the passage

Suggestions for Improvement:

- Teachers should use every available opportunity to expose learners to various texts to hone their comprehension skills. These should include visual texts, good verbal texts as well as audio texts. If learners understand that *not only*

the reading passage, but also the questions have to be understood, the quality of their responses should improve.

- The importance of adhering to instructions should be instilled in learners. They must be taught to scrutinise questions for key words and instructions, like name, explain and state, to ensure that marks are not lost. Furthermore, learners must be taught to differentiate what each instruction requires of them; for example name/list as opposed to explain/discuss.
- Vocabulary can, and should, be built actively. Learners should be encouraged and motivated to engage with good texts and, while doing so, to use dictionaries, thesauruses and other learning aids. There is not a single aspect of this question paper which will not benefit from such an exercise.
- Teachers should demonstrate and *teach learners how to formulate opinions based on a given text* in order to see a definite improvement in performance for open-ended and opinion questions.
- Interpreting figurative language is closely related to the ability to infer. This should be taught and the best way is to *expose learners to a variety of good texts*. Only by teaching them to *find meaning below the surface of a text (reading between the lines)*, will teachers empower their learners to perform well in the questions with a higher cognitive demand.
- Learners should be offered frequent opportunities to answer questions of the same complexity as those in the final examination. They should be familiar with the skill of analysing and responding to a question requiring more than a simple response, for example when a difference between two aspects has to be shown.
- There is always a possibility that the reading passage in an examination will not be interesting to every candidate, or even that it will contain subject matter with which the candidate is not familiar. It is therefore essential that teachers broaden the horizons of their learners by exposing them to various reading materials in class, engaging them in topical discussions and teaching them to utilise the reading passage when responding to the questions.

COMPREHENSION (30 MARKS)

Tips:

- Learners need to read the instructions very carefully.
- Make constant reference to the comprehension passage before answering the questions. Focus on the key words in the comprehension passage.
- Reading the questions first before reading the comprehension passage can assist learners in identifying the answers from the passage.

- Level 1 and 2 questions-requires simple straightforward answers. Learners must rephrase/simplify sentences in the comprehension passage into their own words as far as possible.
- Use the mark allocation as a guide and stick to the point e.g. write between 2-4 lines for a 2 mark question;3-5 lines for a 3 mark question;4-6 lines for a 4 mark question.
- Read through the passage quickly.
- Get an outline or a general picture of the passage.
- Try to picture what you are reading. This helps you to focus and read for meaning.

Practical Advice

- Each question usually contains a question word – underline this. For example, words like *explain, list, discuss, critically comment*.
- Each question usually contains a *key word or key idea* circle/underline/highlight this.
- Try to remember whether you read this fact near the beginning, middle or end of the passage.
- Put your eyes into 'Search Mode' and look down the middle of the paragraph to find the sentence containing the key word or key idea. Read the whole sentence in order to get a complete meaning or the context in which the word/idea is used.

COMPREHENSION-November 2017 NSC Exam

Text A

CULTURAL APPROPRIATION

- 1 In sections of the media concerned with representation and social justice, it seems we can barely endure a week without a newsworthy incident about 'cultural appropriation'. While examples of cultural appropriation can be found in just about any cultural facet or artefact¹, the true complexity of cultural appropriation is often not fully appreciated or sufficiently articulated. 5
- 2 Cultural appropriation involves the use of one culture's elements by a group or individual that does not belong to that culture. However, this definition is lacking because such an interaction may be labelled simply as cultural exchange. And that argument would be difficult to defeat because, firstly, who 'owns' a culture? And secondly, borrowing from one culture and lending to another has been the way of the world since human society began, according to recorded history and anthropologists. 10
- 3 So what makes cultural exchange different from cultural appropriation? As with most points of cultural contention, the difference is power. In particular, the power of the privileged to borrow and normalise a cultural element of another group, while the group whose culture has been appropriated is often demonised and excluded because of that very cultural element. 15
- 4 A recent example of cultural appropriation is the wearing of hairstyles associated with global black culture. From cornrows and Senegalese twists to knots and dreadlocks, which are all rooted in the African diaspora² and many of which have been a part of African cultures' heritage for centuries, black hairstyles in the current culture have been deemed 'fashionable' by celebrities. On the face of it, it appears harmless. But in truth, it ignores the racial dynamics at work where black women are discredited or overlooked for wearing black/African hairdos. This is power. This is cultural appropriation. 20 25
- 5 As a Nigerian, I could easily empathise. A few years ago, the popular English chef, Jamie Oliver, came out with his own recipe for Jollof rice, a West African dish. While West Africans themselves often debate who makes the best rice, many all over the diaspora took to the Internet to reject Jamie Oliver's recipe and let him know, thanks, but no thanks. If Jollof is to be the international sensation it ought to be, it will not be Jamie Oliver who makes it so. 30

6	For those speaking from positions of power, the idea of cultural appropriation may be seen as an affront to their historical liberty to participate in cultures freely – a liberty that has often resulted in everything from cultural annihilation and loss to colonisation. That history occurred the way it did, has set us up for a cultural moment in which exchange between cultures cannot be viewed as simply occurring in a vacuum. This fact is certainly lost on novelist Lionel Shriver, who recently gave one of the most culturally tone-deaf speeches at the Brisbane Festival.	35 40
7	Shriver's words were nothing short of uneducated, lacking in empathy, and an intentional misappropriation of the concept. In her address, Shriver commented, 'I hope that the concept of cultural appropriation is a passing fad,' and went on to wear a sombrero ³ , while staking out her claim to do so, and discussing how writers of fiction are entitled to imagine the lives of others. Her arguments suggest that awareness and cognisance of cultural appropriation would mean that fiction writers lose this right.	45
8	Shriver, like so many others, misses the point of cultural appropriation. A sombrero is a cultural artefact of a culture she does not belong to, and without understanding it carefully and approaching it cautiously, she can misuse this artefact to represent or misrepresent a culture. But what Shriver fails to realise is that an entire nation of people is symbolised <i>only</i> by that artefact because of the power of those from privileged cultures to exchange in such a manner.	50 55
9	For those who care about culture, cultural appropriation is no passing fad. It is the concept that gives a label to the experience of being from a culture that has been disabused of its power by other cultures who now seek to borrow from it, at no cost, and with no reverence for history. If it's cultural exchange you want, it's up to you to make every effort to learn as much as possible about a people's history and its artefacts. If you participate fully and graciously in another culture, to call it cultural exchange means that you are aware of your distance from and relationship to it. And if you choose to borrow, hopefully you do so in such a way as to revere the culture and its people, and amplify the beauty of that culture, with an honest understanding too of its shortcomings but, most importantly, ensuring that members of that culture are seen, heard and appreciated. That's the difference between cultural appropriation – 'borrowing', or even stealing, from another culture – and cultural exchange, a fairer and more reciprocal transaction.	60 65 70

TEXT B

RESPECT OR THEFT?



CULTURAL APPROPRIATION IS THE TAKING OF CULTURAL EXPRESSIONS, SYMBOLS, CEREMONIES, INTELLECTUAL PROPERTY, AND WAYS OF KNOWING FROM ANOTHER CULTURE FOR OUR OWN SELF-EXPRESSION OR USE, WHILE STRIPPING THEM OF THEIR DEEPLY ROOTED CULTURAL IDENTITY AND SIGNIFICANCE.

- × DEEPLY HURTFUL
- × DISRESPECTFUL
- × ENFORCES STEREOTYPES
- × TRIVIALIZES & ERASES HISTORY
- × MAKES REAL INDIGENOUS PEOPLE INVISIBLE
- × CONVERTS DEEP BELIEFS INTO SHALLOW SYMBOLS

CULTURAL APPROPRIATION IS THE SAME AS CULTURAL THEFT. THERE IS NOTHING COOL, RESPECTFUL, OR FASHIONABLE ABOUT IT. WE CAN MAKE BETTER CHOICES!

[Adapted from www.awakeningthehorsewordpress.com]

OBSERVATION:

- Understanding how to unpack higher order comprehension questions poses a challenge to learners.

SUGGESTION:

- Refer to the questions below and note the manner in which learners need to deconstruct the question into smaller units in order to answer the question.

1.6 Comment on how the writer explores the consequences of 'hidden biases' (line 33) in this article, as a whole. (3)

COMMENT: give a judgement about...
Look at how the writer has explored (presented / investigated) the consequences of bias in the text
i.e. what has the writer done to present bias

MEMO

The phrase 'hidden biases' refers to the personal prejudices that cloud employers' judgement. Personal biases prevent managers from making informed decisions. The writer draws the reader's attention to the detrimental effect of not embracing diversity in the workplace. Managers need to focus on skills needed rather than on personal characteristics. Both the business and the employer will experience negative consequences, as personal and professional growth will be stunted.

1.7 Critically comment on Shriver's hope that 'cultural appropriation is a passing fad' (lines 45–46). (3)

Critically comment: point out the good and the bad characteristics of the text you are reading and give your view / opinion / position after taking all the facts, arguments or assumptions into account

MEMO

1.7 Shriver refutes the seriousness of the concept of cultural appropriation and defends cultural insensitivity. She is unaware of the impact of cultural appropriation and appears oblivious of the disrespect imposed on cultural groups.

[Consider cogent alternative responses of Shriver's view.] (3)

1.8 'MAKES REAL INDIGENOUS PEOPLE INVISIBLE'

Discuss the impact this statement is intended to have on the reader. (3)

Discuss: Examine or investigate by argument various sides of and points to a subject; make an analytical examination of a statement; discuss a topic by examining its various aspects. A critical approach should be followed.

Give whatever insights you can into the topic.

MEMO

1.8 The writer's intention is to alarm the reader. The statement alerts the reader to the damage caused by cultural appropriation. The indigenous people become insignificant ('invisible') when their artefacts are exploited. It is ironic that it is the artefacts, and not the people, that are celebrated.

[Credit relevant alternative responses.] (3)

QUESTION: TEXTS A AND B

1.12 Both TEXT A and TEXT B present a subjective view regarding 'cultural appropriation'.

Do you agree with this statement? Justify your response with close reference to TEXT A and TEXT B. (4)

Subjective view: Personal view

MEMO

1.12 YES

Both texts are highly subjective in their condemnation of cultural appropriation. Throughout Text A, the writer equates cultural appropriation with theft. He provides anecdotal evidence of people in positions of power exploiting cultures for personal gain. The writer uses emotive terms with a negative bias such as 'demonised and excluded', 'cultural annihilation' and 'no reverence for history'. He concludes his article by urging the reader to acknowledge and respect the cultures of others.

In Text B, the writer outlines the consequences/results of stealing someone's cultural identity, e.g. 'TRIVIALIZES & ERASES HISTORY'. Although the headline poses a potentially balanced view, the details reflect the idea of 'THEFT'. In the writer's view, 'THERE IS NOTHING COOL, RESPECTFUL, OR FASHIONABLE ABOUT IT.'

OR

NO

[A 'no' response is unlikely, however, mark each response on its merits.]

[Credit alternative/mixed responses.]

[Award 4 marks only if reference is made to both texts.]

(4)

TASK:

Now refer to May-June 2018 SCE paper 1(Question 1-comprehension) and UNPACK all the questions as shown in the examples above and thereafter answer these questions.

INSTRUCTION WORDS COMMONLY USED IN EXAMS

INSTRUCTION WORD	MEANING
ACCOUNT FOR	offer an explanation as to why...
ANALYSE	talk in detail about the topic; to separate into parts or elements and to describe or examine in detail; consider----- in terms of its components and show how they interrelate.
COMMENT	to give a more personal opinion but related to the event or content of the subject matter.
COMPARE	discuss----- and ----- in terms of their similarities and differences; to point out or show both similarities and differences or examine the differences between ideas, facts, viewpoints, and so forth.
CONTRAST	discuss----- and----- in terms of their similarities and differences; point out the differences between certain sets of objects or their characteristics.
CRITICISE	point out the good and the bad characteristics of the phenomenon you are reading and give your opinion after taking all the facts, arguments or assumptions into account.
DEFINE	give a short and concise description of the subject or topic; explain what is meant by...

DESCRIBE	give an account of ...; name the characteristics of a topic. This should be done in a logical and well-structured manner.
DISCUSS	offer whatever insights you can into the topic; to examine or investigate by argument various sides of and points to a subject; make an analytical examination of a statement or statements; discuss a topic by examining its various aspects. A critical approach should be followed.
DISTINGUISH or DIFFERENTIATE	note the differences that distinguish two topics from one another; to point out the peculiarities which show the differences clearly between two or more aspects or things.
EVALUATE	to give an informed opinion, as measured against certain standards, on a topic; to make an appraisal or express an opinion concerning the value in terms of known criteria- includes analysis, testing in terms of criteria, etc.
EXAMINE	examine and critically discuss a topic in terms of definite criteria or guidelines; to investigate and discuss initially in terms of known criteria or directives.
EXPLAIN	explain and clarify to ensure that the reader clearly understands your arguments. Make use of illustrations, descriptions or simple but logical explanations.
GIVE AN OUTLINE	to present the data in a brief, logical and systematic manner; to present the information in a concise, systematic and sequential manner.
IDENTIFY	give the essential characteristics of...; name the most important characteristics of a topic.
ILLUSTRATE	give examples or draw a diagram to elucidate a particular topic or a subject.
INDICATE	select or specify for discussion.
INTERPRET	explain or give the meaning of something in terms of a more common concept. Your explanation should be as practical as possible.
LIST	give a list of names, facts, items, and so on, in a specific order or according to a specific category.

NAME	give names, characteristics, items or facts.
POINT OUT/ PRESENT	present a premise logically by means of thorough reasoning.
PROVE	demonstrate or show by logical argument.
REFLECT	think deeply or carefully about something; bring about a good or bad impression of ...; seriously consider...

ANALYSING A CARTOON

Common Errors and Misconceptions

- According to the Diagnostic Report, the deficiency of knowledge of subject terminology prevented candidates from gaining marks as many candidates did not understand the term 'facial expression'.
- Candidates lacked understanding of what was a 'verbal' clue.
- The open-ended question was problematic for the candidates. This was exacerbated by the lack of understanding of the word 'humorous'.

Suggestions for improvement

- The basic features of visual literacy must be taught. Candidates must know and be able to explain terms like 'visual clue'.
- The language section of the question paper starts with Q3. The observation is that candidates treat the advertisement and cartoon questions as additional comprehension exercises. Finding a language question assessing parts of speech anywhere in the language section of a question paper should not be a surprise. Teachers must teach all the basic language structures and conventions as listed on pp. 46–48 of the CAPS.
- Regular exposure to cartoons is not only an enjoyable way of teaching an abundance of skills, but it is also essential in equipping learners for the visual literacy section of the question paper. There are many visual texts available on the internet, in the press and in textbooks, and learners can also be invited to bring some of their own.
- Learners should be taught to re-read the questions and their own answers to ensure that they have answered sensibly, and to get rid of any incoherence that might have crept into a response.

Focus on:

- Refer to the mark allocation and write your answers based on the number of marks e.g. 2 separate points for 2 marks and 3 points for 3 marks.
- Revise words used to describe tone

- Facial expressions-describe mood/feelings
- Body Language
- Font size and Punctuation:

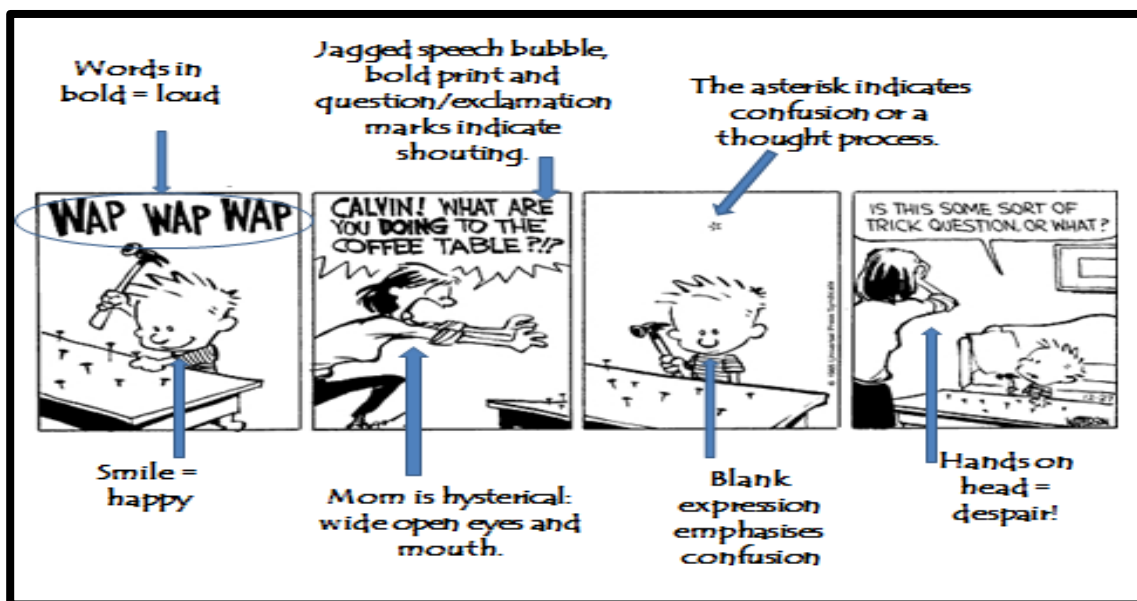
Meta-language of visual literacy: cartoons

- **Cartoon and a cartoon strip:** A cartoon is a single frame, whereas a cartoon strip is a series of frames.
- **Thought bubble and a speech bubble:** The thought bubble contains the thoughts of the character and is usually in the form of a cloud. Speech bubble is more defined and contains dialogue.
- **Setting:** Where is the cartoon's action taking place? What are the visual clues that suggest the setting of the cartoon? Are the characters referring to the setting directly or indirectly?
- **Characters:**
 - Caricatures: A picture or description of someone that exaggerates particular characteristics to make them appear funny or silly.
 - Stereotyping:
 - Facial expressions: Study the eyes, eyebrows and mouth to see what are the emotions that are being portrayed.
- **Action:**
 - Action lines: These are the lines or stripes that represent the movement of the character or objects.
 - Sound imitation: The words that illustrate sounds or noises.
- **Words:**
 - What is being said? How is it being said?
 - What visual clues are given that some words are said louder or softer?
 - Sound imitation: The words that illustrate sounds or noises.
- **Important vocabulary:**
 - Satire: Using humour, irony or exaggeration to criticise a person or a group and make them appear funny or silly so that other people will see their faults.
 - Irony: Using words that are the opposite of what is really meant, often to be humorous.
 - Puns: Using a word or a phrase that has two meanings in an amusing way.

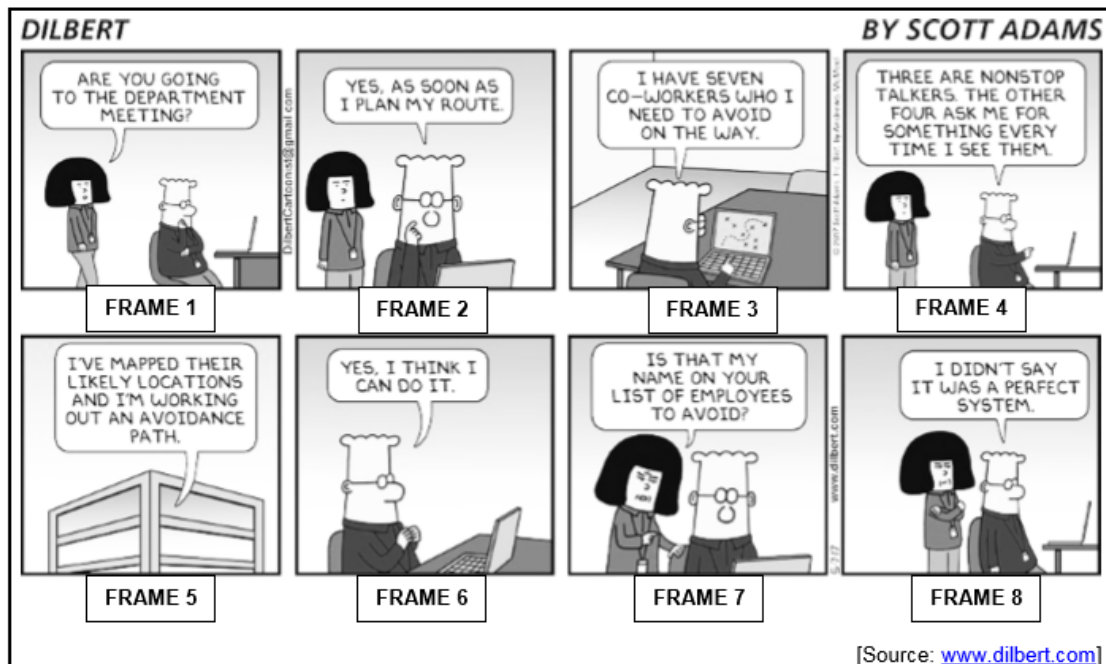
Analysing Cartoons

WHEN STUDYING CARTOONS LOOK AT:

- B Characters:** Are they stereotypes or caricatures?
- B Background & Setting:** Where & when is the scene taking place?
- B Language:** Is formal /informal register used? How are the sentences structured?
- B Punctuation:** Used to portray emotions.
- B Actions:** Look at facial expressions and symbols or lines used to portray movement/emotion.
- B Objectives:** Is the aim to inform, educate or entertain?



TIPS ON ANSWERING QUESTIONS BASED ON THE CARTOON



QUESTIONS: TEXT F

- 4.1 Explain what the use of the personal pronoun 'I' throughout the cartoon suggests about Dilbert. (2)
- 4.2 Refer to frame 5.
Discuss the effectiveness of the technique used by the cartoonist in this frame. (2)

An analysis of the question can be conducted in the following manner:

DISCUSS: Present all ideas of the argument in **THIS FRAME ONLY**

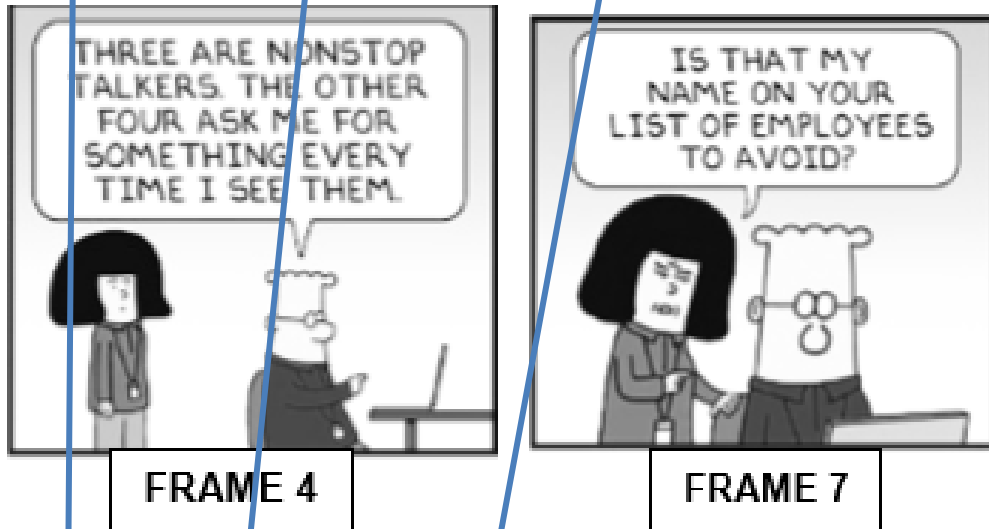
EFFECTIVENESS: Does it achieve its purpose?

TECHNIQUE: How has the cartoon been drawn? Consider/think about the following: characterisation (caricature / stereotype) setting, punctuation, speech bubbles / thought bubbles, presence/absence of speech, facial expression and body language – state explicitly what it looks like, onomatopoeia, movement lines, etc.

ANSWER: The cartoonist provides the structure of the building without characters, to emphasise the effort Dilbert has placed in his strategy to avoid his colleagues

4.3 Refer to frames 4 and 7

Comment on the change in the facial expression of Dilbert's colleague.



Consider these frames **ONLY**

COMMENT: give a judgement about... i.e. account for...

The character changes her **facial expression** in Frame 4 to another in Frame 7. *What does the character's facial expression look like in Frame 4?* Eye-brows are level; mouth is rounded, almost as if she is inquisitive.

What does the character's facial expression look like in Frame 7? Eye-brows are frowning, mouth grimacing/scowling/angry indicating that she is shouting/angry/unimpressed/disapproving.

Once all the above has been considered/thought about **NOW** write your answer.

e.g. The character first seems to enquire what Dilbert is doing, evident from the round mouth, but then shows her anger/disapproval towards him with a scowling mouth and eye-brows frowning.

NB: state explicitly what the facial expression looks like and what it represents.

MEMO:

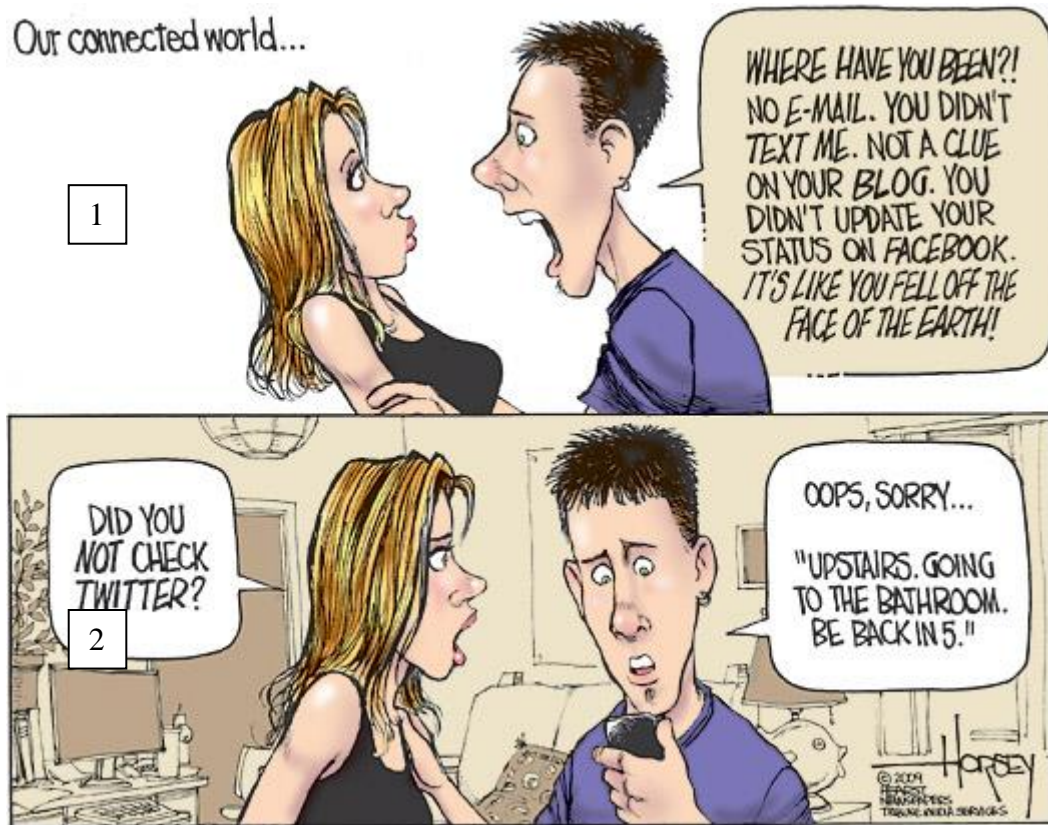
In FRAME 4, the colleague seems indifferent to Dilbert's expansive answer, and is awaiting the reply to the initial question. In FRAME 7, the colleague's facial expression has changed to one of anger/annoyance, as it has dawned on him/her that his/her name could be on Dilbert's list.

ACTIVITIES: STUDY THE TEXTS BELOW AND ANSWER THE QUESTIONS SET TEXT A



1. Refer to Frame 2.
Account for the difference in facial expressions of Eve and Mother Anderson and Madam.
2. Refer to Frame 3.
Discuss the techniques used by the cartoonist to present contrasting attitudes toward jogging.
3. Refer to Frame 5.
 - 3.1 Comment on the repetition of the word 'puff'.
 - 3.2 How do Eve's actions reinforce what she is saying? Give visual evidence.

TEXT B



1. Explain what comment this cartoon is making about people's use of technology in daily life today. (2)
2. Refer to frame 1 (one).
 - 2.1 Describe the facial expressions of:
 - a) the woman and
 - b) the man. (2)

TEXT C



- 1.1.1 Compare the facial expressions of the lady reading the newspaper (Madam) in frame 1 (one) and frame 3 (three). (2)
- 1.1. Explain why her (Madam's) facial expressions change from frame 1 (one) to frame 3 (three). (2)
2. Refer to frame 4.
- 2.1. Explain the irony in Eve's statement, "Stalled on the information highway". (2)

TEXT D



1. What is the name for the kind of words and language that the salesman is using? (1)
2. Do you think the salesman is effective by using these kinds of words and language? Motivate your answer. (3)

ANALYSING AN ADVERTISEMENT

Common Errors and Misconceptions -Diagnostic Report 2018

- Although questions on the target audience have been asked in the past, the term appeared as though it was new to many candidates.
- Many candidates had difficulty answering some questions correctly because of a lack of vocabulary. Candidates lacked the ability to read with meaning and understanding within a context, in this case, the advertisement.
- The reference to visual advertising techniques was misunderstood by candidates. Candidates failed to link the headline to the visual aspects in the advertisement. This is a clear indication that candidates still do not understand the concept 'headline' or how to link the visual aspects to the headline.

Suggestions for improvement

- Advertising skills and techniques should be taught, reinforced and practised regularly.
- Exercises to hone learners' knowledge of advertising techniques and terminology, for example 'target audience' and 'visual and verbal techniques', should be done regularly.
- Expose learners to a variety of advertising texts so that it will enrich their understanding and enjoyment of the genre.
- Learners should be taught that not every advertisement promotes a specific product, but that some advertise a service, manufacturer, an idea or a lifestyle, among other possibilities. Being able to identify the purpose of an advertisement or any text is an important reading and understanding skill.
- Frequent opportunities to interact with a variety of advertising texts will boost learners' self-confidence so that they will be able to evaluate the effectiveness of an advertisement and be less hesitant to voice an opinion in answering more demanding questions like Q3.5.

Focus on:

- Target Market / Target Audience -divided into age, gender, social status e.g . Teenagers, computer geeks, stay-at-home mothers, jetsetters, corporates, etc.
- The AIDA principle
- Emotive Language
- Logo -Picture / graphic used as an identifying symbol. It acts as a signature for a brand.

- Slogan-Short, memorable phrase that is immediately associated with a brand.
- Clever wording
- Celebrity Endorsement

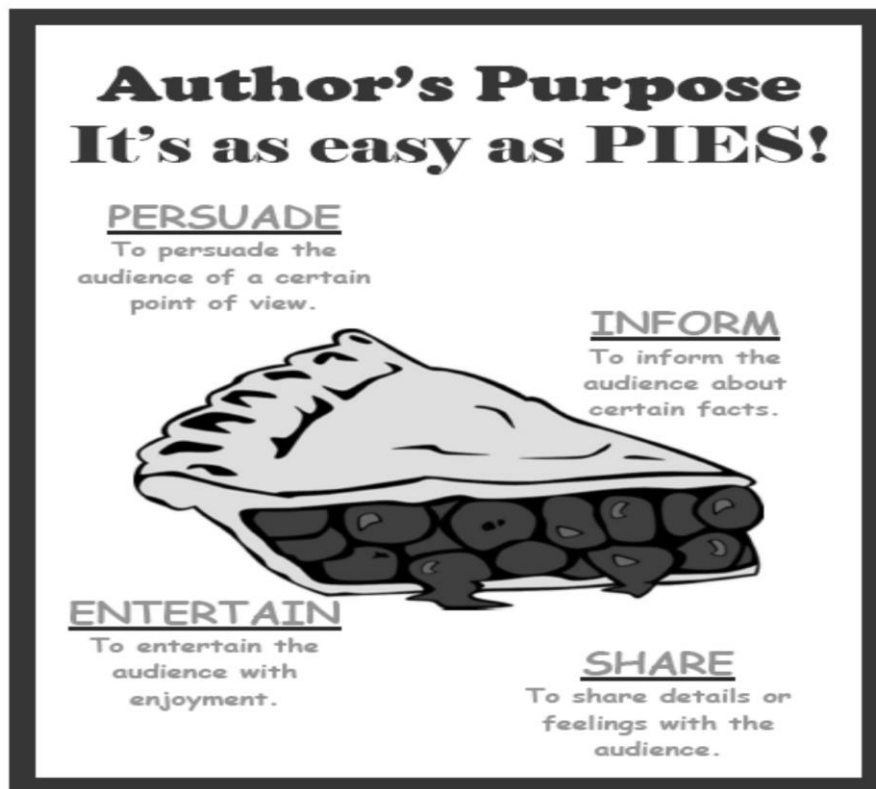
ADVERTISEMENTS

PURPOSE

- Why do advertisements exist?

INTENTION (besides wanting to sell something does it also try to shock or make you feel hungry)

- TO WHAT BASIC HUMAN NEEDS DOES IT APPEAL
 - Our need to be popular; our need to look good; our need to satisfy hunger/thirst
- What is the purpose of this message?
 - To inform or educate
 - To express a point of view
 - For creative expression
 - To entertain
 - To make money
 - To persuade/convince



TARGET MARKET

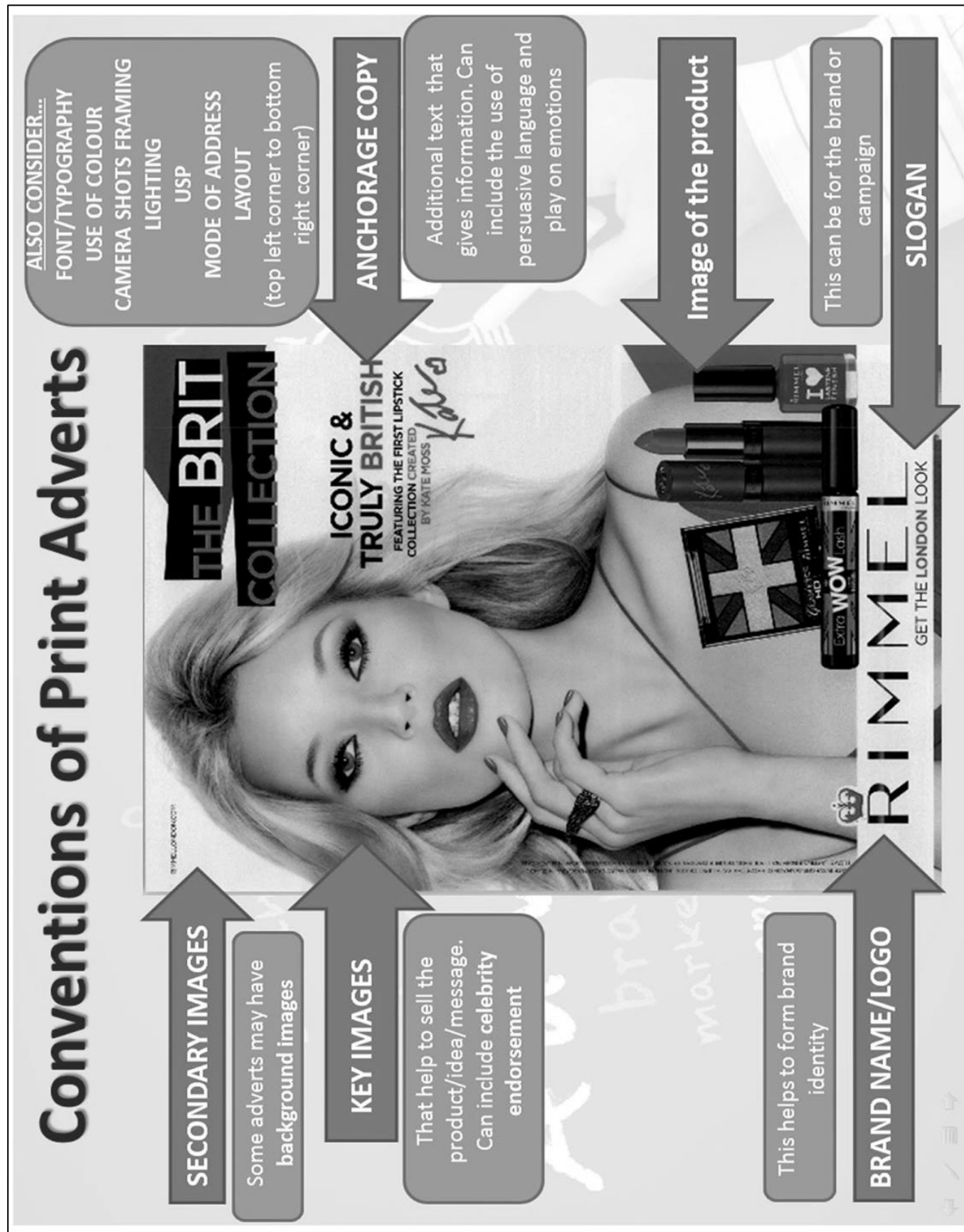
- Who is the advertisement meant/made for (and how do you know)?
- Who is it aiming at (appealing to) – be specific:
 - Age
 - Gender
 - Ethnicity
 - Personality
 - Interests
 - Lifestyle (Income level/Location)
 - Stereotypes and prejudice
 - Nerds, Businessmen, Sexy women, Cool teenagers



WHERE WOULD YOU EXPECT TO FIND AN ADVERT LIKE THIS?

- taxi, billboard, teenager magazine
- Who is the target audience?
 - Teenagers
 - Young people who are in college or working
 - People who are parents/grandparents
 - Very elderly people
 - Men/Males
 - Women/Females
 - Poor people
 - Working-class people
 - Wealthy people

FEATURES



WRITTEN TEXT/COPY

The copy (the writing): Look at any writing on the advert.

- What sort of language is it using?
 - Brand names, key words, slogans, captions, repetition of product name
 - Use of personal pronouns like “I” and “you”
 - Catchy – simple and easy to remember
 - Rhetorical questions
- How informative/persuasive is the text?
 - Emotive words are words that appeal to emotions can influence opinions and influence decisions (manipulative) – they are easy to detect because they give the reader an immediate emotional response.
 - ‘warm’, ‘gentle’, ‘fragrant’, ‘whisper’, ‘kiss’, ‘love’.
 - These words are emotive because they make us feel something, in this case something good. They have certain connotations, the things readers associate with these words are all favourable.
 - ‘old’, ‘stale’, ‘penniless’, ‘ache’, ‘cold’, ‘winter’, ‘stench’.
 - These words all produce feelings that are distasteful/offensive/“ugly”.
- What are the key words?
- What is the slogan?
- Typography [type size, type style, font]
 - Punctuation like exclamation marks, question marks or ellipsis



ROSABOTANICA
BALENCIAGA
PARIS

Wild/Free
Beauty
Untamed
Flower vine

Feminine
Wealth
Beauty
Perfume
bottle

Exciting
Fun
Youthful
Bright
colours

Youth
Health
Beauty
Feminine
Beautiful
Woman

THE NEW FRAGRANCE
AS WORN BY KRISTEN STEWART

- Layout
 - Sizes
 - Placement
 - White space
 - Highlight/emphasise



- The graphics (the pictures):
 - What is happening in the illustration?
 - How does the design affect the message?
- The brand (the product being sold):
 - Is there a picture of the product for sale?
 - How important is it to the advert as a whole?
 - Consider the brand name and packaging.
- Characters:
 - Are there any characters in the advertisement?
 - caricatures, animals, cartoon, use of children.
 - What is their relationship to each other and the reader?
 - Status/appearance (e.g. age, clothing, style, hair, etc.)
 - beautiful people, star/personality,
 - Body language (e.g. facial expression, eye contact, activity, pose, etc.)?

A GUIDE TO ADVERTISING

IMAGE – drawing, photograph or clipart

HEADLINE – capitals, font, size, bold

SUPPORTING TEXT – smaller, simpler font, giving some detail or explanation

LOGO – the BRAND name as an image/symbol (like the Nike tick)

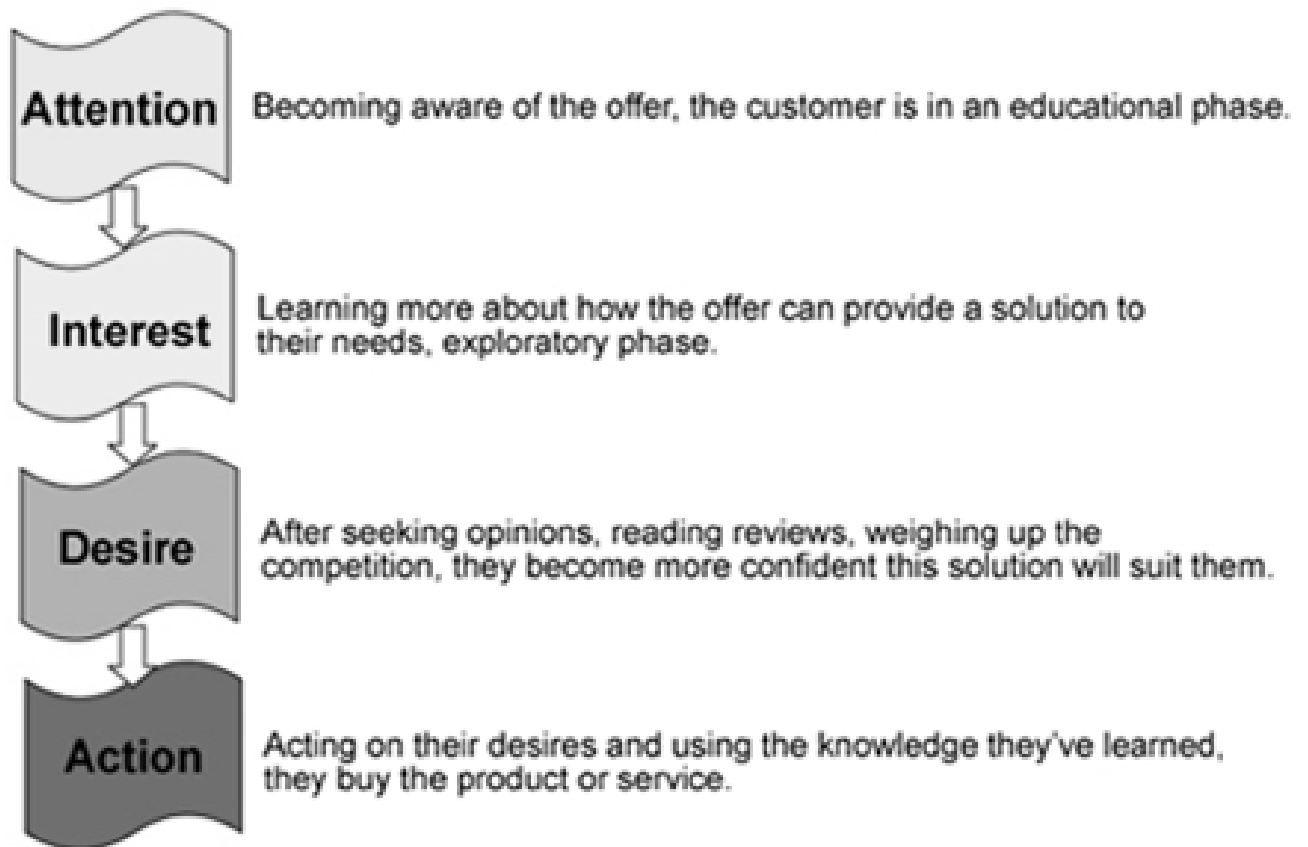
SLOGAN – saying associated with BRAND
(Just do it!)

FOCAL POINT (where does your eye go to first)



AIDA

- ATTENTION – what did you notice first and why?
- INTEREST – why did you keep reading or looking at the advertisement?
- DESIRE – do you want to do anything?
 - Health, enjoyment, excitement, luxury, beauty, romance
 - Independence, success, power,, social status, freedom, escape
 - Physical safety, financial security, saving money
 - Being a good parent/ spouse / citizen
- ACTION – Do you go do anything after looking at the advertisement?

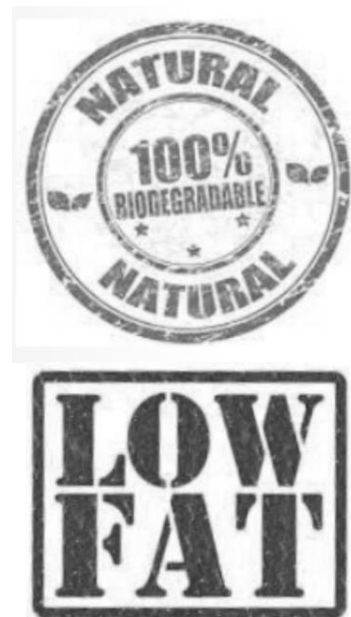


TECHNIQUES

- WHAT WORDS ARE USED (are they positive e.g. delicious or negative e.g. fattening)
 - FACTS and FIGURES (scientific jargon)
 - Scientific evidence from research
 - REPETITION (the same words or phrases repeated)
 - RHYME (creates a sing song effect so you will remember the advertisement)
 - FIGURES OF SPEECH [puns, personification, alliteration]
 - (PUN / Ambiguity) (Our butcher is the place where people meet)



- ORIGINALITY (is it clever or like other advertisements)
- DOES IT CONTAIN HUMOUR?
- SPECIAL INFO/INSTRUCTIONS (does it offer alternatives or links to websites/social media)
- How is the STORY TOLD? What are people doing?
- Are there any VISUAL SYMBOLS or METAPHORS?
- What's the EMOTIONAL APPEAL?
 - conscience [emotional blackmail, lifestyle commitments],
 - advantageous promises [freebies, coupons, etc],
 - promises of pleasure, gaining attention [humour, shock, surprise],
- REALITY CREDIBILITY
 - Expert witnesses (specialists in a field)
 - Is this fact, opinion, or something else?
 - What are the sources of the information, ideas, or assertions?



- What values or points of view were communicated in this message?
- Who might benefit from this, and who might be harmed by it?
- Where you would expect to find or see this message?
- Elaborate MARKETING STUNTS
 - laser displays, hot air balloons, aeroplane banners
 - Think Nando's type advertisements using current affairs
- SPONSORSHIP of a person/charity, programme, organisation
 - The Pepsi Chart, major companies sponsoring Children in Need, Sporting teams.
- ENDORSEMENT
 - Famous celebrity person in an advertisement for a product
 - Testimonials from people who have used product
 - Expert witnesses like doctors

The ad as a whole:

- How does the ad make you feel?
- Would you buy the product being sold to you?
- If so, why? If not, why not?



you can
Canon

Times to smile about

Dancing all night, laughing non-stop, swapping secret glances – all moments you want to remember. Use the new Digital IXUS 80 IS with Face Detection to capture every grin. Learn more about Canon IXUS 80 IS, visit www.canon/europe.com/ixus



**MADE OF YOUR
MOMENTS TOGETHER**

DIGITAL IXUS 80 IS



- Refer to both the text and the illustration if it is required.

ADVERTISEMENT



[Adapted from SA Rugby, September 2016]

QUESTION: TEXT E

- 3.4 Comment on the presentation of the phrase 'Hulett's Sweetness' as an advertising technique.

(3)
[10]

COMMENT: account for... give a reason for...

How has this phrase been written in the advert? Consider the font type and style

ADVERTISING TECHNIQUES: Think about the AIDA-principle
Attention Interest **Desire** Action

Formulate your answer:

The phrase has been written in cursive bold writing to attract attention and direct the reader's interest by making it look like the phrase is written with sugar. This may create a desire for the product.

MEMO:

The words 'Hulett's sweetness' have the appearance of being written in sugar, representing the actual product. The phrase features prominently in the upper segment of the advertisement. The choice of font (i.e. flowing handwriting) is intended to lure the reader through its personal appeal.



Shape-Ups

Shape up while you walk.
Designed to **tone** muscles,
promote **weight loss** and
improve **posture**.

See what people are saying.

"I am on my feet nine to ten hours daily and my body doesn't ache at the end of the day."
Jazzy, Wisconsin

"I've had my Shape-Ups about a month and I already feel a difference in the way my jeans fit!"
Lisa, Missouri

"I recommend these shoes to anyone who wants to tighten up their legs and butt."
Leah, North Carolina

visit Skechers.com

also available at select **Famous Footwear**

[Source: www.skechers.com]

The text in small font reads as follows:

See what people are saying.

"I am on my feet nine to ten hours daily and my body doesn't ache at the end of the day."
Jazzy, Wisconsin

"I've had my Shape-Ups about a month and I already feel a difference in the way my jeans fit!"
Lisa, Missouri

"I recommend these shoes to anyone who wants to tighten up their legs and butt."
Leah, North Carolina

Account for the inclusion of the personal testimonies in the advertisement.

ACCOUNT FOR: explain why... give reasons for...

I.e. the question requires that you present reasons for the advertisement containing the personal testimonies. What do these achieve in the context of the advert? Again, consider the AIDA-principle.

Now formulate your answer: **The testimonies give personal experiences of the product, which may create both interest in and desire for the product leading to the reader taking action by purchasing the product. / The testimonies give the product credibility because other people have experienced the product first-hand.**

ACTIVITY

ADVERTISEMENT

Answer the questions on the following advertisements:

Remember to **UNPACK** the questions first as you have done in the comprehension question. The same principles apply here.

TEXT E



1. Comment on the appropriateness of the image of the young man in the context of the advertisement.
2. Account for the use of the logo as an advertising technique.

TEXT F



- 1 The two advertisements above are for a cellular service, *at&t*, in America, much like Vodacom, MTN and Cell-C in South Africa.
- 1.1. Comment on the effectiveness of the visual elements of the two advertisements and the product being sold. (3)

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