

NQF Level: 4 US No: 8975

Learner Guide

Primary Agriculture

Read, analyse and respond to a variety of text

My name:
Company:
Commodity: Date:

Before we start...

Dear Learner - This Learner Guide contains all the information to acquire all the knowledge and skills leading to the unit standard:

Title: Read analyse and respond to a variety of texts
US No: 8975 NQF Level: 4 Credits: 5

The full unit standard will be handed to you by your facilitator. Please read the unit standard at your own time. Whilst reading the unit standard, make a note of your questions and aspects that you do not understand, and discuss it with your facilitator.

This unit standard is one of the building blocks in the qualifications listed below. Please mark the qualification you are currently doing:

Title	ID Number	NQF Level	Credits	Mark
National Certificate in Animal Production	48979	4	120	<input type="checkbox"/>
National Certificate in Plant Production	49009	4	120	<input type="checkbox"/>

Please mark the learning program you are enrolled in:

Your facilitator should explain the above concepts to you.

Are you enrolled in a:	Y	N
Learnership?	<input type="checkbox"/>	<input type="checkbox"/>
Skills Program?	<input type="checkbox"/>	<input type="checkbox"/>
Short Course?	<input type="checkbox"/>	<input type="checkbox"/>

This Learner Guide contains all the information, and more, as well as the activities that you will be expected to do during the course of your study. Please keep the activities that you have completed and include it in your **Portfolio of Evidence**. Your PoE will be required during your final assessment.

What is assessment all about?

You will be assessed during the course of your study. This is called *formative assessment*. You will also be assessed on completion of this unit standard. This is called *summative assessment*. Before your assessment, your assessor will discuss the unit standard with you.

Assessment takes place at different intervals of the learning process and includes various activities. Some activities will be done before the commencement of the program whilst others will be done during programme delivery and other after completion of the program.

The assessment experience should be user friendly, transparent and fair. Should you feel that you have been treated unfairly, you have the right to appeal. Please ask your facilitator about the appeals process and make your own notes.

Your activities must be handed in from time to time on request of the facilitator for the following purposes:

- ◆ The activities that follow are designed to help you gain the skills, knowledge and attitudes that you need in order to become competent in this learning module.
- ◆ It is important that you complete all the activities, as directed in the learner guide and at the time indicated by the facilitator.
- ◆ It is important that you ask questions and participate as much as possible in order to play an active roll in reaching competence.
- ◆ When you have completed all the activities hand this in to the assessor who will mark it and guide you in areas where additional learning might be required.
- ◆ You should not move on to the next step in the assessment process until this step is completed, marked and you have received feedback from the assessor.
- ◆ Sources of information to complete these activities should be identified by your facilitator.
- ◆ **Please note** that all completed activities, tasks and other items on which you were assessed must be kept in good order as it becomes part of your **Portfolio of Evidence** for final assessment.

Enjoy this learning experience!

How to use this guide ...

Throughout this guide, you will come across certain re-occurring “boxes”. These boxes each represent a certain aspect of the learning process, containing information, which would help you with the identification and understanding of these aspects. The following is a list of these boxes and what they represent:



What does it mean? Each learning field is characterized by unique terms and **definitions** – it is important to know and use these terms and definitions correctly. These terms and definitions are highlighted throughout the guide in this manner.



You will be requested to complete **activities**, which could be group activities, or individual activities. Please remember to complete the activities, as the facilitator will assess it and these will become part of your portfolio of evidence. Activities, whether group or individual activities, will be described in this box.



Examples of certain concepts or principles to help you contextualise them easier, will be shown in this box.



The following box indicates a **summary** of concepts that we have covered, and offers you an opportunity to ask questions to your facilitator if you are still feeling unsure of the concepts listed.

My Notes ...

You can use this box to jot down questions you might have, words that you do not understand, instructions given by the facilitator or explanations given by the facilitator or any other remarks that will help you to understand the work better.

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What will I be able to do?

When you have achieved this unit standard, you will be able to:

- ◆ Use analytical skills to make informed judgements about complex human and social issues.
- ◆ Be aware of both the functions of language and of its drama and power.
- ◆ Draw comparisons between texts, and to compare and contrast themes and issues in texts with those in the contexts in which they live and work.
- ◆ Identify and analyse style and tone and account for their effectiveness in different texts.
- ◆ Challenge the assumptions and values expressed in texts.
- ◆ Analyse and criticise texts produced for a range of purposes, audiences and contexts.
- ◆ Identify and explain the values, attitudes and assumptions in texts.
- ◆ Evaluate the effects of content, language and style on readers' responses in specific texts.

Learning Outcomes

At the end of this learning module, you must be able to demonstrate a basic knowledge and understanding of:

- ◆ Certain language features and conventions that can be manipulated.

What do I need to know?

It is expected of the learner attempting this unit standard to demonstrate competence against the unit standard:

- ◆ US: FET-C/05 Interpret and use information from texts

Introduction

Every act of creation is first of all an act of destruction” – Pablo Picasso, Artist

PROGRAMME OVERVIEW

The foundation of lasting self-confidence and self-esteem is excellence, mastery of your work. The purpose of this unit standard is to use analytical skills to make informed judgements about complex human and social issues. You will become aware of both the functions of language and of its drama and power.

You will learn how to be a critical, reflective reader and viewer of written and visual text. You will be able to draw comparisons between texts, and to compare and contrast themes and issues in texts with those in the contexts in which they live and work. You will be able to identify and analyse style and tone and account for their effectiveness in different texts. You will be willing to challenge the assumptions and values expressed in texts.

My Notes ...

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Session

1 Analysing and criticizing texts – Reading strategies

After completing this session, you should be able to:

SO 1: Analyse and criticise texts produced for a range of purposes, audiences and contexts.

In this session we explore the following concepts:

- ◆ Reading Strategies

1.1 Skimming and scanning

■ Skimming

Skimming involves searching for the main ideas by reading the first and last paragraphs, noting other organizational cues, such as summaries, used by the author.

In order to skim:

- ◆ Formulate questions before you begin e.g. what is this all about? Does this article deal with the subject I am researching?
- ◆ Read FAST bearing in mind your question(s).
- ◆ Do NOT read every word.
- ◆ Look at the opening paragraph of each chapter or section.
- ◆ Read the first sentence in each paragraph.
- ◆ Try to catch key phrases.

■ Scanning

Scanning involves running your eyes down the page looking for specific facts or key words and phrases.

Think about what FORM the information will take: Is it a number? Is the word in capitals? How does it start?

- ◆ VISUALISE what the word or number looks like
- ◆ Use numerical order

- ◆ Do NOT read every word/number
- ◆ Read FAST and when you find the information you want then you slow down and examine it closely

Skimming and scanning are particularly valuable techniques for studying scientific textbooks. Science writers pack many facts and details closely together, and learners react by shifting their reading speeds to the lowest gear and crawling through the material. Notwithstanding the fact that science textbooks are usually well-organized, with main points and sub-topics clearly delineated, the typical learner ignores these clues and plods through the chapter word-by-word, trying to cram it all in.

It is precisely these characteristics, organization and densities of facts per page that make it so vital that you employ skimming scanning techniques. To successfully master science test, you must understand thoroughly the major ideas and concepts presented. Without such a conceptual framework, you will find yourself faced with the impossible task of trying to cram hundreds of isolated facts into your memory. Thus, a preliminary skimming for the main ideas by using the author's organization cues (Topic headings, italics, summaries, etc.) is a vital preliminary step to more intensive reading and maximum retention. It will provide a logical framework in which to fit the details.

Similarly, scanning skills are valuable for several purposes in studying science. First, they are an aid in locating new terms, which are introduced in the chapter. Unless you understand the new terms, it is impossible to follow the author's reasoning without dictionary or glossary. Thus a preliminary scanning of the chapters will alert you to the new terms and concepts and their sequence.

When you locate a new term, try to find its definition. If you are not able to figure out the meaning, then look it up in the glossary or dictionary. (Note: usually new terms are defined as they are introduced in science texts. If your text does not have a glossary, it is a good idea to keep a glossary of your own in the front page of the book. Record the terms and their definition or the page number where the definition is located. This is an excellent aid to refer to when you are reviewing for an examination, as it provides a convenient outline of the course).

Secondly, scanning is useful in locating statements, definitions, formulas, etc. which you must remember completely and precisely. Scan to find the exact and complete statement of a chemical law, the formula of a particular compound in chemistry, or the stages of cell division. Also, scan the charts and figures, for they usually summarize in graphic form the major ideas and facts of the chapter.

If you practice these skimming and scanning techniques prior to reading a science chapter, you will find that not only will your intensive reading take much less time, but that your retention of the important course details will greatly improve.

1.2 Concentrating and reading

Learners often complain that they read but cannot remember what they have read. The reason for this is probably that they did not adapt their STYLE of reading to suit the type of text and purpose for reading.

Make sure you stay alert whilst reading. Hold a soft pencil (2B) and MARK your textbook. This involves UNDERLINING key words and phrases. It is best to read a paragraph first and then underline when you read it again.

Marking a textbook may involve the following:

- ◆ Writing summary words or phrases in the margin.
- ◆ Circling words for which you don't know the meaning
- ◆ Marking definitions
- ◆ Numbering lists of ideas, cases, reasons, and so forth
- ◆ Placing asterisks next to important passages
- ◆ Putting question marks next to confusing passages
- ◆ Marking notes to yourself like "check" "re-read", or "good test item"
- ◆ Drawing arrows to show relationships
- ◆ Drawing summary charts or diagrams

YOUR CODE - Develop your own codes. Here are some ideas:

SYMBOL MEANING

e.g.	–	example
def	–	definition
*	–	important message
T	–	good test question
??	–	confusing
C	–	check later
RR	–	re-read
sum	–	summary statement

1.3 What counts as reading?

Reading is something we do with books and other print materials, certainly, but we also read things like the sky when we want to know what the weather is doing, someone's expression or body language when we want to know what someone is thinking or feeling, or an unpredictable situation so we'll know what the best course of action is. As well as reading to gather information, "reading" can mean such diverse things as interpreting, analyzing, or attempting to make predictions.

■ What counts as a text?

When we think of a text, we may think of words in print, but a text can be anything from a road map to a movie. Some have expanded the meaning of "text" to include anything that can be read, interpreted or analyzed. So a painting can be a text to interpret for some meaning it holds, and a mall can be a text to be analyzed to find out how modern teenagers behave in their free time.

■ How do readers read?

Those who study the way readers read have come up with some different theories about how readers make meaning from the texts they read.

Being aware of how readers read is important so that you can become a more critical reader. In fact, you may discover that you are already a critical reader.

- ◆ The Reading Equation
- ◆ Cognitive Reading Theory

■ The reading equation

Prior Knowledge + Predictions = Comprehension

When we read, we don't decipher every word on the page for its individual meaning. We process text in chunks, and we also employ other "tricks" to help us make meaning out of so many individual words in a text we are reading. First, we bring prior knowledge to everything we read, whether we are aware of it or not. Titles of texts, authors' names, and the topic of the piece all trigger prior knowledge in us. The more prior knowledge we have, the better prepared we are to make meaning of the text. With prior knowledge we make predictions, or guesses about how what we are reading relates to our prior experience. We also make predictions about what meaning the text will convey.

- ◆ Tapping into Prior Knowledge
- ◆ Making Predictions
- ◆ How can Reaching Comprehension Make Us Better Writers?

■ Tapping into prior knowledge

It's important to tap into your prior knowledge of subject before you read about it. Writing an entry in your writer's notebook may be a good way to access this prior knowledge. Discussing the subject with classmates before you read is also a good idea. Tapping into prior knowledge will allow you to approach a piece of writing with more ways to create comprehension than if you start reading "cold."

■ Making predictions

Whether you realize it or not, you are always making guesses about what you will encounter next in a text. Making predictions about where a text is headed is an important part of the comprehension equation. It's all right to make wrong guesses about what a text will do – wrong guesses are just as much a part of the meaning-making process of reading as right guesses are.

■ How can comprehension make us better writers?

When you have successfully comprehended the text you are reading, you should take this comprehension one step further and try to apply it to your writing process. Good writers know that readers have to work to make meaning of texts, so they will try to make the reader's journey through the text as effortless as possible. As a writer you can help readers tap into prior knowledge by clearly outlining your intent in the introduction of your paper and making use of your own personal experience. You can help readers make accurate guesses by employing clear organization and using clear transitions in your paper.

■ Cognitive reading theory

When you read, you may think you are decoding a message that a writer has encoded into a text. Error in reading comprehension, in this model, would occur if you as a reader were not decoding the message correctly, or if the writer was not encoding the message accurately or clearly. The writer, however, would have the responsibility of getting the message into the text, and the reader would assume a passive role.

According to this view:

- ◆ Reading has a Model
- ◆ Reading is an Active, Constructive, Meaning-Making Process
- ◆ Reading is Multi-Level
- ◆ Reading is Hypothesis Based
- ◆ Reading is strategic

■ Reading has a model

Let's look at a more recent and widely accepted model of reading that is based on cognitive psychology and schema theory. In this model, the reader is an active participant who has an important interpretive function in the reading process. In other words, in the cognitive model you as a reader are more than a passive participant who receives information while an active text makes itself and its meanings known to you. Actually, the act of reading is a push and pull between reader and text. As a reader, you actively make, or construct, meaning; what you bring to the text is at least as important as the text itself.

■ Reading is an active, constructive, meaning-making process

Readers construct a meaning they can create from a text, so that "what a text means" can differ from reader to reader. Readers construct meaning based not only on the visual cues in the text (the words and format of the page itself) but also based on non-visual information such as all the knowledge readers already have in their heads about the world, their experience with reading as an activity, and, especially, what they know about reading different kinds of writing. This kind of non-visual information that readers bring with them before they even encounter the text is far more potent than the actual words on the page.

■ Reading is multi-level

When we read a text, we pick up visual cues based on font size and clarity, the presence or absence of "pictures," spelling, syntax, discourse cues, and topic. In other words, we integrate data from a text including its smallest and most discrete features as well as its largest, most abstract features. Usually, we don't even know we're integrating data from all these levels. In addition, data from the text is being integrated with what we already know from our experience in the world about all fonts, pictures, spelling, syntax, discourse, and the topic more generally. No wonder reading is so complex!

■ Reading is hypothesis based

In yet another layer of complexity, readers also create for themselves an idea of what the text is about before they read it. In reading, prediction is much more important than decoding. In fact, if we had to read each letter and word, we couldn't possibly remember the letters and words long enough to put them all together to make sense of a sentence. And reading larger chunks than sentences would be absolutely impossible with our limited short-term memories.

So, instead of looking at each word and figuring out what it "means," readers rely on all their language and discourse knowledge to predict what a text is about. Then we sample the text to confirm, revise, or discard that hypothesis. More highly structured texts with topic sentences and lots of forecasting features are easier to hypothesize about; they're also easier to learn information from. Less structured texts that allow lots of room for predictions (and revised and discarded hypotheses) give more room

for creative meanings constructed by readers. Thus we get office memos or textbooks or entertaining novels.

■ Reading is strategic

We change our reading strategies (processes) depending on why we're reading. If we are reading an instruction manual, we usually read one step at a time and then try to do whatever the instructions tell us. If we are reading a novel, we don't tend to read for informative details. If we are reading a biology textbook, we read for understanding both of concepts and details (particularly if we expected to be tested over our comprehension of the material.)

Our goals for reading will affect the way we read a text. Not only do we read for the intended message, but we also construct a meaning that is valuable in terms of our purpose for reading the text.

Strategic reading also allows us to speed up or slow down, depending on our goals for reading (e.g. scanning newspaper headlines v. Carefully perusing a feature story).

1.4 Genres

We say a poem, novel, story, or other literary work belongs to a particular genre if it shares at least a few conventions, or standard characteristics, with other works in that genre. For example, works in the Gothic genre often feature supernatural elements, attempts to horrify the reader, and dark, foreboding settings, particularly very old castles or mansions.

There are two main types of reading material – fiction and non-fiction. Both types may be further divided into genres. A genre is simply a fancy name for a group of books which share style, form, or content. Is that as clear as mud? Well, read on, you'll get it.

■ Non-fiction genre

All of the information in a non-fiction book is based on the known true facts. Nothing can be made up. Non-fiction books include how-to books, science books, history books, biographies, autobiographies and much more. Non-fiction books can be about any subject.

■ Fiction genres

Fictional stories may be based on actual events or people or may be based entirely on the author's imagination, but fictional stories all contain elements that are made-up or created by the author.

◆ Realistic fiction

Fictional stories that take place in modern time, right here and now. The characters are involved in events that could really happen.

◆ Mystery

Fictional stories about a mysterious event, which is not explained, or a crime that is not solved until the end of the story, to keep the reader in suspense.

◆ Fantasy

Fiction that contains elements that are NOT realistic, such as talking animals, magical powers, etc. Make-believe is what this genre is all about.

◆ Science Fiction

Stories that include futuristic technology; a blend of scientific fact and fictional elements.

◆ Historical Fiction

Stories which take place in a particular time period in the past. Often the basic setting is real, but the characters are fictional.

◆ Folk Tales, Tall Tales, and Fairy Tales

Folk tales are stories with no known creator. They were originally passed down from one generation to another by word of mouth. The authors on folk tale books today are retelling these stories. Although, folk tales are sometimes based on real historical figures, there are fictional elements to the story.

Tall tales are generally folk tales in which the main character is bigger than life in some way – examples would be Paul Bunyan, Mike Fink, Swamp Angel, etc.

Fairy tales were often created to teach children behaviour in an entertaining way. Folk tales, tall tales, and fairy tales are found in most libraries in the non-fiction section with a Dewey Decimal Classification of 398. Some libraries place picture book versions of folk tales in the easy book section.

◆ Myths

Myths are stories that usually explain something about the world and involve gods and other supernatural beings. Although, myths are fictional stories, in most libraries they are found in the non-fiction section of the library in the 290s.

◆ Poetry

Poetry is verse written to create a response of thought and feeling from the reader. It often uses rhythm and rhyme to help convey its meaning. Poetry collections are usually found in the non-fiction section of the library under the Dewey Decimal Classification numbers 808 - 811.

Occasionally a novel may be written in free verse form and is found in the fiction section of the library, or a picture book of a poem may be found in the easy section.

◆ Biography

A biography is the story of a real person's life, written or told by another person. Biographies may be located in a section of their own in some libraries and may be labelled B for biography or use the Dewey Decimal System Classification number of 92 and then are listed in alphabetical order according to the name of the person, which the book is about. Biographies of 2 or more people in the same book use the Dewey Classification number of 920.

◆ Autobiography

An autobiography is the story of a real person's life, written or told by that person. Autobiographies are found in the same place as the biographies in the library. See biographies for the different places you might find autobiographies in your library and then check with your librarian if you can't find them in your library.

1.5 Textbook preview

Most of the books learners are required to read in learnerships are textbooks – books that summarize information about the subject matter of a learnership course. This unit standard emphasizes how to read textbooks because, if you are a full-time learnership learner, you will usually need to read, study, and learn the information in five or more textbooks each term.

The first step in reading a textbook is to acquire a quick overview of its contents by surveying it in the way summarized in "How to Preview a Textbook". A preview provides you with an overview of a book and helps you to orient yourself for reading and studying it.

■ How to Preview a Textbook

Before you read a textbook, examine the features in the front and back of the book.

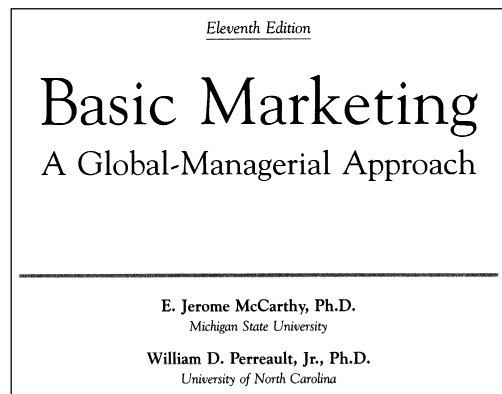
◆ Preview the front of the book.

- Read the title page to learn the title, author (or authors), and publisher of the book.
- Read the copyright page to find out what year the book was published.
- Read the table of contents to get an overview of the organization of the book and the major topics discussed in it.
- Read the preface or introduction to find out whether it describes special features that are provided in the book to help learners learn.

- ◆ Preview the back of the book.
 - Determine whether an appendix follows the last chapter; if it is, find out what is in the appendix.
 - Check to see if there is a glossary at the end of the book or if there are short glossaries in each chapter.
 - Determine whether references are listed at the end of the book or at the end of each chapter.
 - Determine whether there is an index at the end of the book or if the book has a subject index and a name index.

■ The title page

Begin a preview by reading the title page. It gives exact information about the title of a book, the author or authors, the publisher, and the city in which the book was published. The title page is usually the second or third page in a book. When the title of a book is not followed by an edition number, it is the first edition and when more than one city is listed on a title page; the book was published in the first city listed.



■ The copyright page

After you have read the title page, read the page that follows it—the copyright page. A copyright page tells when a book was published. When more than one year is listed in the copyright information, the book was published in the most recent year listed.

The copyright year tells you whether the information in a book is sufficiently up-to-date for your purposes. For instance, if you want to learn about the current tax laws of the United States, you will want to read a book with a very recent copyright date. On the other hand, if you want to learn how to give a speech, a book published ten years ago may give information that is sufficiently up-to-date for this purpose.

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■ **Table of contents**

Continue your preview by reading the table of contents, which provides an overview of the organization of a book and the major topics discussed in it. When a table of contents does not follow the copyright page, look for it following the preface or introduction.

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■ The preface/foreword or introduction

A preface/foreword or an introduction explains why a book was written; it usually presents information about the purpose, philosophy, or contents of a book, and it often describes special features that are provided to help learners learn information in the book. These opening remarks are usually located on pages following the table of contents, but sometimes they appear before the table of contents. Most books have either a preface or a foreword or an introduction; some books have both.

Preface

We're excited about the 11th edition of *Basic Marketing*, and we hope you will be as well. This edition introduces a number of important innovations, while simultaneously building on the traditional strengths of the text and all of the supporting materials that accompany it. We planned this revision based on the most extensive and detailed user feedback we've ever had. That feedback gave us hundreds of ideas for big and small additions, changes, and improvements. We'll highlight some of those changes in this preface, but first it's useful to put this newest edition in a longer-term perspective.

The first edition of *Basic Marketing* pioneered an innovative structure—using the four Ps with a managerial approach—for the introductory marketing course. In the 33 years since publication of that first edition, there have been constant changes in marketing management. Some of the changes have been dramatic, and others have been subtle. Throughout all of these changes, *Basic Marketing*—and the supporting materials to accompany it—have been more widely used than any other teaching materials for introductory marketing. It is gratifying that the four Ps concept has proved to be an organizing structure that has worked well for millions of students and teachers.

■ The appendix

An appendix, which contains supplementary material, is usually located immediately after the last chapter. An appendix in a chemistry textbook may present an overview of the mathematics important to know in chemistry, and an appendix in an English textbook may explain how to punctuate and capitalize when writing. However, many textbooks have no appendix.

■ The glossary

A glossary is an alphabetically arranged list of important words and their definitions. When a glossary is included in a book, it is usually located after the last chapter or after the appendix. A textbook that has no glossary at the end may have short glossaries at the end of each chapter.

Glossary

Accessories short-lived capital items—tools and equipment used in production or office activities.

Accumulating collecting products from many small producers.

Administered channel systems various channel members informally agree to cooperate with each other.

Administered prices consciously set prices aimed at reaching the firm's objectives.

Adoption curve shows when different groups accept ideas.

Adoption process the steps individuals go through on the way to accepting or rejecting a new idea.

Advertising any *paid* form of nonpersonal presentation of ideas, goods, or services by an identified sponsor.

Advertising agencies specialists in planning and handling mass selling details for advertisers.

Advertising allowances price reductions to firms in the channel to encourage them to advertise or otherwise promote the supplier's products locally.

Advertising managers managers of their company's mass selling effort in television, newspapers, magazines, and other media.

Automatic vending selling and delivering products through vending machines.

Average cost (per unit) the total cost divided by the related quantity.

Average-cost pricing adding a reasonable markup to the average cost of a product.

Average fixed cost (per unit) the total fixed cost divided by the related quantity.

Average variable cost (per unit) the total variable cost divided by the related quantity.

Bait pricing setting some very low prices to attract customers but trying to sell more expensive models or brands once the customer is in the store.

Balance sheet an accounting statement that shows a company's assets, liabilities, and net worth.

Basic list prices the prices that final customers or users are normally asked to pay for products.

Basic sales tasks *order getting, order taking, and*

■ The references

The references, a bibliography, or notes are lists of publications and other sources that an author quotes or refers to in a book. References are usually listed at the end of a textbook, following the glossary or last chapter. When they are not at the end of a book, they may be listed at the end of each chapter. Textbooks for subjects such as English, speech, and mathematics usually have no references.

■ The index

An index is an alphabetically arranged list of subjects and the numbers of the pages on which the subjects are discussed in a book. When an index is included in a book, it is on the very last pages.

Some books have two indexes: a subject index and a name index, or author index. When a name index (or author index) is included in a book, it is located before the subject index. If you do not find the name of a person in an index, look to see if the book has a name index.

Subject Index

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■ Chapter preview

One of the most common assignments in learnerships is to read a chapter of a textbook. Most learners undertake this kind of assignment by turning to the first page of a chapter and reading it through to the last page. This is not an efficient way to read and study the chapters in textbooks. Experienced learners know that it is more effective to preview a chapter before reading it. When you preview a chapter, you learn things that make it possible for you to read the chapter with greater understanding. Read "How to Preview a Chapter".

How to Preview a Chapter

Use the following steps to preview a chapter before you read it:

1. Preview the beginning of a chapter.
 - Read the title and introduction to learn the topic and purpose of the chapter.
 - If there are learning goals at the beginning of the chapter, read them to find out what you are supposed to learn when you study the chapter.
2. Preview the body of the chapter.
 - Read the headings throughout the chapter to find out what topics are discussed in it.
 - Examine graphs, diagrams, pictures, cartoons, and other visual material in the chapter.
 - Scan any inserts or marginal notes.
3. Preview the end of the chapter.
 - If there is an easy-to-understand summary at the end of the chapter, read it to get a quick overview of the important information or ideas discussed in the chapter.
 - If terminology is listed at the end of the chapter, read it to find out what new words you are supposed to learn when you study the chapter.
 - If there are review questions at the end of the chapter, read them to get an idea of the types of questions you may have to answer about chapter content when you take a test.
 - If there are exercises or problems at the end of the chapter, read them to understand what skills you are expected to learn when you study the chapter.

■ Title and Introduction

Begin a preview by reading the chapter title and the introduction to the chapter. The title and introduction should summarize what the chapter is about, and an introduction may state the main purpose of the chapter. Whether an introduction to a chapter is short or long, read it carefully as part of your preview.

■ Headings

Continue a chapter preview by reading the headings to learn what topics are discussed in the chapter. Textbook designers use a variety of methods to show the relationships between headings.

- ◆ The size of a heading indicates its importance; the larger the heading, the more important it is.
- ◆ A heading in boldface or a special colour (such as red) is more important than a heading of the same size that is not in boldface or a special colour.
- ◆ A heading printed above a paragraph is more important than a heading printed on the first line of a paragraph.

■ The Opening Chapter

The first chapter of a textbook is one of the most important. Here the author sets the stage for what is to follow. At first glance, the first chapter may not seem to say much, and you may be tempted to skip it. Actually the opening chapter deserves close attention. It presents the framework for the text. More important, it introduces the important terminology used throughout the text. Typically you can expect to find as many as forty to sixty new words introduced and defined in the first chapter. These words are the language of the course, so to speak. To be successful in any new subject area, it is essential to learn to read and speak its language.

■ Typographical Aids

Textbooks contain various typographical aids (arrangements or types of print) that make it easy to pick out what is important to learn and remember. These include the following:

1. ***Italic type*** (slanted print) is often used to call attention to a particular word or phrase. Often new terms are printed in italics in the sentence in which they are defined.



Example: The term *drive* is used to refer to internal conditions that force an individual to work toward some goal.

2. **Enumeration** refers to the numbering or lettering of facts and ideas within a paragraph. It is used to emphasize key ideas and to make them easy to locate.



Example: Consumer behaviour and the buying process involve five mental states: (1) awareness of the product, (2) interest in acquiring it, (3) desire or perceived need, (4) action, and (5) reaction or evaluation of the product.

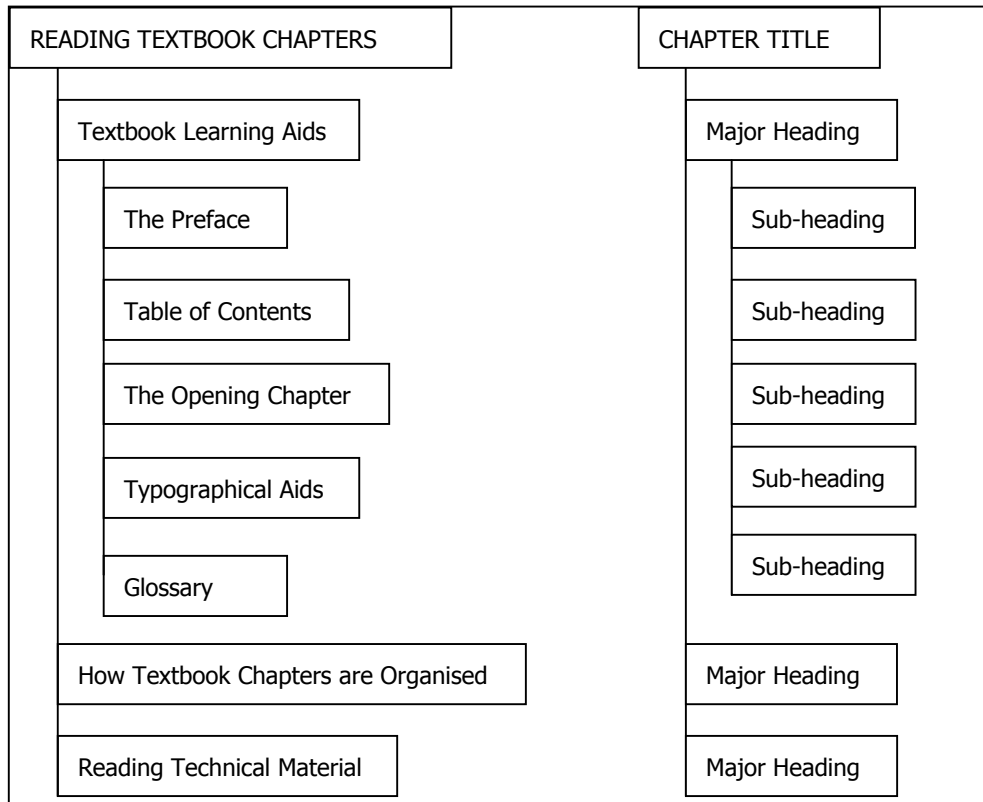
3. **Headings and subheadings** divide the chapters into sections and label the major topic of each section. Basically, they tell in advance what each section will be about. When read in order, the headings and subheadings form a brief outline of the chapter.
4. **Coloured print** is used in some texts to emphasize important ideas or definitions.

■ How textbook chapters are organised

You can easily feel lost and confused when reading textbook chapters, too. A chapter can seem like a huge, disorganized collection of facts, ideas, numbers, dates, and events to be memorized. Actually, a textbook chapter is, in one respect, much like a large supermarket. It, too, has signs that identify what is located in each section. These signs are the headings that divide the chapter into topics. Underneath each heading, similar ideas are grouped together, just as similar products are grouped together in a supermarket. Sometimes a group of similar or related ideas is labelled by a subheading (usually set in smaller type than the heading and/or indented differently). In most cases, several paragraphs come under one heading. In this way chapters take a major idea, break it into its important parts, and then break those parts into smaller parts.

Notice that this chapter has three major headings and that the first major heading is divided into eight subheadings. Since the chapter is divided into three major headings, you know that it covers three major topics. You can also tell that the first major heading discusses eight types of textbook aids. Of course, the number of major headings, subheadings, and paragraphs under each will vary from chapter to chapter in a book.

When you know how a chapter is organized, you can use this knowledge to guide your reading. Once you are familiar with the structure, you will also begin to see how ideas are connected. The chapter will then seem orderly, moving from one idea to the next in a logical fashion.



1.6 A general approach to graphics

Graphics include tables, charts, graphs, diagrams, photographs, and maps. Here is a general step-by-step approach to reading graphics.

1. **Read the title or caption.** The title will identify the subject and may suggest what relationship is being described.
2. **Discover how the graphic is organized.** Read the column headings or labels on the horizontal and vertical axes.
3. **Identify the variables.** Decide what comparisons are being made or what relationship is being described.
4. **Analyze the purpose.** Based on what you have seen, predict what the graphic is intended to show. Is its purpose to show change over time, describe a process, compare costs, or present statistics?
5. **Determine scale, values, or units of measurement.** The scale is the ratio that a graphic has to the thing it represents. For example, a map may be scaled so that one-inch on the map represents one mile.
6. **Study the data to identify trends or patterns.** Note changes, unusual statistics, unexplained variations.

7. **Read the graphic along with corresponding text.** Refer to the paragraphs that discuss the graphic. These paragraphs may explain certain features of the graphic and identify trends or patterns.
8. **Make a brief summary note.** In the margin, jot a brief note summarizing the trend or pattern the graphic emphasizes. Writing will crystallize the idea in your mind and your note will be useful for reviewing.

Graphic communication is communication using devices such as tables, bar graphs, line graphs, cartoons, pictures and pictograms. These graphic devices often combine numbers, shapes and words. They are sometimes called non-verbal communication. However, this book defines them as graphics and graphic communication because words are often included. The term non-verbal communication should be reserved for the type of communication called body language.

Graphic devices are very useful for showing relationships that would take a great deal of writing to explain. They give a quick visual impression and help readers to compare amounts easily.

Good visuals have a greater impact than just the written or spoken word on its own. Graphic devices should be properly integrated into a text. Each graphic should be placed into the text where it is needed. It should be introduced, and should then be analysed below, once the reader has had an opportunity to examine it.

■ The purposes of graphic devices

Graphic devices help senders to communicate more effectively. They:

- ◆ Show groups of numbers that would be very difficult to show in a written message.
- ◆ Show relationships that would take many sentences to explain.
- ◆ Give a quick visual impression that enables a reader to compare amounts quickly.

These devices include elements that a writer cannot use. These elements include:

- ◆ The use of *space* as in tables.
- ◆ The use of *shapes*, as in bar graphs, illustrations, or pictograms.
- ◆ The use of *colours* to make points stand out.
- ◆ The use of *lines*, as in line graphs and algorithms to show relationships, and stage-by-stage procedures.
- ◆ The use of more than one *dimension* such as length, breadth and even depth.

Graphic devices have the great advantage that the audience can see all the components and relationships at once. In a written message, on the other hand, the reader has to follow the information in a fixed sequence. Good visuals have a greater impact than just the spoken or written word. A combination of the spoken and visual can be up to twice as powerful as the spoken message on its own. In the same way graphic devices add visual appeal to a written message. They also help to explain difficult ideas, show relationships, simplify and summarize.

1.7 Hyperlinks

Hyperlinks (often just called links) are the connections between Web pages. Links are the heart of the World Wide Web. Clicking a link takes you from the page you are viewing to another page, or perhaps to an image. Links can also be used to play sounds, movies, or to let you download a file. They are usually text, and are normally displayed as blue, underlined words.

The colour of a link changes to purple once you have visited it. This colour change helps you keep track of which links you have and haven't been to. However, as you surf the Web, you will doubtless run across many variations on the standard approach. Among the most common are image links and image maps. Images are any graphic, ranging from photographs to drawings.

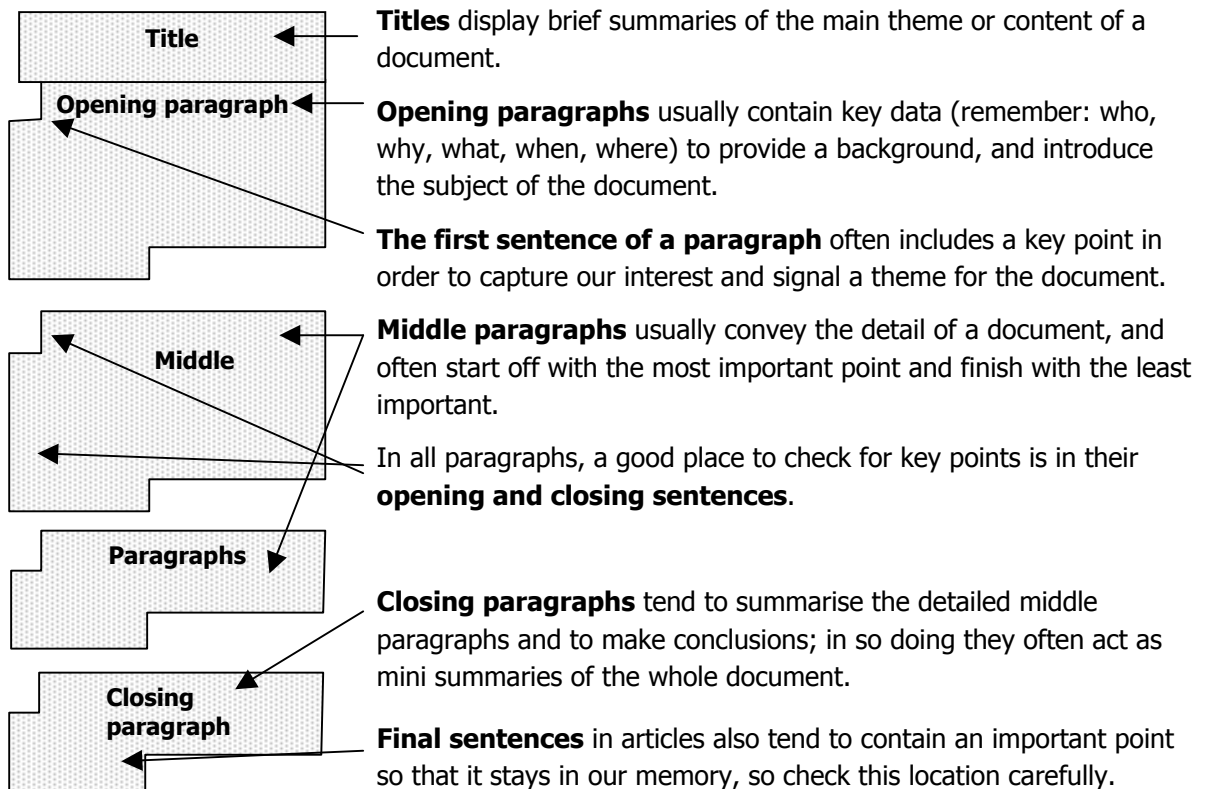
Regular images just appear, unadorned, on the Web page you are viewing. Image links, though, are outlined in a blue rectangle, thus helping you recognize them as such. With both text and image links, you simply click the link to go to a new page. Image maps are not outlined in blue, but are usually recognizable due to the fact that they are composed of a variety of separate images grouped together, with each different image holding an obvious meaning.

Many image maps are actual geographical maps, just like you would see in an atlas. You may, for instance, run across an image map of South Africa. Clicking one of the provinces might take you to information about a company's offices and plants in that province. If you wonder if an image is an image map or not, just run your mouse across it and observe the changes in the status line of your browser. If it is an image map, different Web addresses appear in the status line as you move the mouse pointer across the image map.

It is possible for Web designers to create links that do not look like the normal ones, and you will often find these on Web sites that use a magazine style for their layout, like the one in the figure on the bottom right. A basic rule is, if it looks like a table of contents, it's a set of links. To be certain, just move your pointer over a suspected link and see if a Web address appears in your status line.

1.8 Making notes from carefully read documents

Reading a document carefully, so as to understand fully what it is about, is the first of the two main steps needed to make useful notes of a document. The second is, of course, to make the notes themselves.



Making notes of a document is, essentially, a process, which reverses what the document's author, did when writing it. Most authors go through these three main stages when writing a document:

- ◆ Rough ideas
- ◆ Structured into an outline series of points
- ◆ Written out in prose paragraphs

When a reader wishes to make notes of the same document, he or she needs to retrace the author's steps, by going back from the final stage three to the outline skeleton stage two.

To do so involves the note-maker in stripping away the words, which are needed to express ideas in full sentences until the key, outline points are uncovered.

As we have already discovered, key meaning tends to lie in subjects, finite verbs and their extensions or objects. We also know where to focus an initial search for key data within the paragraphs or sections of any document. Much like the zoom feature in a word-processing package, we now need to zoom into a sentence or passage, which contains, say, two or three key points, in order to see how the process of identifying them using the parts of speech approach actually works:

Study this passage carefully, reading it so as to extract its key meaning using the parts of speech approach:

■ How to make notes

In spite of a temptation to leap straight into the task, it pays to follow a careful series of steps in order to extract the key points from any article.

- ◆ Firstly, and very importantly, study the title of the document. It will provide a brief summary of the document's main theme. Then read the whole document through slowly and carefully, in order to obtain understanding of its overall content.
- ◆ Secondly, go back to the beginning and read the document again for the meaning of its individual words and phrases. Consult your dictionary when you meet an unfamiliar word and jot its meaning down in your notebook. Do this for each section or paragraph of the document.
- ◆ Thirdly, read the document again in order to pick out the main point of each section or paragraph. You can do this by scanning over the document, since by now; you will have obtained a clear idea of what it is all about. Write down the points in note form as you identify them.

When you have completed this three-stage process of reading a document to extract its meaning, you will be in an ideal position to write down a set of its key points.

■ Analysing the reading for key meaning task:

An analysis of the first paragraph shows how it helps to go first for the subjects, their finite verbs and either objects or extensions:

- ◆ It pays to follow ... a series of steps; ... you can extract ... the key points; ... (you) study the title of the document; It provides ... a summary of the main theme; ... read the document through to obtain understanding of its content; ... read the document (again) for the meaning of words and phrases.
- ◆ In the same way. The key word clusters of the second paragraph can be extracted:
... consult your dictionary; ... when you meet an unfamiliar word ... jot down its meaning; ... read the document again; ... etc.
- ◆ A glance at the following descriptive words (adjectives and adverbs) illustrates how much can be stripped out, without losing the passage's essential meaning:

- ◆ careful... firstly and very importantly ... brief ... whole ... slowly and carefully ... overall... Secondly ... individual... in your notebook ... Thirdly ... etc.

■ Word clusters to skim over

As well as skimming over word clusters, which provide additional, but not essential descriptive information, it helps to leave out of consideration the following kinds of word clusters:

- ◆ Word clusters used to introduce or to link ideas together, which contain no important point:
 - In spite of a temptation to leap straight into the task,
 - Firstly, and very importantly
 - Secondly, go back to the beginning and
- ◆ Words or phrases which are repetitions or restatements of points already made:
 - Do this for each section or paragraph of the document.
 - Of reading a document to extract its meaning,
- ◆ Words or phrases which are examples or illustrations of a main point: such as a point made in the first sentence

In point of fact, the above worked example is fairly closely written, in that there are not very many word clusters, which are of secondary importance.



Example of the notes made on the above passage

How to make notes

1. It pays to follow - a series of steps - to extract key points - from articles
2. Study title of document first - for brief summary of main theme
3. Then: read through all document - for understanding of overall content
4. Consult dictionary on unfamiliar words - jot down meanings
5. Read document again for main points - scan over paragraphs
6. Write down identified main points in note form
7. Three-stage process - ideal preparation for note-making

1.9 Summary of key points

■ How to take effective notes of reading material

- ◆ When reading a document for a purpose, read it three times: firstly to get a general idea of its main theme and content, secondly to find out what any unfamiliar word or expression means, and thirdly to see how the main points are structured.

- ◆ Remember where to look for likely key points: the title, the first and last sentences of the piece, and the first and last sentences of each paragraph.
- ◆ Use the parts of speech and grammar functions of word clusters to identify the most important words and ideas in sentences, and disregard the descriptive words (for the most part - but not entirely).
- ◆ Make notes of the important word clusters you identify in brief bullet points - not as full as complete sentences but not so abbreviated that even you can't understand them at a later date!

■ Developing skills in making notes of documents

- ◆ Read the following passages carefully, as explained above, and then write a set of notes of the main points of each using the techniques shown above:
 - 1 The Bellavista rest home is most delightfully situated in the heart of the soft hills and valleys of the Magaliesburg, midway between Mogali City and Hekpoort, in the very heart of the Gauteng countryside. Its welcoming gardens are full of sweet-scented blossoms and flowers through most months of the year, and particularly from September to November. Our residents enjoy walking out in our gardens or simply sitting in them to soak up the warm south-coast sun which, as our weather records show, shines on a higher than average basis on Bellavista than practically anywhere else in South Africa!
 - 2 The new and highly successful computer operating system – called Workstation Control System, or WSC for short – has been developed by a team of highly dedicated and expert programmers working out of what has become known as Silicon Glen, in the heart of Gauteng. WCS works by displaying a series of icons or symbols on the user's computer screen, which activate a series of commands relating to whatever activity the user wishes to carry out. For example, the file management icon, shown as an icon of a ring-binder, takes the user into a section of WCS which enables him to create a directory (in which to set up a series of new files all relating to a particular topic) or in which to scan all his created files – say in order to find a document which was created some time ago). The beauty of the WCS operating system is that old files can be found - almost immediately- simply by keying in a key word or phrase which was used in the file, such as a person's name, a number reference or a specialist term. WSC is sure to sell like hot cakes, since it makes the whole business of running typical software packages – like word-processing, spreadsheet or database applications – so much faster and simpler!
 - 3 Despite all the glamour and sense of freedom, which people connect with it, starting up a small business is not a quick fix for those fed up with working for an employer! For a start, beginning a small business usually requires a lump sum of money – start-up capital as it is known – to buy or rent premises and to purchase stock. Moreover, given the high

numbers of new businesses which have failed over the past five or so years, the commercial banks are very reluctant to lend anyone money without some form of security for such a loan, such as the deeds of the house they live in, if it has been paid for. Such an action is full of danger. For example, if the business should fail, and if it has not been set up as a limited company, then the owner will almost certainly lose his house, as the lending bank moves in to recover the value of the money it lent out, by selling the house over its owner's head. As this example alone well illustrates, the difficulties of obtaining a safe loan with which to fund the start-up of a small business is enough to put off most would-be small business owners.

- ◆ Read the following extract on your own, and make notes of what you believe to be the main problems facing Vuyisile and Zanele Mkhize in their business, and how they might best be solved. Then in liaison with your facilitator, join a group to discuss and share your findings, and to agree on what the best course of action would be, once Vuyisile has got his new computer home. Your discussion should last about 15 minutes.

OPEN ALL HOURS!

Vuyisile and Zanele Mkhize's lives had been 'open all hours', ever since they first bought their business a minimarket in a suburban shopping precinct some five years ago. Then, the 150 houses on the Ruimsig Park development had been only half-completed and business had been slow and hard I to build. Thanks to the Mkhizes' relentless hard work and willingness to rise at the crack of dawn and retire well after midnight, the minimarket had prospered, as the Ruimsig suburb of Johannesburg, a busy commercial city, had rapidly expanded. The store, called the Minimax Grocers & Newsagents, was in the middle of five shops in a parade lying back from a busy through-route to the N12. The Mkhizes, with their 16-year-old daughter, Mpumi, and 10-year-old son, Jabu, occupied a flat over the store.

Minimax had started out as a run-of-the-mill general store, specialising in those small order items which local shoppers had forgotten to buy at the supermarket or did not want to make a special journey for. With a bus service into town stopping just opposite, and room for parking out front, Vuyisile quickly realised, however, that there was ample scope for selling newspapers, magazines and sweets, etc. Before much longer, he was employing six newspaper delivery youngsters. They also picked up orders for home-delivered groceries, which Vuyisile delivered midmornings around the adjacent estates in his elderly but trusty van. The delivery side of the business expanded rapidly to a point where Vuyisile had to stop taking on new customers – much against his will.

About a year ago, with the completion of the upmarket Ruimsig Park development, customers who had acquired a taste for exotic micro-oven ready meals gave Vuyisile and Zanele the idea of making room for another open freezer which would stock the spicy and different dishes which innovative food

manufacturers were marketing under Chinese, Indian, Mexican and Indonesian brand names.

By this time, the Mkhizes badly needed more helping hands. As luck would have it, two of Vuyisile's nephews moved into the district looking for work in Johannesburg's textile industry. Both in their early twenties, they were just the trustworthy help that the shop urgently needed. Nor did they need much persuading, when Vuyisile outlined his longer term plans for acquiring additional outlets. Phillip, the elder brother, took over the news agency and confectionery side, while his brother Joseph delivered the grocery orders and with his easy humour and persuasive ways quickly extended business.

Soon after, an incredible stroke of luck occurred – the butcher's shop next door came on to the market. The sitting tenant had been content to provide a mediocre service, and as a consequence could not afford the new lease's increased rents. Vuyisile was quick to see his chance and had clinched the deal before the local estate agent had even displayed the particulars in his front window!

This time it was Mrs Mkhize who had her say. 'You know,' she had said, 'what Ruimsig needs is a really good fast-food takeaway!' Always with an eye to market trends, she had overheard snippets of conversation among teenagers and young married couples about the nearest fast-food outlet some two miles away which had a good reputation for ample portions and really tasty dishes, 'If they'll drive over there, they'll walk in here,' she observed shrewdly. 'We could also fit in a few tables for people who want to eat here, too,' she added. After meeting some demanding requirements, Vuyisile obtained planning permission for the change of use and early in November, the grand opening of Vuyisile's 'Tandoori Takeaway' took place, with Mrs Mkhize in charge!

Some eight weeks earlier, Mpumi had started an ISETT SETA Learnership course In Information Technology Support at Essellenpark. From day one, with business in her bones, she had never looked back. She seemed to devour the course material – especially those parts dealing with business information processing. She had a natural flair with software and was achieving good grades. One evening, having just finished an assignment, she poked her head around the door of her father's upstairs office in the flat. He was almost buried under paper! It bulged out of cardboard wallets, ring binders and box files; it was festooned around the walls, suspended from rows of bulldog clips; it littered his desk and windowsills. Advice notes, invoices, handwritten orders, catalogues, price-lists, special offers and bank statements! It seemed as though Vuyisile had kept every single piece of paper since the first days trading. Mpumi scooped up a handful and let it drop back on to the desk.

'Stop that you silly girl!' shouted Vuyisile. Now look what you've done. I'd just sorted those invoices into sequence!'

'Daddy, look at you! You're drowning in a sea of bumpf!'

'What do you mean, bumf – I know exactly where everything is kept – or did until you interfered – now go away and let me finish!?' 'Not until you make me a promise you'll keep.' Mpumi paused dramatically, for she well knew she was the apple of her father's eye. 'Certainly not! What promise?'

'That first thing tomorrow you go down to Computerama and get fixed up with a decent PC set-up and some suitable software – before you go down for the third time and all your past flashes before your eyes! I don't know how you've managed up till now, but with the new shop and the deliveries expanding, soon you won't need to stop for sleep - you won't have time!'

For several days Mpumi's words echoed around Vuyisile's brain like an advertising jingle that wouldn't go away. Eventually he brought the matter up with Zanele. 'I think she's probably right. You should move with the times,' Zanele responded. 'How can you even think of new outlets when you're drowning in the paper from just two!' Outnumbered and out-argued, Vuyisile was waiting the next morning outside the front door as they opened up Computerama for business!



Concept (SO 1)	I understand this concept	Questions that I still would like to ask
Reading strategies appropriate to the purposes for reading are adopted.		
Organisational features of texts are identified. The role of each of the features is explained in relation to usefulness in making meaning of readings and viewing.		
Synthesis of information from texts, and generalisation of patterns and trends, result in appropriate conclusions about purpose and audience.		

Session

2 Values, attitudes and assumptions in texts

After completing this session, you should be able to:

SO 2: Identify and explain the values, attitudes and assumptions in texts.

SO 3: Evaluate the effects of content, language and style on readers' responses in specific texts.

In this session we explore the following concepts:

- ◆ Reading for meaning
- ◆ Critical reading techniques
- ◆ What is the source of the material?
- ◆ What is the authority of the author?
- ◆ Does the writer make assumptions?
- ◆ Is the author biased
- ◆ Is the writing slanted
- ◆ How does the writer support his or her ideas?
- ◆ Statements of opinion
- ◆ Personal experience
- ◆ Statistics
- ◆ Does the writer make value judgements?

2.1 Reading for meaning

After you've read an essay once, use the following set of questions to guide your re-readings of the text. The question on the left-hand side will help you describe and analyze the text; the question on the right hand side will help focus your response(s).

DESCRIPTION	RESPONSE
I. Purpose	
Describe the author's overall <i>purpose</i> (to inquire, to convince, to persuade, to negotiate or other purpose)	Is the overall purpose clear or muddled?
How did the essay or text actually affect you: did the author's purpose succeed?	How does the author want to <i>affect</i> or <i>change</i> the reader?
	Was the author's actual purpose different from the stated purpose?
II. Audience/Reader	
Who is the <i>intended audience</i> ?	Are you part of the intended audience?
What <i>assumptions</i> does the author make about the reader's knowledge or beliefs?	Does the author talk to or talk down to the reader?
From what <i>context</i> or <i>point of view</i> is the author writing?	
III. Thesis and Main Ideas	
What <i>question or problem</i> does the author address?	Where is the thesis stated?
What is the author's <i>thesis</i>	Are the main ideas actually related to the thesis?
What <i>main ideas</i> are related to the thesis?	Do key passages convey a message different from the thesis?
What are the <i>key moments</i> or <i>key passages</i> in the text?	What assumptions (about the subject or about culture) does the author make?
	Are there problems or contradictions in the essay?
	What bothers or disturbs you about the essay?
	Where do you agree or disagree?
IV. Organization and Evidence	
Where does the author <i>preview</i> the essay's organization?	Where did you clearly get the author's signals about the essay's organization?
How does the author <i>signal</i> new sections of the essay?	Where were you confused about the organization?
What <i>kinds of evidence</i> does the author	What evidence was most or least effective?

use (experience, descriptions, statistics, other authorities, analytical reasoning, or other).	Where did the author rely on assertions rather than on evidence?
V. Language and Style	
What is the author's <i>tone</i> (casual, humorous, ironic, angry, preachy, distant, academic, or other)?	Did the tone support or distract from the author's purpose or meaning?
Are <i>sentences</i> and <i>vocabulary</i> easy, average or difficult?	Did the sentences and vocabulary support or distract from the purpose or meaning?
What <i>words, phrases, or images</i> recur throughout the text?	Did recurring works or images relate to or support the purpose or meaning?

2.2 Critical reading techniques

The readings in most learnership writing courses explore issues we live with daily. As a reader, you bring a wealth of relevant opinions, experiences, and language strategies with you to your work. So while the authors you read in learnerships may describe common experience from abstract positions or use evidence that is detailed and complex, in many ways the strategies you use to analyze and evaluate writing are similar strategies you use to understand other complex situations: You think about what will probably happen, you listen carefully to what's being offered, and you consider the offer and how it meets your needs. In the same way, you preview, read, and review the texts offered in this course.

■ The process: Previewing

Before reading, you need a sense of your own purpose for reading. Are you looking for background information on a topic you know a little bit about already? Are you looking for specific details and facts that you can marshal in support of an argument? Are you trying to see how an author approaches her topic rhetorically? Knowing your own purpose in reading will help you focus your attention on relevant aspects of the text. Take a moment to reflect and clarify what your goal really is in the reading you're about to do.

In addition, before reading, you can take steps to familiarize yourself with the background of the text, and gain a useful overview of its content and structure.

- ◆ Seek information about the context of the reading (the occasion – when and where it was published – and to whom it's addressed),
- ◆ Its purpose (what the author is trying to establish, either by explaining, arguing, analyzing, or narrating), and
- ◆ Its general content (what the overall subject matter is).

- ◆ Take a look for an abstract or an author's or editor's note that may precede the article itself, and read any background information that is available to you about the author, the occasion of the writing, and its intended audience.

Once you have an initial sense of the context, purpose, and content, glance through the text itself, looking at the title and any subtitles and noting general ideas that are tipped off by these cues. Continue flipping pages quickly and scanning paragraphs, getting the gist of what material the text covers and how that material is ordered. After looking over the text as a whole, read through the introductory paragraph or section, recognizing that many authors will provide an overview of their message as well as an explicit statement of their thesis or main point in the opening portion of the text. Taking the background information, the messages conveyed by the title, note or abstract, and the information from the opening paragraph or section into account, you should be able to proceed with a good hunch of the article's direction.

■ Consider your purpose

- ◆ Are you looking for information, main ideas, complete comprehension, or detailed analysis?
- ◆ How will you use this text?
- ◆ Get an overview of the context, purpose, and content of the reading.
- ◆ What does the title mean?
- ◆ What can you discover about the "when," "where," and "for whom" of the article?
- ◆ What does background or summary information provided by the author or editor predict the text will do?
- ◆ What chapter or unit does the text fit into?
- ◆ Scan the text.
- ◆ Does there seem to be a clear introduction and conclusion? Where?
- ◆ Are the body sections marked? What does each seem to be about? What claims does the author make at the beginnings and endings of sections?
- ◆ Are there key words that are repeated or put in bold or italics?
- ◆ What kinds of development and detail do you notice? Does the text include statistics, tables, and pictures or is it primarily prose? Do names of authors or characters get repeated frequently?

■ Annotating a text

Whatever your purposes are for reading a particular piece, you have three objectives to meet as you read: to identify the author's most important points, to recognize how they fit together, and to note how you respond to them. In a sense, you do the same thing as a reader every day when you sort through directions, labels, advertisements, and other sources of written information.

What's different in a learnership is the complexity of the texts. Here you can't depend on listening and reading habits that get you through daily interactions. So you will probably need to annotate the text, underlining or highlighting passages and making written notes in the margins of texts to identify the most important ideas, the main examples or details, and the things that trigger your own reactions.

Devise your own notation system. We describe a general system in a box close by but offer it only as a suggestion. Keep in mind, though, that the more precise your marks are and the more focused your notes and reactions, the easier it will be to draw material from the text into your own writing. But be selective: the unfortunate tendency is to underline (or highlight) too much of a text. The shrewd reader will mark sparingly, keeping the focus on the truly important elements of a writer's ideas and his or her own reactions.

■ Recall your purpose

- ◆ What are you looking for?
- ◆ How will you use what you find? Identify the weave of the text:
- ◆ Double underline the author's explanation of the main point(s) and jot "M.P." in the margin. (Often, but not always, a writer will tell an engaged reader where the text is going.)
- ◆ Underline each major new claim that the author makes in developing the text and write "claim 1," "claim 2," and so on in the margin.
- ◆ Circle major point, of transition from the obvious (subtitles) to the less obvious (phrases like however, on the other hand, for example, and so on).
- ◆ Asterisk major pieces of evidence like statistics or stories or argument note in the margin the kind of evidence and its purpose, for example, "story that illustrates claim."
- ◆ Write "concl." in the margin at points where the writer draws major conclusions. Locate passages and phrases that trigger reactions.
- ◆ Put a question mark next to points that are unclear and note whether you need more information or the author has been unclear or whether the passage just sounds unreasonable or out-of-place.
- ◆ Put an exclamation point next to passages that you react to strongly in agreement, disagreement, or interest.
- ◆ Attach a post-it note next to trigger passages and write a brief reaction as you read.

Having read through a text and annotating it, your goal in reviewing it is to re-examine the content, the structure, and the language of the article in more detail, in order to confirm your sense of the author's purpose and to evaluate how well they achieved that purpose. When you review a piece of writing, you will often start by examining the propositions (main points or claims) the writer lays out and the

support he or she provides for those propositions, noticing the order in which these arguments and evidence are presented. Making an informal outline that lists the main points, mapping out the essay, is one very effective way of reviewing a text. Here a well marked text will really save you time.

As you work through your review, you should also tune in to the rhetorical choices the author has made, analyzing how the article is put together. Ask yourself what the writer is actually claiming, and why she or he organized the piece in this way. What does the introduction accomplish? What functions do the individual paragraphs serve? What patterns of thinking does the author use to drive home the main points? Your notes already tell you what the writer says; you're now getting at what the writing does. You will also want to make note of the tone and attitude used to support and elaborate the writer's view. Is the writer serious or humorous? How can you tell? Does the writer seem to be offering only information or stating an opinion and backing it up? How do you know? Keep returning to the text for specific examples.

Finally, as you review the text, sorting out its organization and analyzing its rhetorical moves, evaluate the effectiveness of the text and the validity of the claims and evidence. At this point you're judging for yourself whether the initial promise of the article has been kept and how the writer's values stack up against yours. To keep track of your ideas, use your journal: identify any questions you have after this re-reading, and note any insights the reading has provoked in you.

■ **The process: Reviewing**

As you review texts, let the reading situation guide you. While each of the following strategies uncovers one aspect of a text, you may decide not to work with all of them or to work in this order. Also, don't get caught up in finding the right answers to a specific set of questions. There is almost always more than one-way to sort out a piece of writing.

■ **Organize the text**

- ◆ Use the main point and claims that you have identified to create a simple outline, and then put the transitions and conclusions the writer makes in their place on the outline.
- ◆ Give a name to each subsection and explain what writer "says" in the section and also what the section "does" to advance the flow of the text.
- ◆ Write a paragraph description of the overall pattern of the text. Feel the text.
- ◆ Write a paragraph that explores the attitude of the writer. Is she or he being serious, humorous, angry, ironic, informative, argumentative, combative.
- ◆ Skim through the text and find evidence of the attitude you suspect. Analyze the text.
- ◆ Write on your outline brief one or two sentence explanations of how each part of the text — claim or pieces of evidence, transitions — connects to each other part

- ◆ In a paragraph, explain how each part accomplishes the writer's purpose. Evaluate the text.
- ◆ In your journal, review what you know about the author and the publication. Are they trustworthy sources for the topic? Does the writer or publication have an obvious bias?
- ◆ Review the evidence you noticed. Is there enough of it? Is each claim supported? Is the evidence concrete, referring verifiable examples, statistics, and research?
- ◆ Review the claims the writer makes. Are they clear and logically coherent? Do they all relate to the topic? React to the text.
- ◆ List the points that trigger a reaction in you.
- ◆ Free write a brief response to each trigger point. What reaction did you have on your first reading? What do you need to better understand? What is interesting to you?

There isn't anything especially mysterious about this reading process. The main point here is that you can discover writers' purposes, find your way into their audiences, and carry on a dialogue with them. And you can engage reading and writing projects with greater power — greater understanding and efficiency — if you preview the text, read it with a purpose and a plan, and review the text carefully after you've read it.

When readers try to make sense of more complex texts by starting at the first sentence and reading straight through, they tend to get hung up, missing the forest for the trees. Spending your energy reading a whole text again and again without previewing it, thinking about its title and other kinds of cues, and forming some hunches about its general organization and content is likely to be wasted effort, because you won't get to the core of a text's meanings or see its larger significance and themes. Readers who quit reading because the text seems to make no sense should alter their reading strategy. Most of the learners that we know don't have a lot of time to waste. Work smart. Preview, annotate, and re-read.

2.3 What is the source of the material

Just as you might check the brand label on an item of clothing before you buy it, so should you check to see where an article or essay comes from before you read it? You will often be asked to read material that is not in its original form. Many textbooks, such as this one, include excerpts or entire selections borrowed from other authors. Instructors often photocopy articles or essays and distribute them or place them on reserve in the library for students to read.

A first question to ask before you even begin to read is: What is the source-from what book, magazine, or newspaper was this taken? Knowledge of the source will help you judge the accuracy and soundness of what you read. For example, in which

of the following sources would you expect to find the most accurate and up-to-date information about computer software?

- ◆ An advertisement in *Time*
- ◆ An article in *Reader's Digest*
- ◆ An article in *Software Review*

The article in *Software Review* would be the best source. This is a magazine devoted to the subject of computers and computer software. *Reader's Digest*, on the other hand, does not specialize in anyone topic and often reprints or condenses articles from other sources. *Time*, a weekly newsmagazine, does contain information, but a paid advertisement is likely to provide information on only one line of software.

Knowing the source of an article will give clues to the kind of information the article will contain. For instance, suppose you went to the library to locate information for a research paper on the interpretation of dreams. You found the following sources of information. What do you expect each to contain?

- ◆ An encyclopaedia entry titled "Dreams"
- ◆ An article in Oprah Magazine titled "A Dreamy Way to Predict the Future"
- ◆ An article in Psychological Review titled "An Examination of Research on Dreams"

You can predict that the encyclopaedia entry will be a factual report. It will provide a general overview of the process of dreaming. The Oprah Magazine article will probably focus on the use of dreams to predict future events. You can expect the article to contain little research. Most likely, it will be concerned largely with individual reports of people who accurately dreamt about the future. The article from Psychological Review, a journal that reports research in psychology, will present a primarily factual, research-oriented discussion of dreams.

As part of evaluating a source or of selecting an appropriate source, be sure to check the date of publication. For many topics, it is essential that you work with current, up-to-date information. For example, suppose you've found an article on the safety of over-the-counter, non-prescription drugs. If the article was written four or five years ago, it is already outdated. New drugs have been approved and released; new regulations have been put into effect; packaging requirements have changed. The year a book was published can be found on the copyright page. If the book has been reprinted by another publisher or has been reissued in paperback, look to see when it was first published and check the year(s) in the copyright notice.



Please complete Activity **1**.

Directions:

For each set of sources listed below, place a checkmark next to the one that would be most useful for finding information on the stated topic. Then, in the space provided, give a reason for your choice.

1. Topic: fuel consumption of South African-made motor vehicles

Sources:

- a. A newspaper article titled "Fuel-Eating South African Cars" _____
- b. An encyclopaedia article on "Fuel Consumption of Automobile Engines" _____
- c. A research report in Car Magazine on South African vehicle performance _____

Reason:

2. Topic: viruses as a cause of cancer

Sources:

- a. A textbook titled Well-Being: An introduction to Health _____
- b. An article in Scientific SA magazine on controlling viruses _____
- c. An issue of the Journal of the South African Medical Association devoted to a review of current research findings on the causes of cancer _____

Reason:

3. Topic: the effects of aging on learning and memory

Sources:

- a. An article in Reader's Digest titled "Older Means Better" _____
- b. A psychology textbook titled A General Introduction to Psychology _____
- c. A textbook titled Adult Development and Aging _____

Reason:

2.4 What is the authority of the author

The qualifications of the author to write about the subject are another clue to the reliability of the information. If the author lacks expertise in or experience with a subject, the material may not be accurate or worthwhile reading.

In textbooks, the author's credentials may appear on the title page or in the preface. In non-fiction books and general market paperbacks, a summary of the author's life and credentials may be included on the book jacket or back cover. In many other cases, however, the author's credentials are not given. You are left to rely on the judgment of the editors or publishers about an author's authority.

If you are familiar with an author's work, then you can anticipate the type of material you will be reading and predict the writer's approach and attitude toward the subject. If, for example, you found an article on world banking written by former President Mandela, you could predict it will have a political point of view. If you were about to read an article on John Lennon written by Ringo Starr, one of the other Beatles, you could predict the article might possibly include details of their working relationship from Ringo's point of view.



Please complete Activity 2.

Directions:

Read each statement and place a checkmark next to the individual who would seem to be the best authority on the subject.

- Generations, the highly popular, most glamorous, is the longest-running locally produced soapie in South Africa.

_____ Clara Nzima, the programme's Commissioning Editor

_____ Violet Ntibane, a soap-opera fan for fifteen years

_____ Frances Hailey, a TV critic for The Star

- The president's recent news conference was a success.

_____ Freek Robinson, a well-known news commentator

_____ Bheki Khumalo, one of the president's advisors

_____ Howard Summers, a professor of economics

- Kurt Vonnegut is one of the most important modern American novelists.

_____ James Toth, producer of a TV documentary on Vonnegut's life

_____ John Vilaro, a Time-magazine column writer

_____ Cynthia Weinstein, a professor of twentieth-century literature at Georgetown University

2.5 Does the writer make assumptions?

An assumption is an idea, theory, or principle that the writer believes to be true. The writer then develops his or her ideas based on that assumption. Of course, if the assumption is not true or is one you disagree with, then the ideas that depend on that assumption are of questionable value. For instance, an author may believe that the death penalty is immoral and, beginning with that assumption, develop an argument for different ways to prevent crime. However, if you believe that the death penalty is moral, and then from your viewpoint, the writer’s argument is invalid.

Read the following paragraph. Identify the assumption the writer makes, and write it in the space provided.

The evil of athletic violence touches nearly everyone. It tarnishes what may be our only religion. Brutality in games blasphemes play; perhaps our purest form of free expression. It blurs the clarity of open competition, obscuring our joy in victory as well as our dignity in defeat. It robs us of innocence, surprise, and self-respect. It spoils our fun.

Assumption:

Here the assumption is stated in the first sentence – the writer assumes that athletic violence exists. He makes no attempt to prove or explain that sports are violent. He assumes this and goes on to discuss its effects. You may agree or disagree with this assumption.

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Please complete Activity 3.

Directions:

For each of the following paragraphs, identify the assumption that is made by the writer and write it in the space provided.

1. Do you have any effective techniques that you use regularly to reduce your level of stress? If not, you may be among the many people who intellectually recognize the dangers of chronic stress – perhaps even have benefited from relaxation exercises – but somehow haven't made stress reduction part of their daily schedule. And you may be especially fascinated by a unique six-second exercise conceived and developed by Charles F. Stroebe, M.D., Ph.D., director of research at The Institute of Living in Hartford, Connecticut, and professor of psychiatry at the University of Connecticut Medical School.

Assumption:

2. Do boys need to rely on heroes more than girls do as sources of identity while growing up? While no one has gathered statistics, it is true that boys are more often called upon to prove themselves through performance. For example, even today, they're often still judged by how well they can kick and throw a ball. So they may have a greater *dependence* on athletes, if only as models to imitate. The baseball/football trading card ritual is still very common among elementary school-age boys; girls, however, have no equivalent for this practice, nor are they rated for their physical accomplishments the same way. Despite today's increasingly "non-sexist" child rearing, girls are still evaluated more on the basis of how they relate to other people than as solitary, achieving individuals.

Assumption:

2.6 Is the author biased

As you evaluate any piece of writing, always try to decide whether the author is objective or one-sided (biased). Does the author present an objective view of the subject or is a particular viewpoint favoured! An objective article presents all sides of an issue, while a biased one presents only one side.

You can decide whether asking yourself these questions biases a writer:

1. Is the writer acting as a reporter, presenting facts, or as a salesperson, providing only favourable information?

2. Are there other views toward the subject that the writer does not discuss?

Use these questions to determine whether the author of the following selection is biased:

Teachers, schools, and parent associations have become increasingly concerned about the effects of television on school performance. Based on their classroom experiences, many teachers have reported mounting incidences of fatigue, tension, and aggressive behaviour, as well as lessened spontaneity and imagination.

So what have schools been doing? At Marble Hall Farm School in Mpumalanga, parents and teachers have been following written guidelines for five years, which include no television at all for children through the first grade. Children in second grade through high school are encouraged to watch no television on school nights and to restrict viewing to a total of three to four hours on weekends. According to Amos Msimango, head of the faculty, "You can observe the effects with some youngsters almost immediately.

Three days after they turn off the set you see a marked improvement in their behaviour. They concentrate better, and are more able to follow directions and get along with their neighbours. If they go back to the set you notice it right away."

As Solly Ranamane has pointed out, "In the final analysis, the success of schools in minimizing the negative effects of television on their (children's) academic progress depends almost entirely on whether the parents share this goal."

The subject of this passage is children's television viewing. It expresses concern and gives evidence that television has a negative effect on children. The other side of the issue – the positive effects or benefits – is not mentioned. There is no discussion of such positive effects as the information to be learned from educational television programs or the use of television in increasing a child's awareness of different ideas, people, and places. The author is biased and expresses only a negative attitude toward television.

Occasionally, you may come upon unintentional bias – bias that the writer is not aware of. A writer may not recognize his or her own bias on cultural, religious, or sexual issues.

2.7 Is the writing slanted

Slanting refers to the selection of details that suit the author's purpose and the omission of those that do not. Suppose you were asked to write a description of a person you know. If you wanted a reader to respond favourably to the person, you might write something like this:

Alex is tall, muscular, and well built. He is a friendly person and seldom becomes angry or upset. He enjoys sharing jokes and stories with his friends.

On the other hand, if you wanted to create a less positive image of Alex, you could omit the above information and emphasize these facts instead:

Alex has a long nose and his teeth are crooked. He talks about himself a lot and doesn't seem to listen to what others are saying. Alex wears rumpled clothes that are too big for him.

While all of these facts about Alex may be true, the writer decides which to include.

Much of what you read is slanted. For instance, advertisers tell only what is good about a product, not what is wrong with it. In the newspaper advice column, Dear Abby gives her opinion on how to solve a reader's problem, but she does not discuss all the possible solutions.

As you read material that is slanted, keep these questions in mind:

1. What types of facts has the author omitted?
2. How would the inclusion of these facts change your reaction or impression?



Please complete Activity 4.

Directions: *Below is a list of different types of writing. For each item, decide whether it has little slant (L), is moderately slanted (M), or is very slanted (V). Write L, M, or V in the space provided.*

- | | |
|-------|--|
| _____ | 1. Help-wanted ads |
| _____ | 2. An encyclopaedia entry |
| _____ | 3. A newspaper editorial |
| _____ | 4. A biology textbook |
| _____ | 5. A letter inviting you to apply for a charge account |
| _____ | 6. A college catalogue |
| _____ | 7. An autobiography of a famous person |
| _____ | 8. An insurance policy |
| _____ | 9. Time magazine |
| _____ | 10. Catholic Digest |

2.8 How does the writer support his or her ideas?

Suppose a friend said he thought you should quit your part-time job immediately. What would you do? Would you automatically accept his advice, or would you ask him why? No doubt you would not blindly accept the advice but would inquire why. Then, once you heard his reasons, you would decide whether they made sense.

Similarly, when you read, you should not blindly accept a writer's ideas. Instead, you should ask why by checking to see how the writer supports or explains his or her ideas. Then, once you have examined the supporting information, decide whether you accept the idea.

Evaluating the supporting evidence a writer provides involves using your judgment. The evidence you accept as conclusive may be regarded by someone else as insufficient. The judgment you make depends on your purpose and background knowledge, among other things.

In judging the quality of supporting information a writer provides, you should watch for the use of:

1. Generalizations,
2. Statements of opinion,
3. Personal experience, and
4. Statistics as evidence.

■ Generalizations

What do the following statements have in common?

- ◆ Dogs are vicious and nasty.
- ◆ College students are more interested in having fun than in learning.
- ◆ Parents want their children to grow up to be just like them.

These sentences seem to have little in common. But although the subjects are different, the sentences do have one thing in common: each is a generalization. Each makes a broad statement about some group (college students, dogs, parents). The first statement says that dogs are vicious and nasty. Yet the writer could not be certain that this statement is true unless he or she had seen every existing dog. No doubt the writer felt this statement was true based on his or her observation of and experience with dogs.

A generalization is a statement that is made about an entire group or class of individuals or items based on experience with some members of that group. It necessarily involves the writer's judgment.

The question that must be asked about all generalizations is whether they are accurate. How many dogs did the writer observe and how much research did he or she do to justify the generalization? Try to think of exceptions to the generalization; for instance, a dog that is neither vicious nor nasty.

As you evaluate the supporting evidence a writer uses, be alert for generalizations that are presented as facts. A writer may, on occasion, support a statement by offering unsupported generalizations. When this occurs, treat the writer's ideas with a critical, questioning attitude.



Please complete Activity 5.

Directions:

Read each of the following statements and decide whether it is a generalization. Place a checkmark next to the statements that are generalizations.

- _____ 1. My sister wants to attend the University of Pretoria.
- _____ 2. Most engaged couples regard their wedding as one of the most important occasions in their lives.
- _____ 3. Senior citizens are a cynical and self-interested group.
- _____ 4. People do not use drugs unless they perceive them to be beneficial.
- _____ 5. Warning signals of a heart attack include pain or pressure in the left side of the chest.

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Please complete Activity 6.

Directions:

Read the following paragraphs and underline each generalization.

1. Teenagers need privacy; it allows them to have a life of their own. By providing privacy, we demonstrate respect. We help them disengage themselves from us and grow up. Some parents pry too much. They read their teenagers' mail and listen in on their telephone calls. Such violations may cause permanent resentment. Teenagers feel cheated and enraged. In their eyes, invasion of privacy is a dishonourable offence. As one girl said: "I am going to sue my mother for malpractice of parenthood. She unlocked my desk and read my diary."
2. Farmers are interested in science, in modern methods, and in theory, but they are not easily thrown off balance and they maintain a healthy suspicion of book learning and of the shenanigans of biologists, chemists, geneticists, and other late-rising students of farm practice and management. They are, I think, impressed by education, but they have seen too many examples of the helplessness and the impracticality of educated persons to be either envious or easily budged from their position.
3. Although the most commonplace reason women marry young is to "complete" themselves, a good many spirited young women gave another reason: "I did it to get away from my parents." Particularly for girls whose educations and privileges are limited, a jailbreak marriage is the usual thing. What might appear to be an act of rebellion usually turns out to be a transfer of dependence.

2.9 Statements of opinion

Facts are statements that can be verified. They can be proven to be true or false.

Opinions are statements that express a writer's feelings, attitudes, or beliefs. They are neither true nor false. Here are a few examples of each:

■ Facts

- ◆ 1 My car insurance costs R1500.
- ◆ 2. The theory of instinct was formulated by Konrad Lorenz.
- ◆ 3. Green peace is an organization dedicated to preserving the sea and its animals.

■ Opinions

- ◆ 1. My car insurance is too expensive.
- ◆ 2. The slaughter of baby seals for their pelts should be outlawed.
- ◆ 3. Population growth should be regulated through mandatory birth control.

The ability to distinguish between fact and opinion is an essential part of evaluating an author's supporting information. Factual statement from reliable sources can usually be accepted as correct. Opinions, however, must be considered as one person's viewpoint that you are free to accept or reject.



Please complete Activity 7.

Directions:

Identify and mark each of the following statements as either Fact or Opinion.

- | | | |
|-------|-----|---|
| _____ | 1. | Alligators provide no physical care for their young. |
| _____ | 2. | Humans should be concerned about the use of pesticides that kill insects at the bottom of the food chain. |
| _____ | 3. | There are 28 more humans living on the earth now than there were ten seconds ago. |
| _____ | 4. | We must bear greater responsibility for the environment than our ancestors did. |
| _____ | 5. | Nuclear power is the only viable solution to our dwindling natural resources. |
| _____ | 6. | Between 1850 and 1900 the death rate in Europe decreased due to industrial growth and advances in medicine. |
| _____ | 7. | Dogs make the best pets because they can be trained to obey. |
| _____ | 8. | Solar energy is available wherever sunlight reaches the earth. |
| _____ | 9. | By the year 2010, many diseases, including cancer, will be preventable. |
| _____ | 10. | Hormones are produced in one part of the body and carried by the blood to another part of the body where they influence some process or activity. |

2.10 Personal experience

Writers often support their ideas by describing their own personal experiences. Although a writer's experiences may be interesting and reveal a perspective on an issue, do not accept them as proof. Suppose you are reading an article on drug use and the writer uses his or her personal experience with particular drugs to prove a point. There are several reasons why you should not accept the writer's conclusions about the drugs' effects as fact.

First, the effects of a drug may vary from person to person. The drug's effect on the writer may be unusual. Second, unless the writer kept careful records about times, dosages, surrounding circumstances, and so on, he or she is describing events from memory. Over time, the writer may have forgotten or exaggerated some of the effects. As you read, treat ideas supported only through personal experience as one person's experience. Do not make the error of generalizing the experience.

2.11 Statistics

People are often impressed by statistics-figures, percentages, averages, and so forth. They accept these as absolute proof. Actually statistics can be misused, misinterpreted, or used selectively to give other than the most objective, accurate picture of a situation.

Here is an example of how statistics can be misused. Suppose you read that magazine X increased its readership by 50 percent, while magazine Y had only a 10 percent increase. From this statistic some readers might assume that magazine X has a wider readership than magazine Y. The missing but crucial statistic is the total readership of each magazine prior to the increase. If magazine X had a readership of 20,000 and this increased by 50 percent, its readership would total 301000. If magazine Y's readership was already 50,000, a 10-percent increase, bringing the new total to 55,000, would still give it the larger readership despite the fact of the smaller increase. Even statistics, then, must be read with a critical, questioning mind.



South Africans in the work force are better off than ever before. The average salary of the South African worker is R30,000 per year.

At first, the above statement may seem convincing. However, a closer look reveals that the statistic given does not really support the statement. The term average is the key to how the statistic is misused. An average includes all salaries, both high and low. It is possible that some South Africans earn R5,000 while others earn R250,000. Although the average salary may be R30,000, this does not mean that everyone earns R30,000.

My Notes ...

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Please complete Activity **8**.

Directions:

Read each of the following statements and decide how the statistic is misused. Write your explanation in the space provided.

- Classrooms at Essellenpark are not overcrowded. There are three-square metres of floor space for every student, faculty member, and staff member on campus.

- More than 12,000 people have bought Toyota Corolla Cars this year, so it is a popular car.

- The average water pollution by our local industries is well below the hazardous level established by the Environmental Protection Agency.

2.12 Does the writer make value judgments?

A writer who states that an idea or action is right or wrong, good or bad, desirable or undesirable is making a value judgment. That is, the writer is imposing his or her own judgment on the worth of an idea or action. Here are a few examples of value judgments:

- ◆ Divorces should be restricted to couples that can prove incompatibility.
- ◆ Abortion is wrong.
- ◆ Welfare applicants should be forced to apply for any job they are capable of performing.
- ◆ Premarital sex is acceptable.

You will notice that each statement is controversial. Each involves some type of conflict or idea over which there is disagreement:

- ◆ Restriction versus freedom
- ◆ Right versus wrong
- ◆ Force versus choice
- ◆ Acceptability versus non-acceptability.

You may know of some people who would agree and others who might disagree with each statement. A writer who takes a position or side on a conflict is making a value judgment.

As you read, be alert for value judgments. They represent one person's view only and there are most likely many other views on the same topic. When you identify a value judgment, try to determine whether the author offers any evidence in support of the position.



Please complete Activity 9.

Directions: *Read the following selection and answer the questions that follow.*

A WELFARE MOTHER

I start my day here at five o'clock. I get up and prepare all the children's clothes. If there are shoes to shine, I do it in the morning. About seven o'clock I bathe the children. I leave the baby with the baby sitter and I go to work at the settlement house. I work until twelve o'clock. Sometimes I'll work longer if I have to go to welfare and get a check for somebody. When I get back, I try to make hot food for the kids to eat. In the afternoon it's pretty well on my own. I scrub and clean and cook and do whatever I have to do.

Welfare makes you feel like you're nothing. Like you're laying back and not doing anything and it's falling in your lap. But you must understand, mothers, too, work. My house is clean. I've been scrubbing since this morning. You could check my clothes, all washed and ironed. I'm home and I'm working. I am a working mother.

A job that a woman in a house is doing is a tedious job-especially if you want to do it right. If you do it slipshod, then it's not so bad. I'm pretty much of a perfectionist. I tell my kids, hang a towel. I don't want it thrown away. That is very hard. It's a constant game of picking up this, picking up that. And putting this away, so the house will be clean.

Some men work eight hours a day. There are mothers that work eleven, twelve hours a day.

We get up at night, a baby vomits, you have to be calling the doctor, and you have to be changing the baby. When do you get a break, really! You don't. This is an all around job, day and night. Why do they say its charity! We're working for our money. I .am working for this check. It is not charity. We are giving some kind of home to these children.

I'm so busy all day I don't have time to daydream. I pray a lot. I pray to God to give me strength. If He should take a child away from me, to have the strength to accept it. It's His kid. He just borrowed him to me. I used to get in and close the door. Now I speak up for my right. I walk with my head up. If I want to wear big earrings, I do. If I'm over. weight, that's too bad. I've gotten completely over feeling where I'm little. I'm working now, I'm pulling my weight. I'm going to get off welfare in time, that's my goal – get off.

It's living off welfare and feeling that you're taking something for nothing the way people have said. You get to think maybe you are. You get to think, Why am I so stupid! Why can't I work! Why do I have to live this way? It's not enough to live on anyway. You feel degraded.

The other day I was at the hospital and I went to pay my bill. This nurse came and gave me the green card. Green card is for welfare. She went right in front of me and gave it to the cashier. She said, "I wish I could stay home and let the money fall in my lap." I felt rotten. I was just burning inside. You hear this all the way around you. The doctor doesn't even look at you. People are ashamed to show that green card. Why can't a woman just get a check in the mail: Here, this check is for you. Forget welfare. You're a mother who works.

This nurse, to her way of thinking, she represents the working people. The ones with the green card, we represent the lazy no-goods. This is what she was saying. They're the good ones and we're the bad guys.

1. What do you think is the source of this selection?

2. Do you consider this welfare mother to be an authority? Why or why not?

3. What assumptions does this welfare mother make? Do you agree or disagree? Why?



Please complete Activity 10.

Directions: Read the following article and answer the questions that follow.

THE WAR ON CHILDREN'S CULTURE

My 9-year-old daughter, Emma, and her friends have recently developed an inverse rating system. If grown-ups don't like a children's movie or TV show, it's worth considering. Anything adult critics absolutely hate is a must-see.

In recent years, as children's culture has become enormously diverse and lucrative, movie and television critics have become the disapproving voice of the adult world, transmitting to Nintendo-playing, comic book-reading, video-game playing children an unrelenting barrage of contempt.

"We don't really care for what adults see, and they don't like what we see," says Emma's friend Ben, who is 12.

No. Kids wouldn't be caught dead showing interest in grown-up movies or programs. But the adult world takes its child-rearing responsibilities seriously and does pay attention to what kids do and watch. The result is an undeclared and, in some ways, disturbing war on broad aspects of children's culture.

Some sort of truce seems in order. It feels inappropriate to be engaged in cultural warfare with our children. When we are so relentlessly contemptuous of their culture, the signals must seem especially confusing. If this stuff is so horrible, why do all their friends like it, and how come we let them watch it? If it isn't horrible, how come everyone says it is?

Television, perhaps because it's beamed right into our living rooms, and because parents fear their inability to control it, is the target of many of these assaults. TV is portrayed as the corrupting demon, munching away at young brain cells.

Often, the media seem to find it a primary function to warn children about the very things they most enjoy, rather than to explore or explain or defend it.

Dozens of newspapers and magazines ran critical reviews of one or the other of the two "Turtles" movies and many more published articles or editorials deploring their violence. Yet both movies were instant hits, smashes, with the audiences they were intended for – the young. Kids I've asked about this disparity all have the same response: adults just don't get it.

If You Hate It, They Love It

Meanwhile, the list of anti-kid-culture flashpoints is growing longer all the time. From the start, "The Simpsons" on M-Net has been criticized by some educational and parent groups – even the former Secretary of Education, William Bennett – because of its often blistering portrayals of educators, schools and parental authority.

A number of schools have banned "Underachiever and Proud of It" T-shirts with Bart's likeness. It's a tactic that can backfire. When a high school student in the suburb I live in was sent home because of his "I'm Bart Simpson: Who the Hell Are You?" T-shirt, Simpson-watching by my daughter and her buddies went from an occasional amusement to an almost religious ritual.

This is familiar ground for my generation. After reading an article in the 1950's warning that Buddy Holly's songs fostered disrespect for authority, my father put the offending records aside until I was older and, presumably, less impressionable. I lost none of my enthusiasm for Buddy Holly.

What's a Parent To Do?

Adults might stand a better chance of helping to define their children's values by making perhaps the ultimate sacrifice – watching with them. It goes against the grain: television is one of the few things small children are happy to do by themselves and for long periods, which encourages children being left alone with it.

But children's own critical instincts might grow if, rather than sneering, parents were sitting with them in front of the VCR, comparing differences in animation, plot, character development and humor. My wife changed my daughter's perception of the early Disney movies considerably when she pointed out that the women in them seemed to always need rescuing – something my daughter hadn't noticed and was not appreciative of once she did. The two are still fighting, in fact, about whether the Little Mermaid should have left her aquatic world behind for her One True Love or made the prince come to hers.

In subsequent movies, Emma has become especially conscious of how women are portrayed. One thing she strongly disliked about the first Turtle movie, in fact, was that April O'Neill, the female (human) reporter, also needed rescuing. Meanwhile, we've largely banned the purchase of toys and products related to TV or films, arguing that a story and its characters must be appreciated-or not on its own merits, not because of the things you can buy.

The range and diversity of children's entertainment makes it difficult to control, especially for hard-pressed parents, more of who are working longer hours all the time. Children, like their parents, have become little entertainment moguls with access to scores of choices. If they can't access the full range of choices at home, odds are they can down the street at their buddies' houses.

Children seem to be infinitely more accepting than adults of what they see, more inclined to like a movie or television program than not. They frequently resent cultural offerings that seem preachy or stodgily educational. And they have keen noses for hypocrisy. "Makes the Turtles look like the Care Bears," sniffed Emma, when she saw a preview in a movie theatre for "The Silence of the Lambs." It's not like their parents are listening to classical music all night, either.

Here Today, Here Tomorrow

Whatever else happens to children's culture, parents and other adults can count on one thing: television-the things you can watch on it, the things you can plug into it, and all its other controversial offshoots-will continue to grow. Condemnation alone seems a poor strategy for responding to the technology that has given children more tantalizing choices to make than any generation in history.



Please complete the **Research assignment**

You have just learned skills that your industry has determined are critical to your success to read analyse and respond to a variety of texts.

This is an individual assignment.

For this assignment you have to evaluate the effects of content, language and style on readers' responses in specific texts. Obtain an article or articles relating to your industry, or business current events that contains a few of the following – photographs, or bar charts, or pie charts, or pictures, or drawings, etc. You will have to write a report and include the following aspects:

1. Outline the content of the text and explore the possible effects it might have on different types of readers.
2. Identify the different writing techniques on reader perspective and explain the particular effect produced by each. Here you can think of:
 - Sentence length
 - Punctuation
 - Choice of words
 - Use of figurative language or jargon or technical terms or slang or irony or humour or satire or sarcasm or legalisms.
3. Analyse the influence of specific language structures and features. Here you can refer to bias, humour, irony, use of omission and silence, repetition, hyperbole, generalisations, stereotyping, pictures and captions, typography and grammar.
4. Explain the effect of selected production techniques. The techniques that you can consider include
 - The use of black and white
 - Borders
 - Layout features
 - Scale
 - Size



Concept (SO 2)	I understand this concept	Questions that I still would like to ask
An understanding of surface and embedded meaning in the text is reflected in presentations of viewpoints.		
The effect of an author's values and views on selected texts is identified and explained in terms of the impact on meaning and target audience.		
Evidence cited from texts in defense of a position is relevant.		
Concept (SO 3)	I understand this concept	Questions that I still would like to ask
Content is outlined and its possible effects on different readers are explored.		
The impact of different writing techniques on reader perspective are identified and explained in terms of the particular effect produced by each.		
The influence of specific language structures and features is analysed.		
The effect of selected production techniques in visuals is explained.		

My Notes ...

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Am I ready for my test?

- ◆ Check your plan carefully to make sure that you **prepare in good time**.
- ◆ You have to be found **competent** by a qualified **assessor** to be declared competent.
- ◆ Inform the assessor if you have any **special needs** or requirements **before** the agreed date for the test to be completed. You might, for example, require an interpreter to translate the questions to your mother tongue, or you might need to take this test orally.
- ◆ Use this worksheet to help you prepare for the test. These are **examples of possible questions** that might appear in the test. All the information you need was taught in the classroom and can be found in the learner guide that you received.

1. **I am sure** of this and understand it well
2. **I am unsure** of this and need to ask the Facilitator or Assessor to explain what it means

Questions	1. I am sure	2. I am unsure
1. Describe the concept called skimming.		
2. Describe the concept called scanning.		
3. Define the following concepts. a. Non-fiction genre. b. Fiction genre		
4. Name five types of fiction genres.		
5. What is the purpose of a Table of Contents in the front of a book?		
6. What is a glossary and its function at the back of a book?		

The supervisor asks you (the learner) to read the following text and then answer questions at the end.

1. What is the main point of the article?
2. What is the author's attitude toward children's culture?
3. This article appeared in a newspaper.
Evaluate it as source for:
 - a. a sociology term paper
 - b. parents who want to learn more about children's culture.
4. Is the article biased? Explain your answer.
5. What types of supporting evidence does the author provide? Mark several examples of each type in the article.
6. What assumptions does the author make?
7. Describe the tone of the article.

Checklist for practical assessment ...

Use the **checklist** below to help you prepare for the part of the practical assessment when you are observed on the **attitudes** and **attributes** that you need to have to be found competent for this learning module.

Observations	Answer Yes or No	Motivate your Answer (Give examples, reasons, etc.)
Can you identify problems and deficiencies correctly?		
Are you able to work well in a team?		
Do you work in an organised and systematic way while performing all tasks and tests?		
Are you able to collect the correct and appropriate information and / or samples as per the instructions and procedures that you were taught?		
Are you able to communicate your knowledge orally and in writing, in such a way that you show what knowledge you have gained?		
Can you base your tasks and answers on scientific knowledge that you have learnt?		
Are you able to show and perform the tasks required correctly?		
Are you able to link the knowledge, skills and attitudes that you have learnt in this module of learning to specific duties in your job or in the community where you live?		

- ◆ The assessor will complete a checklist that gives details of the points that are checked and assessed by the assessor.
- ◆ The assessor will write commentary and feedback on that checklist. They will discuss all commentary and feedback with you.
- ◆ You will be asked to give your own feedback and to sign this document.
- ◆ **It will be placed together with this completed guide in a file as part of you portfolio of evidence.**
- ◆ The assessor will give you feedback on the test and guide you if there are areas in which you still need further development.

Paperwork to be done ...

Please assist the assessor by filling in this form and then sign as instructed.

Learner Information Form			
Unit Standard	8975		
Program Date(s)			
Assessment Date(s)			
Surname			
First Name			
Learner ID / SETA Registration Number			
Job / Role Title			
Home Language			
Gender:	Male:	Female:	
Race:	African:	Coloured:	Indian/Asian: White:
Employment:	Permanent:	Non-permanent:	
Disabled	Yes:	No:	
Date of Birth			
ID Number			
Contact Telephone Numbers			
Email Address			
Postal Address			Signature:

Terms & Conditions

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**SOUTH AFRICAN QUALIFICATIONS AUTHORITY
REGISTERED UNIT STANDARD:**

Read analyse and respond to a variety of texts

SAQA US ID		UNIT STANDARD TITLE	
8975		Read analyse and respond to a variety of texts	
SGB NAME	NSB	PROVIDER NAME	
SGB GET/FET Language and Communication	NSB 04-Communication Studies and Language		
FIELD		SUBFIELD	
Communication Studies and Language		Language	
ABET BAND	UNIT STANDARD TYPE	NQF LEVEL	CREDITS
Undefined	Regular-Fundamental	Level 4	5
REGISTRATION STATUS	REGISTRATION START DATE	REGISTRATION END DATE	SAQA DECISION NUMBER
Reregistered	2004-10-13	2007-10-13	SAQA 0356/04

PURPOSE OF THE UNIT STANDARD

Competence at this level will enable learners to use analytical skills to make informed judgements about complex human and social issues. They are aware of both the functions of language and of its drama and power.

Learners are critical, reflective readers and viewers of written and visual text. They are able to draw comparisons between texts, and to compare and contrast themes and issues in texts with those in the contexts in which they live and work. They identify and analyse style and tone and account for their effectiveness in different texts. They are willing to challenge the assumptions and values expressed in texts. They are especially critical readers of both the written and visual mass media.

Learners credited with this unit standard are able to:

- analyse and criticise texts produced for a range of purposes, audiences and contexts
- identify and explain the values, attitudes and assumptions in texts
- evaluate the effects of content, language and style on readers' responses in specific texts

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: NQF Level 3 unit standards

US: FET-C/05 Interpret and use information from texts

UNIT STANDARD RANGE

A wide variety of complex and extended written and visual texts from 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

Analyse and criticise texts produced for a range of purposes, audiences and contexts.

ASSESSMENT CRITERIA

ASSESSMENT CRITERION 1

1. Reading strategies appropriate to the purposes for reading are adopted.

ASSESSMENT CRITERION RANGE

Skim, scan, prediction, knowledge of form of text types and different genres.

ASSESSMENT CRITERION 2

2. Organisational features of texts are identified. The role of each of the features is explained in relation to usefulness in making meaning of readings and viewing.

ASSESSMENT CRITERION RANGE

Role of titles, headings, introductions, paragraphs, conclusions, outcome statements, chapters, summaries, contents, diagrams, appendices or addenda, foreword, index, content lists glossary, hyper-links, layout, icons, tables, graphics, font size and/or type, photographs, captions, visuals.

ASSESSMENT CRITERION 3

3. Synthesis of information from texts, and generalisation of patterns and trends, result in appropriate conclusions about purpose and audience.

SPECIFIC OUTCOME 2

Identify and explain the values, attitudes and assumptions in texts.

OUTCOME RANGE

Socio-cultural, learning and/or workplace contexts.

ASSESSMENT CRITERIA

ASSESSMENT CRITERION 1

1. An understanding of surface and embedded meaning in the text is reflected in presentations of viewpoints.

ASSESSMENT CRITERION 2

2. The effect of an author's values and views on selected texts is identified and explained in terms of the impact on meaning and target audience.

ASSESSMENT CRITERION 3

3. Evidence cited from texts in defence of a position is relevant.

SPECIFIC OUTCOME 3

Evaluate the effects of content, language and style on readers` responses in specific texts.

ASSESSMENT CRITERIA

ASSESSMENT CRITERION 1

1. Content is outlined and its possible effects on different readers are explored.

ASSESSMENT CRITERION 2

2. The impact of different writing techniques on reader perspective are identified and explained in terms of the particular effect produced by each.

ASSESSMENT CRITERION RANGE

Length of sentence, punctuation, diction/choice of words, use of figurative language/jargon/technical terms/slang/dialect/irony/humour/satire/sarcasm/legalisms.

ASSESSMENT CRITERION 3

3. The influence of specific language structures and features is analysed.

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.

ASSESSMENT CRITERION 4

4. The effect of selected production techniques in visuals is explained.

ASSESSMENT CRITERION RANGE

Visuals:

Photographs, transparencies, slides, posters, graphics, videos, films.

Techniques:

Use of colour/black and white, borders, layout features, cinematographic devices, foregrounding, backgrounding, overlays, selection and/or omission, scale, size.

UNIT STANDARD ACCREDITATION AND MODERATION OPTIONS

Providers of learning towards this unit standard will need to meet the accreditation requirements of the GENFETQA.

Moderation Option: The moderation requirements of the GENFETQA must be met in order to award credit to learners for this unit standard.

UNIT STANDARD ESSENTIAL EMBEDDED KNOWLEDGE

The following essential embedded knowledge will be assessed through assessment of the specific outcomes in terms of the stipulated assessment criteria:

Learners can understand and explain that language have certain features and conventions which can be manipulated. Learners can apply this knowledge and adapt language to suit different contexts, audiences and purposes.

Candidates are unlikely to achieve all the specific outcomes, to the standards described in the assessment criteria, without knowledge of the stated embedded knowledge. This means that for the most part, the possession or lack of the knowledge can be directly inferred from the quality of the candidate`s performance. Where direct assessment of knowledge is required, assessment criteria have been included in the body of the unit standard.

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 and written activities.

UNIT STANDARD CCFO WORKING

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

UNIT STANDARD CCFO ORGANIZING

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 developing 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.

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 self by engaging with texts that stimulate awareness and development of life skills and the learning process.

UNIT STANDARD NOTES

This unit standard will be replaced by unit standard 119469 which is "Read/view, analyse and respond to a variety of texts", Level 4, 5 credits, as soon as 119469 is registered.

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