



education

Department:

Education

PROVINCE OF KWAZULU-NATAL

**FET**  
**Just-in-Time Training Workshop**  
**2019: No. 2**

**Facilitator's Guide**

**EFAL**

Endorsed by:

EFAL

Endorsed by:



**Jika iMfundo**  
what I do matters



**FET EFAL JiT 2 of 2019**  
**Supporting aspects of FET EFAL teaching**  
**Facilitator’s Guide**

**Aim of the workshop**

The aim of this workshop is to provide support for teaching three aspects of the Grades 10 and 11 EFAL curriculum: (i) the metalanguage of advertising; (ii) critical reading of advertisements and other visual texts; (iii) themes in poetry and short stories. The content and activities are also relevant to Grade 12, although the poem and the short story are taken from the Term 2 ATPS for Grades 10 and 11.

<b>Workshop Programme</b>		
Session	Topic	Time
1.	<b>Opening session</b> <ul style="list-style-type: none"> <li>○ Welcome and introductions</li> <li>○ How to introduce a workshop</li> </ul>	10 mins
2.	Pre-workshop test	20 min
3.	<b>Teaching Advertisements and visual texts</b>	
	Activity 3.1: Reviewing the metalanguage of advertising	20 min
	Activity 3.2: Analysing features of different types of advertisements	80 min
	Activity 3.3: Understanding figurative language and rhetorical devices which aim to capture attention and to persuade (as used in advertisements)	40 mins
	Activity 3.4: Critically reading visual texts	25 min
	Activity 3.5: Assisting learners to create an advertisement	15 min
4.	<b>Identifying themes in</b> a poem (Activity 4.1) and a short story (Activity 4.2 )	60 min
5.	<b>Concluding session</b> <ul style="list-style-type: none"> <li>○ Post workshop test</li> <li>○ Reflecting on the workshop and planning for future workshops</li> </ul>	30 min
<b>Total time</b>		<b>5 hours</b>

## 1. Opening session (10 min)

Welcome participants to the workshop. When you do this, keep the following in mind:

(i) Participants need to know what the workshop will focus on. Also, 'housekeeping matters' such as times of breaks, ending time and the 'pre-test/post-test' component of the workshop need to be explained.

(ii) A short icebreaker activity helps participants to relax and to get to know one another. Any short activity which enables participants to interact with one another (usually in a small group), in a relaxed atmosphere can be used. Here is one example:

My name is X and my favourite sports team OR television programme OR musician is ... because ...

When participants have had an opportunity to talk to a couple of people, ask them to introduce someone they have just met and report what they have learned about that person.

## 2. Pre-workshop test of participants' knowledge of the metalanguage of advertising (20 min)

The pre-workshop test takes the form of a review of participants' knowledge of the metalanguage of advertising. Teaching learners how to read/view different types of advertisements critically and to use the metalanguage of advertising is the main focus of this workshop. Ask participants to write a definition of each term on loose paper, to put their name on it and then to put the paper aside till the post-test activity at the end of the workshop. The answers and mark allocation to use when marking the pre-tests and post-tests are provided below. Give credit for answers that approximate the ones given here.

**AIDA formula:** Attention (1)  
Interest (1)  
Desire (1)  
Action (1)

**camera angle:** the point of view of the camera – where the camera is placed in relation to what is photographed (or filmed) (2)

**colour:** colour can be used to represent feelings and mood and to attract attention; shades of red, orange and yellow are usually considered to be warm colours and shades of green, blue and aqua to be cool colours (2) Note: Participants need not give examples.

**emotive language:** words that appeal to feelings and emotions (2)

**figurative language:** language used to attract attention and to persuade, e.g. alliteration; repetition; simile (2)

**font:** size and design, look or style of letters of a type face (2)

**layout / composition:** the arrangement of words, images and space on the page or screen (2)

**lighting:** use of light to make the images on the page or screen dark or light, bright or dull (2)

**logo:** a symbol that is identified with a company or organisation (2)

**positioning readers / viewers:** advertisements and other texts ‘position’ readers to think and act in particular ways Note: readers and viewers can choose to reject the position that the advertisement offers to them (2)

**rhetorical devices:** asking questions; making exclamations; directly addressing the reader/viewer (You); including the reader/viewer (We) (2)

**slogan:** a short, catchy phrase used to advertise a product or service – for example, “LG: Life’s good” (2)

**symbol:** something that stands in place of something else -for example, a dove for peace (2)

**target audience:** a particular group at which an advertisement or other text (e.g. a television programme or film) is aimed (2)

**Total marks:** 30

### 3. Teaching Advertisements and visual texts

#### Activity 3.1 Understanding the metalanguage of advertising (20min)

The terms used in the pre-test are taken from the CAPS document for FET EFAL, with some additional terms added because they are useful for talking and writing about advertisements and other visual texts (e.g. photographs). All of these terms have been placed at the beginning of the Resources Pack. Ask participants to read these and to discuss them (e.g. explanations or definitions that are new to them or on which they would like clarification, other terms that they suggest should be added) before moving on to analysing Advertisements A to D in the Resources Pack.

#### Activity 3.2 Analysing visual elements and wording of advertisements that aim to attract a reader’s / viewer’s attention, to present a point of view and to persuade (80 min)

Ask participants to work in pairs or threes to respond to each of the questions on Advertisements A to E, using some of the metalanguage of advertising in their responses. **Possible answers are listed below for discussion in a plenary report back on their responses.**

##### Advertisement A

1. The shark’s fin.
2. It is placed in the centre of the image and the dark colour stands out against the lighter colour of the water.
3. Most readers/ viewers are likely to be scared of sharks and would be horrified if they encountered one in the sea.
4. This is the really important part of the advertisement. The WWF wants readers / viewers to think that a sea without sharks would be more horrifying (much worse) than a sea with sharks. Sharks play an important role in the ecosystem and are thus important for the health of the planet.
5. This is a personal response question to which participants can give a range of answers.

### **Advertisement B**

1. A weight loss programme is being advertised.
2. When an overweight person enters the Weight Watchers programme he or she needs a wide door. After completing the programme, he or she is able to exit through a much narrower door.
3. These words stand out (are made salient) because they are in dark print on a light background and because they are approximately in the centre of the advertisement.

### **Advertisement C**

1. A variety of responses is possible but it is likely that participants will suggest that the man may be lonely /sad / worried / anxious. He is on his own in the landscape /seascape, his shoulders look slumped / hunched and he's looking down.
2. It's likely that most participants will suggest that their ideas change because now the man has a companion and the man and the dog are looking at each other. There is a vector (in this case, an imaginary line) connecting the two pairs of eyes.
  - 3.1 They are made salient (likely to be noticed) by being placed in the upper part of the panel, above the man's head.
  - 3.2 Any reader / viewer who would like to be happier. OR Any reader who likes dogs (not all readers).
  - 3.3 The tone is definite or certain. The words are not to be argued with and the reader is commanded to adopt a dog. The reader is positioned to adopt a dog.
  - 3.4 This is a personal response question. Viewers may have good reasons for choosing to adopt or not to adopt a dog.
4. If more people adopted dogs as pets, there could be an increase in pet food sales. The company may also be paying for this advertisement as part of its social responsibility activities – to encourage people to feel happier; to find homes for abandoned dogs. Thus there could be two related target markets: adopters of dogs; buyers of dog food.

### **Advertisement D**

1. & 2. Participants could answer these questions in a variety of ways and these can all be discussed.
3. For financial reasons a car hire company would be interested in its cars not being involved in accidents. As could be the case in Advertisement C, the company may also be paying for this advertisement as part of its social responsibility activities.
4. Participants may have a variety of responses. It is quite unusual for the printed message to be in a position of such low salience. However, it could be argued that the main message is in the visual image.

### **Activity 3.3 Analysing black and white advertisements in which words and images combine to position readers / viewers to use a service or product (40 min)**

Ask participants to work in pairs or threes to respond to each of the questions on the black and white advertisements in the Resources Pack, using some of the metalanguage of advertising in their responses. **Possible answers are listed below for discussion in a plenary report back on their responses.**

1. Three obvious differences between Advertisements A to E and the two black and white advertisements are the following:

- the absence of colour
- the use of many more words
- the focus of these advertisements on selling a service

- 2.1 **We / Us /** offer a service to **You** the reader in need of help. The pronouns position the loan companies as the providers of a solution and the readers as those with a problem that the loan company can solve.
- 2.2 In each advertisement the designer uses a range of font sizes, bold type and words in upper case or lower case to foreground aspects of the information presented. In the first advertisement, upper case letters and large font size are used to encourage the reader to respond to the offer of a loan and to name the company which offers help. In the first advertisement, the use of ellipsis draws readers' attention to the information that follows the 'dots'. In the second, larger font is used in the key question to the reader and bold type in the amounts offered, in order to attract his or her attention. The name of the company offering help is also foregrounded by being printed in larger font and in italics.
- 2.3 In the first advertisement there are eight exclamation marks. In the second there are two, with one of these being a double exclamation mark for added emphasis. The designers anticipate that the exclamation marks will make the reader feel excited about what is offered and will encourage him or her to respond. Notice that there are no women in the drawings. This absence could be discussed in the next section on reading visual texts critically.
- 2.4 In the first advertisement the sentence structure consists of **statements** about what Stediloans does and why the company can be trusted and **commands or directives** about what the reader must do to secure a loan. The second one aims to attract readers' attention with a **question**, foregrounded by being placed near the top of the advertisement. The question is followed by two **commands or directives** about what to do to secure a loan.
- 2.5 In the layout of the first advertisement a reader's eye is likely to be drawn to the ball that is just out of reach of the soccer goalie and to the encouraging words underneath it. This is another example of a vector. All the information about what to do in order to achieve one's goals is presented clearly to the right of the drawing. The advertisement creates a sense of calmness: goals can be reached if these steps are followed.
- In the second advertisement the barbed wire frame seems to constrict or squash the drawing and the words into a small space and it is not so easy for the eyes to settle on particular items of information.
- 2.6 The barbed wire framing of the second advertisement has already been commented on. The neat, plain line framing it arguably contributes to the calm, seriousness of the first advertisement (although the overuse of exclamation marks negates this to some extent). The two drawings are very different: a healthy soccer player in the first advertisement who just needs a little help to reach his goals; a nervous wreck in the second advertisement who is so stressed that he has no idea what to do and who thus definitely needs help.
- 2.7 Advertisement one foregrounds achieving one's goals with a little 'assistance' from the loan company. Advertisement two foregrounds the problem of lack of cash flow. Both advertisements background the cost of the loans. The second advertisement does not even mention this. The first does, but makes 12% interest per month seem very little when in fact it is a considerable amount.
3. This is a personal response question to which participants could give a number of answers.

### **Activity 3.4 Critically reading a visual text (25 min)**

A number of critical literacy questions, focusing on both images (the visual) and words have been included in the questions on the various advertisements. For this activity, ask participants to look at the advertisements for loans again and then to work with a partner to answer these questions about the two advertisements:

#### **4.1 Who is included and who is excluded?**

Answers: Males who need loans are included. In the first advertisement, males who have a goal in mind that they wish to reach through funding a way of reaching this goal. In the second, males who are desperate for a solution to a financial crisis. Females are excluded from both advertisements.

#### **4.2 What is shown and what is hidden?**

Answer: The real costs of the loans are hidden in both advertisements.

#### **4.3 Who wins and who loses?**

Answer: the loan companies are likely to be the winners and those who borrow the losers because of the cost of these loans.

#### **4.4 What is taken for granted?**

Answer: That readers will find the terms and conditions of the loans acceptable and that they will not ask questions about these terms and conditions.

#### **4.5 What is constructed as natural?**

Answer: Cash flow problems are constructed as natural.

#### **4.6 What positions are on offer?**

Answer: The positions on offer are having your money problem solved by taking out a loan or continuing to face problems by not taking out a loan.

#### **4.7 Who is the ideal reader?**

Answer: Any male in need of a loan and who does not ask critical questions

Questions drawn from Janks, H. 2012. 'Language and Position'. In Janks, H. 2012. *Doing Critical Literacy*. Routledge: New York & London)

In a plenary discussion, ask participants to share their answers. It does not matter if there is not general agreement. What is important is that participants understand that it is important to teach learners how to read texts critically.

### **Activity 3.5 Assisting learners to create an advertisement (15 min)**

While not listed in the ATP for Term 2, the CAPS document includes creating an advertisement under Writing and Presenting for Term 2: 'create an advertisement; include visual elements and simple persuasion techniques' (Grade 10); 'create an advertisement for a magazine or for radio' (Grade 11). Ask participants to work in pairs or threes to discuss how they would introduce learners to this task and how they would support their designing and presenting of the advertisement. Discuss their ideas in a short plenary session. Some possibilities: bring a range of different types of advertisements to class for learners to discuss and, if they wish, to use as a guide; ask them to plan and then prepare a draft version of the advertisement paying attention to layout on the page, wording and visual images for an advertisement for a newspaper or magazine; ask them to exchange the draft with a partner and give each other feedback; finally, ask them to revise the draft version in

response to this feedback and prepare the final version. If learners are to create an advertisement for use on radio, they need to pay particular attention to the script and to sound effects.

#### **4. Identifying themes in literary texts (60 min)**

As stated on the participants' handout, theme is a term used for the general message or main idea explored in a text. Love, peace, jealousy, violence, revenge and forgiveness are examples of 'big themes' commonly found in literary texts. However, a theme may be more specific than these big themes. For example, it could be 'fear of dying' or 'admiration for the beauty of a sunset'. The injustice of apartheid has been a theme in the poems, stories, novels or plays of many South African writers.

**Activity 4.1** Ask participants to read Sipho Sepamla's poem *The Will* and the commentary that follows it and then to identify themes that they would discuss with learners. It is likely that the two main ones will be (i) the injustices of apartheid policies and practices; (ii) the importance of family members supporting one another / loving one another / caring for one another, particularly in difficult circumstances. Some participants may also consider the importance of faith in God / being accountable to God to be an example of a theme.

**Activity 4.2** Ask participants to read *Pink Bow Tie* by Paul Jennings and a commentary on this story and then to discuss whether they agree or disagree or partly agree and partly disagree with the commentary writer's views on the themes. This can be an open discussion as this story can be interpreted in several ways.

#### **5. Reflecting on the workshop (30 min)**

5.1 Ask participants to return to the list of terms used in advertising metalanguage and on another piece of loose paper to again write definitions of these terms and to write their name on the second piece of paper. If you have sufficient time, after they have done this, ask them to reflect on how their definitions have changed. Then collect both pieces of paper so that you can mark the pre-test and the post-test answers.

5.2 Encourage participants to reflect on the workshop by responding to these questions: What, if anything, has been useful to you and why? If you have suggestions for improving the workshop, what are they?

5.3 Ask for suggestions for the content for the next workshop.