

Language Strand

Unit 1: Library, Research and Study Skills

## Module 1.3 Introducing Critical Literacy



**Student Support Material**

## Acknowledgements

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Date: 13 November 2002



**PASTEP**

*Primary and Secondary Teacher Education Project*

Australian Agency for International Development (AusAID)  
GRM International

*Papua New Guinea-Australia Development Cooperation Program*

## Unit outline

Unit		Modules
<b>Unit 1</b>  <b>Library, Research and Study Skills</b>	1.1	Using Available Information for Study Purposes (Core)
	1.2	Building Academic Literacy and Communication (Core)
	1.3	<b>Introducing Critical Literacy (Core)</b>

## Icons



Read or research



Write or summarise



Activity or discussion

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# The Introducing Critical Literacy Module

## Rationale

We know that we are shaped and influenced in some way by all the experiences and events that occur in our daily lives. In the same way, and often quite unknowingly, we are influenced by the texts we meet every day, such as newspaper and magazine articles, movies, cartoons, TV and magazine advertisements, posters etc. Sometimes we know we are being influenced, but we can't identify clearly how it is that the writer does this.

If we agree that our values and attitudes are shaped and influenced by messages in texts, it follows that we need to develop the analytical tools for identifying and understanding the conscious and unconscious messages that texts send us. We need this understanding both for ourselves and for the children we teach.

What critical theorists point out is that reading, or the making of meaning through interacting with a text, is not merely a passive acceptance of what the authors intended. Rather, the act of reading is an *active* process. That is, the reader brings to every text their own personal experience, which includes one's culture, religion, point of view, gender, class, age, occupation, interests, schooling and more.

What this Module offers is the opportunity for you, the student of language, to gain a critical perspective on the range of possible meanings a text may have in relation to yourself. You will also learn strategies for asking questions from texts that will guide you in encouraging the children you teach so that they, too, will become critical when reading, viewing and listening to information from other people.

## How to use this module

This module provides you with the conceptual tools to analyse everyday texts. Through the Activities, you are set analytical tasks at which to work either singly, in pairs or small groups.

## Introduction

Texts can be divided into two main types:

- *Factual* or ‘expository’ texts. The purpose of these kinds of texts is to deal with facts, that is, to give information. Factual texts include reports, recounts, explanations and instructions. They occur in every written, visual and audio form.
- *Literary* - ‘fiction’ or ‘narrative’ texts usually involve the imagination of the creator of the text, and the audience. These texts often involve information which requires an emotional response from the audience.

There are many types of texts, and they often overlap. One kind of text may contain another, e.g. descriptions may be found in other kinds of text; a newspaper report has the characteristics of a report, but it is also structured to contain a story, or narrative.

There are different strategies we can use for studying texts in order to understand the writer/author’s message. Each strategy yields different kinds of information that help us:

- understand the writer’s point of view
- identify the ‘ideal reader’ position – i.e. how the writer wants us to view this information, and what reading position s/he wants us to take up
- analyse the text so we can contest the position being presented.

These strategies require us to analyse:

- the *genre*, or patterning of the text and its social uses
- the *top-level structure* of the text, i.e. is the relationship within the text that of
  - comparison and contrast
  - problems and solutions
  - causes and effects
  - descriptions and lists
- *middle-level structure*, analysis of topic sentences/main ideas and paragraph structure
- *grammar*, such as a study of sentences – are they simple, complex, compound?
- *the verbs* – what tense are they, what voice (active/passive etc) is used; their modality and what effects they have on the reader/listener
- *vocabulary*, such as nouns – what kind of nouns, nominalisations, emotive words, pronouns etc.
- *cohesion*, the intertextual devices the writer/speaker uses to weave the text together as a whole.

Some of these aspects have already been studied in Unit 1, Module 2. In this module, we go one step further and consider how the features above interact with other information to affect the way we look at the world. We commence by analysing the reading below.

## Reading

### *Why be 'critical'?*

It is very important that readers have skills to examine the way meaning is created in texts because texts are created by a variety of people for a variety of purposes. Some simple factual texts, like an instruction to cook a hamburger, or a description of a bird, or a safety warning, are easy to deconstruct and analyse for purpose and audience.

Advertisements, political speeches, advertising and the media of newspaper, radio, television and the Internet do not always have clear-cut purposes. For example, some television stations are owned by the same people who own daily newspapers and magazines. The type of news and information you get can be controlled by the type of editorial policy operating at any particular channel, political headquarters, advertising agency, newspaper or Internet site developer.

To be aware, and to be able to make intelligent choices about what we see, hear, understand, choose to buy or vote for, are going to become more and more important as we are faced with multiple-media channels of information.

Choice is important of course, but it is also important for you to know what you are choosing. The English language is flexible and can be put to many uses. Often, very simplistic advertising or political campaigning hides subtleties which are not obvious until you begin to analyse language and look for what is missing in the information, rather than for what is there.

For example, a politician offering a new house for every person in his electorate has got to be suspect. Politicians who promise simple solutions to problems are either unaware, naïve or deliberately misleading their potential voters – especially if the problem is a complex one that needs much thought, consultation, and planning with a wide range of people before it can be solved.

You are the person, the consumer, who has to deal with the information overload. You can choose to ignore it, believe it, or become a critical reader, observer and translator of the information you receive in a variety of spoken, written, electronic, audio and visual media. It is of great value to you to become a critical reader because you develop the power to understand and use the information you receive in ways that are beneficial to you. If you can sift through all the propaganda and advertising material, you can find out who you think is a good candidate or what is a good product to buy.

Being a critical reader of texts also enables you to understand some of the great writing and films of our time and be able to value what it stands for and how it affects you and others who read or view it. Why is it that some books or films stay in our minds while others disappear as soon as we put the book down or walk out of the theatre? It is because we value them and respond to them in some way. The critical reader or viewer can work out what it is that he or she is responding to and why it is important in our society.

You can become a critical observer or audience by learning to understand the purpose and meaning in any text. To do this, you need to analyse texts, taking them apart to work out what they are about. This module assists you in getting started on the road to being a critical, discerning member of your society.

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 **1.3 Activity 1**

*Critically analyse the text above by following the steps in 'How to critically analyse a text'. Write your answers in your journal or notebook, and discuss them with a friend. Do you agree with each other?*

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## How to critically analyse a print text

Spoken texts are those you hear or say. Like written texts, spoken texts can be either formal or informal. They are found in a variety of genres such as speeches, debates, conversations, lectures, sermons, radio advertising, etc. They can be critically analysed using the same conceptual tools as written texts. When presented with either oral or written texts, read, view or listen to the text. Think about the purpose, audience, structure, language features and form to work out the possible meanings of spoken texts.

1. Identify the purpose of the text above, e.g. is it trying to inform, persuade, instruct or entertain you?
2. Identify who the text is written for, i.e. who is the author targeting as the key audience? Keep in mind also, that the way you interpret the meanings in the text may be quite different from the way it is interpreted by the person sitting beside you. Since we all absorb information and translate the meanings in different ways, different people have different *versions* of the meaning of a text. Even when we share experiences and facts in common, they may mean something different to each of us, and our interpretation of them can be quite different.
3. Work out the meanings you get from the text. Every text is constructed by someone, with a particular *purpose* in mind. Work out what the author's purpose is, and identify particular or possible meanings you can get from the text
4. Identify the specific structure of the text, i.e. what is its 'genre'? What are the particular features of that kind of genre? Being able to identify and understand the range of basic text structures will help you to identify more readily the author's purpose, audience and how the material is to be presented. You will also be able to construct your own texts that follow the conventions for presenting particular kinds of information in clearly organised ways.
5. Identify the top-level structure of the text, i.e. is it a compare/contrast; listing information; etc, and analyse the paragraph structure which makes up the text.
6. Paragraphs are made up of sentences – are they simple, complex, compound sentences? Identify the topic sentence in the paragraphs as a way of following where the writer is leading with the information.
7. All texts are made up of words; identify how they are used in this text – persuasively, figuratively, literally? Do the words create a particular tone or feeling in the text, i.e. are they 'emotive' words? are they

‘persuasive’ words? Can you identify some persuasive or emotive words?

8. In visual texts (TV, newspaper, magazine advertisements, films, videos, cartoons) there is usually a mixture of print and pictures. The images that are used can be analysed to decide on their purpose, intended audience, hidden and outward meanings. Why are there no pictures or photos in this text?
9. What is the ‘ideal’ reader position in this text?
10. Which role(s) of the reader are we using as we read and analyse this text?
11. Write a summary of the reading in no more than five sentences.

Writers of texts invite us or seek to persuade us, to agree with their point of view. However, we do not have to do so. We can *contest* the text. In our next reading, we learn some skills for contesting the point of view of a particular writer.

## Section 1

The article below was published in the *Post-Courier*, 25 September 2001. The reporter/writer of the article was Alex Rheeeney. We are going to *deconstruct the text* to see if we can identify the way in which one writer has attempted to influence our point of view to his own.

### Pastor Lapa: Ban Muslims

A Christian leader yesterday called on the Government to review the section in the National Constitution that guarantees "freedom of religion" in light of the recent terrorist attacks in the United States.

Mr. Lapa said yesterday the Government was warned about allowing Muslims to come into PNG but the caution fell on deaf ears

He said the American attacks, now popularly believed to have been masterminded by Muslim and wanted international terrorist, Osama bin Laden, was the work of such extremist groups.

He said the PNG Government was likely to face problems with Muslims and their small following in 10 to 20 years.

Pastor Lapa said Muslims should not have been allowed into the country because they had "a different belief, a different saviour who was known as Muhammad and their teachings encouraged war and violence".

Pastor Lapa, speaking at the launch of the Papua New Guinea Evangelistic Association said Muslims were now working in the PNFG National Parliament, the university and banks.

Pastor Lapa is the chairman of the association which was launched at the Holiday Inn yesterday. He paid tribute to the late founder of the association Reverend Sione Kami.

He said the association was first launched in 1985. He said the association was formally registered in 1997.

Pastor Lapa said the objective of the association was to preach the gospel of Christ, promote unity among all Christians, promote evangelism in PNG and to promote the preaching of the Gospel.

United Church Moderator Samson Lowa said the association was not a new church but an ecumenical body to promote unity among all churches and to spread the Gospel to the 5.1 million people of Papua New Guinea.

Pastor Lapa said he acknowledged that the members of the new association were from different denominations and it was the work of the Holy Spirit that has united them. He said disunity in the church was a historic and present day reality but it was a challenge for all Christians to find meaningful solutions.

He said that there might have been times when the different churches, denominations, and ministries were in conflict with one another, but those times were now gone. He made an open invitation to all interested groups and people to join the association. He said the association could now look at raising funds to hold crusades in countries like Indonesia and United States where the Gospel needed to be preached.'

The genre of the article is that of a newspaper report. Details of this genre are given in the table below.

<p><b>Non-Literary Genre: Newspaper Report</b></p> <p><b>Contextual features:</b></p>	<p><b>Textual features:</b></p> <p><b>Language features</b></p>
<p><i>Purpose:</i></p> <ul style="list-style-type: none"> <li>To inform the public of events of significance</li> </ul> <p><i>Subject matter (Field):</i></p> <ul style="list-style-type: none"> <li>World events, local events and current issues</li> </ul> <p><i>Roles and relationships between writer and reader (Tenor)</i></p> <ul style="list-style-type: none"> <li>Knowledgeable writer (as reporter) to readers</li> </ul> <p><i>Mode:</i> Written</p> <p><i>Medium:</i> Newspaper, magazine</p>	<p><i>Generic structure:</i></p> <ul style="list-style-type: none"> <li>Headline</li> <li>By-line – writer’s name and location (optional)</li> <li>The lead – a summary of the most important information, i.e. a brief statement of the event, the time and place, and who is/was involved (what, when, where, who)</li> <li>Next most important information: details and sometimes comments from observers or witnesses (structure of ‘inverted pyramid’ – most important information at the beginning and least important details at the end)</li> <li>The text is usually written in columns</li> <li>Short paragraphs, usually of one or two sentences</li> <li>Sometimes includes direct quotes from people involved in the action</li> <li>May conclude by referring to consequences and/or further developments.</li> </ul> <p><i>Grammar</i></p> <p>Verb Tense: Headline is often in the Present Tense;</p> <p>Active &amp; Passive Voice; a variety of Tenses</p> <p>Related to the events - time, place, people involved</p> <p>The language can be neutral; but reporters often include their opinions and bias.</p>

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 **1.3 Activity 2**

*Identify each of the features in the Table above with the newspaper report “Pastor Lapa: Ban Muslims”.*

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 **1.3 Activity 3**

- *Read the article and underline and list difficult/unknown vocabulary*
  - *Use the dictionary to look up meanings*
  - *Decide the meaning that makes most sense in this article.*
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## 1.3 Activity 4

*Answer the following questions, and discuss your answers with a classmate*

1. *What kind of experience or knowledge does the reader need, to begin to make sense of this text?*
  2. *Do you consider this article to be a 'hot' topic? Give a reason for your answer*
  3. *Would a reader in a remote rural area and a reader in Port Moresby, understand this article equally well? How do you explain any differences in understanding?*
  4. *What information would you define as useful in this article? Give a reason for your answer.*
  5. *In your opinion, does this article have strong human interest? Who might find it interesting?*
  6. *'He (Mr Lapa) said the American terrorist attacks ... was the work of such extremist groups'. Who are the 'extremist groups' Mr Lapa is referring to?*
  7. *Pastor Lapa says that 'the PNG Government was likely to face problems with Muslims and their small following in 10 – 20 years '? What problems does he identify or discuss?*
  8. *What evidence does he give either literally or inferentially, for the above statement?*
  9. *'Pastor Lapa ... said Muslims are now working in the PNG National parliament, the University and banks'. In your opinion, for what reasons did he identify these three locations where he says Muslims are working?*
  10. *Where else might Muslims be working? Does the speaker/writer consider these other occupations of Muslims in PNG that you have listed equally important? Give reasons for your answer.*
  11. *How does the speaker/writer let us know how he feels about what is happening?*
  12. *What time does the speaker/writer want us to think about? Past? Present? Future? How do you know? Why does he want us to think about this?*
  13. *What kind of emotion does this kind of article are you (or other readers of the article) likely to feel after reading it?*
  14. *What actions, if any, might you want to take?*
  15. *What is likely to be the overall effect of the article in the minds of its readers?*
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How does the speaker/writer achieve his purposes in this article? To answer this question, we need to do some *text analysis*, starting with the next activity.

## 1.3 Activity 5

Identify the key words in the title then find other words throughout the text which relate to these key words, e.g. 'Muslims' 'extremist group', 'international terrorist', 'wanted', 'war and violence', 'different beliefs', 'different teachings', 'different saviour', 'working in parliament, University and banks'.

Draw up a Table with three columns. Write in each column the words in the text that are associated with the headings below. The Key words for Muslims have been listed above.

<b>Muslims</b>	<b>Government</b>	<b>Association</b>
Extremist groups		

When you have completed your table, and in your role as text analyst, ask yourself:

1. *What is this text trying to do to me, i.e. how is it 'positioning' me?*
2. *Whose interests are being served by this text?*
3. *Whose voices or points of view are silenced in this text?*
4. *What is the position of the speaker/writer in this text?*  
(That is, he is not just listing facts; he is also expressing opinions and a point of view in order to persuade you, the reader about something. What is that something?)
5. *The speaker/writer takes up a position here, that he wants to persuade us is 'common sense'. What is an alternative position the reader could take, besides the one taken by the speaker/writer?*
6. *Has the speaker/writer justified his point of view/opinions with factual information? Identify the factual information.*
7. *Should Pastor Lapa justify his point of view in this article? Give a reason for your answer.*
8. *After having discussed these questions, what do you think was Pastor Lapa's purpose in writing the article?*
9. *Is Pastor Lapa justified in writing this article, in view of the National Constitution that guarantees 'freedom of religion'? Justify your answer.*

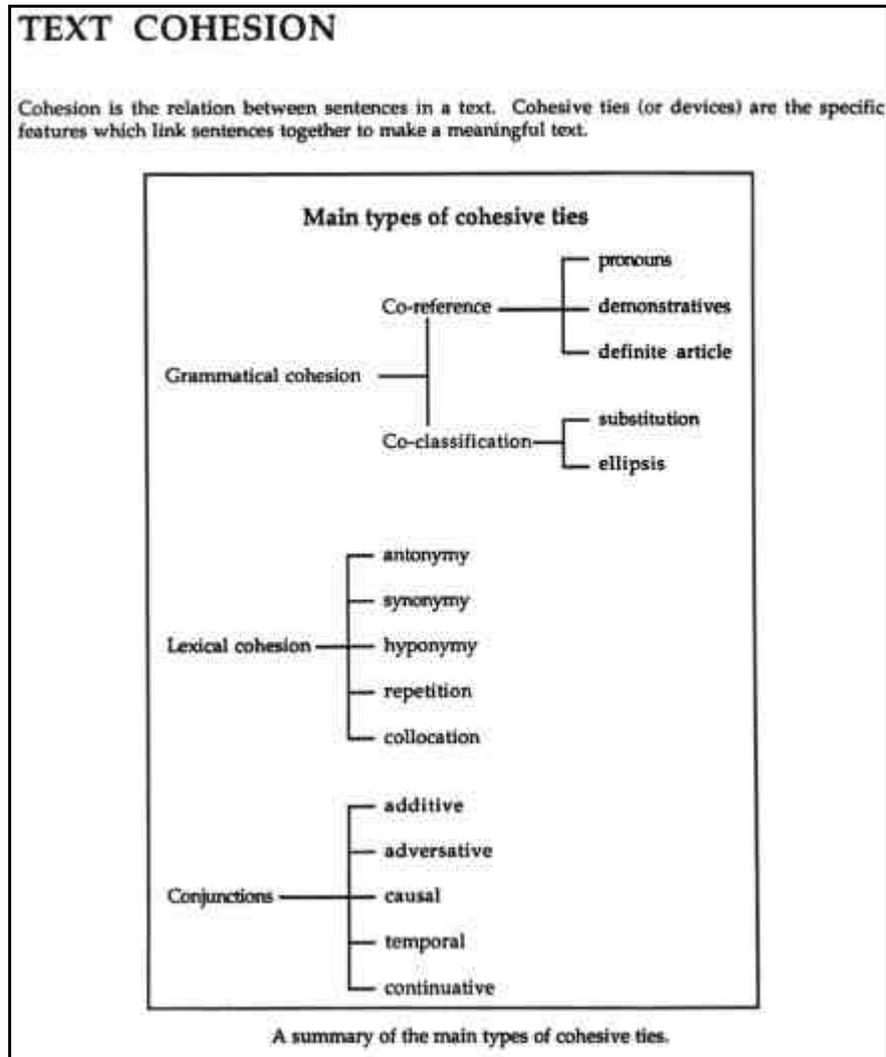
## Cohesion, or - how texts 'hang together'

At the level of text, there are certain links we can use to organise a text so that it 'hangs together' well, and enables the reader to 'track' how the meaning is being developed. Cohesive links, or 'ties' are particular features that link words, phrases and sentences together to make a meaningful text. There are three main categories of cohesive ties.

These are

- Grammatical cohesion
- Lexical cohesion
- Conjunctions

Below is a diagram that outlines the main types of cohesive ties.



### *Grammatical cohesion*

One way that links in a text can be set up is by using words which refer back to something which has already mentioned. These are called Co-reference (see Diagram above) or 'referring words'. For example, in the article we are reviewing, the following Noun Phrases and pronouns form a 'chain' through the text.

*'Pastor Lapa', (many repeats) 'a Christian leader', Mr. Lapa' 'he', (many repeats) 'chairman'*. This use of *pronouns* in the text can be confusing, unless readers can see how the pronoun replaces the Noun Phrase, and repeatedly refers to the same person or entity.

### 1.3 Activity 6

*Draw a line between all of the words referring to Pastor Lapa. Your line forms a chain linking them all together. We call this a 'co-referential chain'. Now draw a line between 'Muslim' and all its co-referential items. Your line will be much shorter, but should chain together the references to Muslim/they/their. With a different colour pen, link up all references to the PNG Evangelistic Association. Can you see how the chains form a pattern through the 'fabric' of the text? Knowing how to build up these chains in your own writing will make your meaning very clear to the reader.*

Another category of grammatical cohesion is that of Demonstratives. The Definite Article is one example.

#### **The definite article**

Sometimes in the text, 'the' refers to something that is a 'one-off' or fairly unique in our experience – *'the world'*, *'the sun'*, *'the universe'*. In this text, *'the government'* is used in this way, as is *'the National Constitution'*, *'the recent terrorist attacks'*. Readers know which Government, which Constitution and which attacks are being referred to from prior knowledge and experience.

However, 'the' acts cohesively when it is used to refer back to something which has been introduced previously and which we can now take for granted, eg. *'the American attacks'*, *'the association'* etc

### 1.3 Activity 7

*Draw up a Table with two columns, one for each example of 'the' used in the first sense, and one for 'the' used as a cohesive device, thus:*

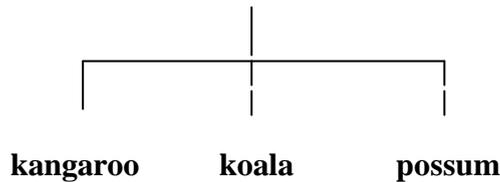
<b>'the' as prior knowledge of an entity</b>	<b>'the' used cohesively</b>
the Government the National Constitution the recent terrorist attacks the United States	the Government the caution the American attacks

*Discuss your Table with other members of your group; see if you agree with each other's findings.*

### Lexical cohesion

Another way in which texts can be linked together internally is that of lexical cohesion. Examples are:

- *repetition* : in the text we are studying, certain words are repeated. This is the simplest form of cohesion, because we can easily track the participants through the use of the same word throughout the text, e.g. Pastor Lapa; Muslim; ‘the association’ (7 times) ‘said’ (13 times). *Find other examples.*
- synonyms: the use of words of equal or similar meaning instead of repetition, e.g. instead of ‘said’: ‘called on’, ‘was warned’, ‘paid tribute’, ‘speaking’, ‘made an open invitation’, ‘the caution...(fell on deaf ears)’. Along with ‘said’, these words all describe ways of saying.
- *antonyms* are opposite in meaning to the one used in the text, e.g. ‘she started working as a clerk in 1970, and retired many years later’  
“He went through heaven and hell to get there.
- *hyponyms* refers to the way superordinates and subordinates relate to each other, e.g. ‘A koala is an arboreal marsupial whose habitat is eucalypt forests and woodlands



- *collocation* This refers to the way words can be grouped together as having similar meanings, or the way they relate to the same subject, e.g. *Denominations, church, Christians, churches, ministries, crusades etc.*

Conjunctions. There are five classes of conjunctions:

- additive, e.g. and, also, furthermore
- adversative, e.g. on the other hand, the same as, although
- causal, e.g. because, so, as a result
- temporal, e.g. after, then, next
- continuative, e.g. surely, anyway, after all..



## 1.3 Activity 8

*How many different kinds of cohesive ties can you identify in the newspaper report? List them.*

## Section 2

Having studied the newspaper report of Pastor Lapa in some detail, we can now turn our attention to other features of critiquing texts. Before we do this, we need to introduce and explain some more terminology that comes out of critical theory. These terms are complex, but with some practice they prove very useful tools for critiquing, understanding and challenging the power relationships that are played out every day in the most ordinary of interactions, both spoken and in print. Refer to the Glossary at the end of the module for expressions and vocabulary unknown to you.

### 'Discourse' and 'discourse'

The explanation being used here is a paraphrase and borrowing from the work of James Paul Gee (see reference list).

We will explain 'discourse' ('small-d' discourse) first; as '*connected stretches of language that make sense*', such as *conversations, stories, reports, arguments, discussions*', other genres. These are always part of 'big-D discourses'.

1. 'big D –Discourses' are ways of behaving, interacting, valuing, thinking, believing, speaking, reading, writing that are specific to certain groups of people. From here on, Discourse will be written '*discourse*', but keep in mind what is meant – not 'small-d' but 'big-D'
2. Each one of us has multiple identities. That is to say, we are members of many social groupings. In each one of these social groupings we have different roles. A 'role' as it is being used here, is a combination of saying the right sort of things in the right way, while doing the right actions and engaging in the right interactions, and seeming to think and feel the right way and have the right sort of values about it all.

For example, think of and list the groupings to which you belong:

- male student at college
- female student at college
- daughter/son in the family
- brother/sister
- church member
- trainee teacher in a classroom
- sports club participant
- parent/ aunt/ uncle
- member of political group
- member of recreational group, e.g. card player, musician, choir member
- consumer (buyer of goods etc).
- viewer (e.g. of TV)
- national of PNG
- wantok

Each one of the roles we play as we move between and in our social groups is different. Each role embodies different *discourses* – different ways of behaving, interacting,

valuing, thinking, speaking, believing etc. So we could say that *discourses* are ways of displaying, through words, actions, values and beliefs, *membership* in a particular social group or social network.

How does one learn the *discourses* of one's own community/society/culture? – by being 'apprenticed' as a young learner. By starting out not knowing the ways of behaving etc, and observing older 'players' and gradually approximating the many features of their *discourses* until we have learned to play our part unconsciously, so that we don't even realise how well we are playing the part – until we make a mistake – through lack of knowledge/learning/skill.

### 1.3 Activity 9

*List each of the social groups/networks that you belong to. Compare your list with a friend's list. Make a list of the way in which the roles you play in two of your social groups differ. That is, in what ways do the discourses in each differ.*

*Now, select one of the roles you fill in one social group. Write down how you learned to be a member of that group.*

- *What did you need to learn?*
- *How did you learn it?*
- *Who were the influential people in your learning?*

*We will refer again to this use of discourse when we study children's language at home and at school, Unit 3, Module 3.*

There is another way in which 'discourse' is used in critical analysis of texts. Discourses are defined as 'collections of particular statements, themes, topics and *wordings* that can be identified in texts'.

For example, in the newspaper report on Pastor Lapa, some discourses are those of religion, politics, economics and health (= 'deaf ears'). These discourses do certain kinds of cultural and social work in specific contexts. In the report referred to, the social work the discourse is doing is trying to convince us of the kind of society we should have. And there are particular ways with words used to accomplish this purpose.

### 1.3 Activity 10

*Can you identify some 'wordings' from the discourse, of:*

- *economics*
- *politics*

*In the newspaper report below, identify at least two discourses at work.*

## ‘Abuse of women a heavy toll on nation’

– by Lucy Kapi

Family and sexual violence is a heavy drain on the nation’s already overburdened health, police, courts, prisons, probation and welfare services. A member of the Family Violence Action committee, Priscilla Kare, made these remarks when presenting a paper at the recent National Development forum earlier this week.

Ms Kare said violence against females not only denies them the right of education, participation in the labour force and career advancement, it is also a loss to the country because of their inability to participate fully in the economic development of the country and in decision-making on matters of public interest.

According to Ms Kare’s paper, up to 30% of women who are raped acquire a sexually transmitted disease and are inevitably exposed to the risks of contracting the Human Immunodeficiency Virus (HIV) that leads to AIDS.

Describing the vicious cycle of domestic violence, Ms Kare’s paper noted that girls who witness domestic violence often end up suffering the same as the victims. And boys who witness the same violence are more likely to be violent to their partners when they grow up. “As for children, physical punishment is an accepted method of discipline and generally not seen as abuse”.

Ms Kare said governments have an important role to play in eliminating family and sexual violence. Efforts to address family and sexual violence in the past, however, has been weak due primarily to policy makers’ reluctance to acknowledge that the problem is a public and not a private matter.

“A husband’s right to control his wife is widely accepted in PNG’s traditional cultures, though this attitude is in direct contradiction to Schedule 2.1.2 of the Constitution which states that a custom which is inconsistent with the Constitution or a Statute is repugnant to the general principles of humanity,” she said.

Ms Kare noted also the common presumption that if a wife is beaten, then she must have deserved it. This applies also to the tendency to see rape, sexual assault and sexual harassment as the result of the victims dressing or behaving provocatively, she said.

The committee is responsible for ensuring the adoption, implementation and sustainability of a proposed long-term plan which includes:

- Strengthening the institutional framework for addressing family and sexual violence
- Introducing appropriate legislative reforms
- Providing effective and co-ordinated services for victims such as refugee shelters and counselling services
- To reduce the likelihood of attacks by perpetrators and potential perpetrators
- To strengthen community level prevention and response
- To increase understanding of the issues through systematic data collection, research and monitoring.

*List (four) the discourses you can identify from the newspaper report.*

*Now list ‘wordings’ for them (that is, instances of vocabulary to describe them in the text). For example: ‘discourse of ‘economic participation in the labour force’, ‘career advancement,’ ‘economic development’.*

## The passive voice

*How use of the Passive Voice can change the meaning of a sentence or text.*

Speakers and writers make choices continually between various syntactic (grammar) resources in language that they can use to make meaning and to achieve their purposes in speaking or writing in the first place.

One of these choices relates to using either Active or Passive Voice. A verb is said to be in the Active Voice when the subject of the sentence carries out the action.

For example, *'The forestry companies cut down all the trees in the mountain forests'*.

One of the main functions of the Passive Voice is to hide the 'doer' or agent, of an action, and take them out of the picture. Study the sentence below, and see how the agent is hidden:

*'All the trees in the mountain forests were cut down'*.

In this version in the Passive Voice, no-one is identified as the doers of the action. In this way, speakers or writers can hide agency from the reader.

Now look at the following memo/notice and complete the activity.

### MEMO/NOTICE

1. Several complaints have arisen about the dress, behaviour and attitude of this year's class.
2. Your behaviour has made it necessary to call attention to the need for standards and rules.
3. Smoking and chewing buai is not permitted in the school grounds.
4. Consequences will result for offenders.



## 1.3 Activity 11

*Go through the text, and circle all the instances where the syntax (or grammar) is hiding the doer or agent.*

*With a classmate, write down answers to these questions.*

1. *Who is the subject of the sentences?*
2. *Who is the actual agent? What is s/he really saying here?*
3. *Who is doing what to whom?*

*You can see that the Passive is used to hide agency. The doer of the actions, the person doing the judging, is hidden. In Sentence 1 we can ask: The 'complaints' did not just arise - who made the complaints? who were the complaints made to?*

*In Sentence 2, who 'is calling attention to' the need for standards and rules?*

*Notice, too, that there is a shift in agency from the person who is calling attention, to 'your behaviour', a blame the victim strategy.*

*In Sentence 3, who doesn't permit smoking? The school? Who is the school?*

*In Sentence 4, who will carry out the consequences?*

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The Memo/Notice is one example of institutional language which is impersonal and very manipulative. It has a lot of power because it carries implied threats which are very vague. Where else is this kind of language used?

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### 1.3 Activity 12

- *Whose interests does this memo/notice serve? Discuss*
  - *Rewrite the text in the Active voice to help you find out whose interests are being served*
  - *Clearly set out who is doing and saying what to whom. One way to get the 'ideology' of the text out front is to put the subject/agent/doer of the sentence at the beginning.*
  - *Does the memo/notice read more clearly now that you have written it in the Active voice?*
  - *Is it simpler to understand? Are the power relations between writer and reader clearer?*
- 
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### 1.3 Activity 13 (for private study/assessment)

*Choose a newspaper report or other text and identify where the Passive voice is used. Then rewrite the sentences in the Active voice to foreground the subject/agent/doer of the activity.*

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## Nominalisations

Another way in which a speaker or writer can remove the ‘human’ element, as in the use of the Passive above, is through a process known as *nominalisation*.

- Nominalisation involves turning something that is usually a verb into a noun, e.g. *to evolve* becomes *evolution*.
- Nominalising makes something abstract and sometimes more difficult to understand. The text becomes ‘denser’. Using nominalisations makes the writer more objective, and distanced from the reader.
- Using nominalisations also allows the condensed information to be placed at the beginning of a sentence, and thus draws the reader’s attention to the focus of the sentence. Some examples are listed below.

<b>Verb</b>	<b>Noun</b>
Involve	involvement
Achieve	achievement
Responsive	responsiveness
Proceed	process
Decide	decision
Consider	consideration
Develop	development

- Nominalisation helps texts sound more authoritative and objective:
 

The parks are being sold...	The sale of the parks ...
Everyone knows that	It is common knowledge ...
Everyone agrees that...	Agreement ...
The students could not agree...	The disagreement between students.
Many people are not employed	Unemployment ...
The staff are proceeding to develop	Development of the process

In the following examples, study how the ‘human’ element has been removed. This is done through a process of choosing Third Person pronouns instead of First Person:

We understand that...	The understanding ...
We collected data....	The data collection ...

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 **1.3 Activity 14**

*Rewrite the sentences in this text, replacing nominalisations with sentences that foreground the doers/agents of the actions and abstract ideas.*

To ensure the responsiveness of the curriculum development process, the Curriculum Unit involves teachers, representatives of other educational institutions and members of the community in the planning, drafting and evaluation of all courses and materials. Involvement of members of the community is also essential. In this way, the courses will relate directly to the community and their needs.

1. *First, circle all the nominalisations.*
2. *Then, rewrite the particular sentence, foregrounding the doer hidden away in the grammar! The first example is done for you.*

*The curriculum development process becomes: 'somebody is developing the curriculum. They are continuing (proceeding) to do this'.*

*Now try to rewrite 'responsiveness' into a sentence that shows who or what is being responsive.*

*Continue with other nominalisations. Then put all the sentences together into a text that makes sense, and showing the agents, or doers of each of the nominalisations.*

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## Section 3

### *Tumbuna Stori Bilong Sinek - Waio Kikiwai I Bin Raitim*

Long bipo bipo tru wanpela boi nem bilong en Apuku na susa bilong em Koalu, tupela i bin stap long liklik ples bilong tupela yet long Highands. Wanpela taim ol sampela lain pipel bilong narapela ples longwe long ples bilong tupela ol bin salim tok i kam long Apuku wantaim susa bilong en Koalu. Ol salim tok i tok tupela bai i kam lukim bikpela singsing na kaikai pik wantaim.

Orait taim bilong singsing i kam klostu nau na Apuku i tokim susa bilong en. Em tok: "Yu stap na lukautim ol gaden bilong yumi tupela na bai mi wanpela i go". Na susa i tok orait long brata bai em i ken stap na lukautim ol samting bilong tupela.

Brata i tok long susa bai em ken stap na kaikai olgeta samting long gaden bilong tupela tasol i no ken i go pulim wanpela bikpela taro i stap long namel long gaden bilong tupela. Susa i tok orait na em harim tok bilong en. Bihain nau brata bin go long ples singsing, susa wanpela i bin stap.

Long wanpela moning meri i karim bilum na i go long gaden. Em i go kamap long gaten na meri i tingim dispela taro gen long gaden. Meri i tok, "Bilong wanem em stapim mi long dispela taro?"

Orait meri i go na traiim pulim dispela bikpela taro. Aninit long dispela taro em bin painim bikpela draipela mama bilong sinek i tok "Ssssssss ah! Bilong wanem yu kam rausim haus bilong me?"

Meri i bin prët na planim taro i go bek tasol sinek i tok, "Yu rausim haus bilong me pinis orait bai mi kam wantaim yu na bai mi silip wantaim yu!"

Orait sinek ia i go wantaim meri. Meri em kamautim sampela kaukau na em i bin kilim wanpela liklik rat idai na tupela i go long ples. Tupela i bin go kamap long haus na meri i sindaun long narapela hap na sinek em i stap long narapela hap. Meri kukim ol kaukau na givim long sinek tasol sinek ia i daunim hariap hariap tasol. Meri em kaikai isi isi stap.

Bihain nau meri em kaikaiim dispela liklik rat em bin kilim long gaden. Bihain nau bun bilong rat i bin bruk long maus bilong meri na sinek bin lukim na em tok, "Ha! Yu kaikai wanem samting?" Meri i daunim hariap tumas na bekim askim, "Mi kaikai kaukau i gat paia long en". Na sinek i tok, "Nogat! Yu no ken giamanim mi. Orait yu opim maus builong yu na bai mi luk insait long maus". Meri opim maus bilong em na sinek putim het bilong en i go insait long maus bilong meri. Bihain nau meri klostu i laik i dai.

Long narapela de Apuku i kam bek. Em i bin karim planti hap pik long haus bilong tupela tasol em i no lukim simok long haus. Apuku ia em i save pinis. Olsem susa bilong en em bin sakim tok bilong en na kamautim taro pinis.

Boi Apuku ia em i ron hariap i go kamap long haus na em lukim susa bilong en tasol em i no i dai yet. Orait Apuku i karap na brukim paiawut na mekim paia hariap na kukim wanpela bikpela pik, putim klostu long maus bilong meri na em singautim sinek. Apuku i tok long sinek, "Sinek ! Kam na kaikai sampela pik na bihain bai yu go bek gen". Orait, sinek i harim dispela tok na em i traiim kamaut gen long maus bilong meri.

Orait dispela draipela sinek i kam silip long graun. Bihain nau Apuku ia kisim draipela tamiok bilong en na katim het bilong sinek na sinek ia i dai na Apuku katim i go liklik hap nambaut na tromwe ol planti bikpela hap long wara na tromwe ol liklik tel nambaut long bus.

Ol dispela bikpela hap sinek Apuku bin tromwe long wara ia ol i senis i go gen long ol sinek. Orait nau bai yu ken lukim planti bikpela bikpela sinek long hap long nambis long wanem Apuku em bin tromwe ol bikpela bikpela hap sinek i go long wara na wara i bin karim ol dispela i go long nambis na i gat ol planti kainkain sinek long solwara na olgeta hap long nambis. Long Highlands i nogat planti sinek long wanem Apuku i bin tromwe ol liklik hap tel tasol.

Language is both a means of communication and of control. So, we can be both informed and manipulated by texts, often at the same time. One of the goals of critical literacy is to assist us to become aware of how texts may be manipulating us as we read.

Everyday texts such as the story above are not just marks on paper for us to decode. Nor are they value-neutral. The values, attitudes, beliefs of the writer are encoded through language, in the text, sometimes hidden and sometimes explicit. We can find out the point of view of the writer through careful analysis of the text, as we will do with the one above.

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### 1.3 Activity 14

*All texts are embedded in a culture; they derive meaning from the culture, and give meaning to the culture. We can ask questions of the text, like,*

- *What is the cultural meaning of this text?*
- *What is its role in the culture of which the storyteller/writer is a member?*

*Discuss with a classmate/group and make a list of all the meanings that the text suggests to you.*

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Now, one very clear ideology ('a systematic body of ideas organised from a particular point of view') underlying this text that can be identified is that of sexism. What we call gender roles are very clearly defined, and represent the implicit ideology of the teller/writer of the story.

What are his/her beliefs about the roles of men and women/brothers and sisters in his/her particular cultural group? What version of the world is the author constructing?

One way to find out is to make a chart of the actions of the characters in the story.

## 1.3 Activity 15

*Rule up a sheet of paper in three columns as in the example below.*

*Complete the chart of actions for each of the characters in the story, paying careful attention to the actions assigned to the three characters.*

*The first part is done for you.*

Apuku	Koalu	Sinek
Apuku instructs his sister about what he expects of her	She listens to him She agrees to take care of everything	The snake is angry with her for destroying his/her home
Apuku gives Koalu permission to eat what she wants,	She listens to him She goes to the garden	The snake demands to be taken to the sister's house and be looked after by her.
Apuku commands her not to pull up the taro He goes to the singing	She pulls up the taro She finds the snake	

*Now ask yourself these questions.*

- *Whose interests are being served in this story?*
- *Who is being marginalized (i.e. skirting the edge of things, redundant)*
- *Would the story be different if told from the woman's point of view? In what ways?*

### *'Subject' position*

We can talk about the 'subject' position in texts.. Someone is being subjected to something. That is, someone or something is exercising power over the subject, controlling their behaviour and negating their wishes.

- In this text, who has the active role? who has the passive role? how can you tell?
- Would you agree that the purpose of this particular text is to entertain, to give enjoyment to listeners?

However, once we have looked closely at the portrayal of the characters, we find something else. We find that the author is constructing a version of the world according to his own cultural/personal viewpoint. Stories such as this reinforce a particular ideology of gender in this culture – expectations of the roles and relationships between brother/sister from this person's cultural viewpoint.

This version of the world represents how brothers and sisters are supposed to behave toward one another, and by extension, men and women.

Furthermore, because the story is primarily to entertain, we do not always stop and analyse the underlying messages of such texts, and the way they are positioning us as listeners/readers. Ask yourself: ‘What is the *ideal reader* position in this story?’

These kinds of stories build up a world where the behaviours of the characters are taken for granted, the ‘way things are’, and the ‘natural order of things’. The text constructs what is deemed to be ‘real’ in the world.

Specific ideologies such as that of sexism may be represented in the talk and texts of many people in our environment. They may be represented daily in the media that we have access to. If they agree with our own values, attitudes and beliefs, we don’t even notice them, and thus they reinforce our cultural values. Thus they ‘naturalise’ (make something seem natural) and assist us to accept their point of view.

However, we have to contemplate a world where things might be different. Why is there such a widely accepted ‘natural order of things’ where women are subjected to men? How can we challenge and resist this ‘reality’? What action might we take that will lead to a society where men and women each have a powerful contribution to make to the nation?

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 **1.3 Activity 16**

*These are important issues.*

- *Discuss them with a partner and write some suggestions for what you will do now and in the future to contest this ‘reality’ and reject the point of view portrayed here.*

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## Intertextuality

This term refers to the way in which texts relate to other texts through similar meanings. For example, in the Tumbuna story, which story like this one, with characters of a man, a woman and a snake, comes to your mind? And, do you know traditional tales that have a similar theme? Through the repeated messages of such texts, we are ‘conscripted’ to a way of looking at the world that seems to be ‘the way things are’. It is important that we critique both texts we agree with and those we don’t agree with. We need to know how the author of any text is positioning us, so that we are not manipulated into a point of view with little merit.

## Section 4

### Reading visual texts

Visual texts, such as photographs, drawings and advertisements, need to be studied and analysed as carefully as written or spoken texts. Visual texts have their own 'language' and you need to be able to analyse the composition (how the image is 'made up') of a visual text through this language.



### 1.3 Activity 17

Study the newspaper advertisement below, and answer these questions about the text

1. What are the particular images or symbols in the picture?
2. Why do you think the advertisers chose those symbols?
3. What is it about the colours of the advertisement that catches the eye?
4. Why is the fish bigger than the tin?
5. Does the viewer's eye tend to move across the picture, or up and down?

We read from left to right. Note the first object our eyes are drawn to in this advertisement. Why do you think the stylised picture of the PNG flag is so close to the left?

Visual texts of different kinds use grids to organise the parts that make up the whole (the components). Illustrations like the one in this ad. can be divided into four quarters by drawing a horizontal line across the exact centre of the picture, then drawing another vertical line down from the exact centre at the top to the lower edge of the picture.

1. What is at the centre of the grid?
2. Is the left side of the ad balanced with the right side? How?

Now let's study the language in the ad.

- Note the catchy 'play on words' – "it's better. It's Besta"
- What do the words 'PNG made' and

**Besta**  
FINEST QUALITY

We cook the finest Mackerel to perfection right here in PNG so your family can enjoy the better, fresher taste of Besta

**It's Better.  
It's Besta!**

**PNG's own tinfish . . .**

**PNG MADE**

PNG (S.A.) 3029/01

*'PNG's own tinfish' really mean*

- *Is the fish actually caught in PNG waters? How do you know?*
  - *Who caught the fish – national fishermen or someone from another country?*
  - *Was the container manufactured in PNG? Where?:*
  - *Where was the advertisement created and printed? In PNG?*
  - *Who created the advertisement? How can you find out?*
  - *Who is 'we' in the small print on the right hand side of the ad?*
  - *How do we know it is the finest mackerel only being cooked?*
  - *Why does the ad wording emphasise that the fish is cooked' right here in PNG'?*
  - *Why are words like 'finest' and 'perfection' 'better' and 'fresher' used? What image is the advertiser trying to convey?*
  - *Whose interests are being served by the publication of this advertisement?*
  - *Are the manufacturers really concerned about 'your family' being able to enjoy the fish? What is their primary concern?*
  - *Would you say that this advertisement is persuasive? What makes it so?*
  - *Would you say that the advertiser is appealing to your sense of national pride? What strategies does s/he use to do so?*
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## Section 5

*For information only*

### Ten quick ways to analyse children's books (or any other material) for racism and sexism

*Council on Interracial Books for Children, New York.*

Both in school and out, young children are exposed to racist and sexist attitudes. These attitudes expressed over and over in books and in other media – gradually distort their perceptions until stereotypes and myths about minorities and women are accepted as reality. It is difficult for a librarian or teacher to convince children to question society's attitudes. But if a child can be shown how to detect racism and sexism in a book, the child can proceed to transfer the perception to wider areas. The following ten guidelines are offered as a starting point in evaluating children's books from this perspective.

#### 1. Check the illustrations

- *Look for stereotypes.* A stereotype is an oversimplified generalization about a particular group, race or sex, which usually carries derogatory implications. Some infamous (overt) stereotypes:
  - of Blacks are the happy-go-lucky, watermelon-eating Sambo and the fat, eye-rolling “mammy”, or the silly Epaminondas
  - of Chicanos, the sombrero-wearing peon or fiesta-loving, macho bandito
  - of Asian Americans, the inscrutable, slant-eyed “Oriental”
  - of Native Americans, the naked savage or “primitive brave” and his “squaw”
  - of Puerto Ricans, the switchblade-toting teenage gang member
  - of women, the completely domesticated mother, the demure, doll-loving little girl or the wicked stepmother.

While you may not always find stereotypes in the blatant forms described, look for variations which in any way demean or ridicule characters because of their race, gender, age or occupation.

- *Look for Tokenism.* If there are racial minority characters in the illustrations, do they look just like whites except for being tinted or coloured in? Do all minority faces look stereotypically alike, or are they depicted as genuine individuals with distinctive features?
- *Who's doing what? Do the illustrations depict minorities in subservient and passive roles or in leadership and action roles? Are males the active “doers” and females the inactive observers?*

#### 2. Check the story line

Liberation movements have led publishers to weed out many insulting passages, particularly from stories with Black themes and from books depicting female characters; however, racist and sexist attitudes still find expression in less obvious ways. The following checklist suggests some of the subtle (covert) forms of bias to watch for.

- *Standard for success.* Does it take “white” behaviour standards for a minority person to “get ahead”? Is “making it” in the dominant white society projected as the only ideal? To gain acceptance and approval, do persons of colour have to exhibit extraordinary qualities – excel in sports, get A’s in study etc. In friendships between white and non-white children, is it the children of colour who do most of the understanding and forgiving? Is it the children of colour who are silly/careless and need to be ‘helped’ by the white children?
- *Resolution of problems.* How are problems presented, conceived and resolved in the story? Are minority people considered to be ‘the problem’? Are the oppressions faced by minorities and women represented as related to social injustice? Are the reasons for poverty and oppression explained, or are they accepted as inevitable? Does the story line encourage passive acceptance or active resistance? Is a particular problem that is faced by a racial minority person or a female resolved through the benevolent intervention of a white person or a male?
- *Role of Women* Are the achievements of girls and women based on their own initiative and intelligence, or are they due to their good looks or to their relationship with boys? Are sex roles incidental or critical to characterization and plot? Could the same story be told if the roles were reversed?

### **3. Look at the lifestyles**

Are minority persons and their setting depicted in such a way that they contrast unfavourably with the unstated norm of (white) middle-class suburbia? If the minority group in question is depicted as ‘different’, are negative value judgements implied? Are minority persons depicted exclusively in ghettos, migrant camps and settlements? If the illustrations and text attempt to depict another culture, do they go beyond over-simplifications and offer genuine insights into another life-style? Look for inaccuracy and inappropriateness in the depiction of other cultures. Watch for instances of the “quaint-natives-in-costume” syndrome (most noticeable in areas like clothing and custom, but extending to behaviour and personality traits as well).

### **4. Weigh the relationships between people**

- Do the whites in the story possess the power, take the leadership, and make the important decisions? Do racial minorities and females of all races function in essentially supporting roles?
- How are family relationships depicted? In Black families, is the mother always dominant? In Hispanic families, are there always lots of children? If the family is separated, are societal conditions – unemployment, poverty, for example – cited among the reasons for the separation?

### **5. Note the heroes**

For many years, books showed only ‘safe’ minority heroes – those who avoided serious conflict with the white establishment of their time. Minority groups today are insisting on the right to define their own heroes (of both sexes) based on their own concepts and struggles for justice.

When minority heroes do appear, are they admired for the same qualities that have made white heroes famous, or because what they have done has benefited white people. Ask this question: ‘Whose interest is a particular hero really serving?’

### **6. Consider the effects on a child’s self-image**

- Are norms established which limit any child’s aspirations and self-concept? What effect can it have on coloured children to be continuously bombarded with images of the colour white as the ultimate in beauty, cleanliness, virtue, etc. and the colour black as evil, dirty, menacing, etc.? Does the text counteract or reinforce this positive association with the colour white and negative association with the colour black?
- What happens to a girl’s self-image when she reads that boys perform all the brave and important deeds? What about a girl’s self-esteem if she is not ‘fair’ of skin and slim of body?
- In a particular story, is there one or more persons with whom a minority child can readily identify to a positive and constructive end?

### **7. Consider the author’s or illustrator’s background**

Analyse the biographical material on the jacket flap or the back of the book. If a story deals with a minority theme, what qualifies the author or illustrator to deal with the subject? If the author and illustrator are not members of the minority being written about, is there anything in their background that would specifically recommend them as the creators of this book?

### **8. Check out the author’s perspective**

No author can be wholly objective. All authors write out of a cultural as well as a personal context. Children’s books in the past have traditionally come from authors who were white and who were members of the middle class, with one result being that a single ethnocentric perspective has dominated children’s literature in the United States. With any book in question, read carefully to determine whether the direction of the author’s perspective substantially weakens or strengthens the value of his/her written work. Is the perspective patriarchal or feminist? Is it solely Eurocentric, or do minority cultural perspectives also receive respect?

### **9. Watch for loaded words**

A word is ‘loaded’ when it has insulting overtones. Examples of loaded adjectives, usually racist, are: ‘savage’, ‘primitive’, ‘conniving’, ‘lazy’, ‘superstitious’, ‘treacherous’, ‘wily’, ‘crafty’, ‘inscrutable’, ‘docile’ and ‘backward’. Look for sexist language and adjectives that exclude or ridicule women. Look for the use of male pronouns to refer to both males and females. While the generic use of the word ‘man’ was acceptable in the past, its use today is outmoded. The following examples show how sexist language can be avoided: ancestors instead of ‘forefathers’, chairperson instead of ‘chairman’, community instead of ‘brotherhood’, fire-fighters instead of ‘firemen’, manufactured instead of ‘man-made’ the human family instead of the ‘family of man’.

### **10. Look at the copyright date**

Books on minority themes – usually hastily thought up – suddenly began appearing in the mid-1960's. There followed a growing number of 'minority experience' books to meet the new market demand, but most of these were still written by white authors, edited by white editors and published by white publishers. They therefore reflected a white point of view. Not until the early 1970's has the children's book world begun to even remotely reflect the realities of a multiracial society. The new direction resulted from the emergence of minority authors writing about their own experiences. Unfortunately, this trend has been reversing, as publishers have cut back on such books. Non-sexist books, with rare exceptions, were not published before 1973.

The copyright dates, therefore, can be a clue as to how likely the book is to be overtly racist or sexist, although a recent copyright date, of course, is not guarantee of a book's relevance or sensitivity. The copyright date only means the year the book was published. It usually takes about two years from the time a manuscript is submitted to the publisher to the time it is actually printed and put on the market. This time lag meant very little in the past, but in a time of rapid change and changing consciousness, when children's book publishing is attempting to be 'relevant', it is becoming increasingly significant.



## **1.3 Activity 18**

*Choose one children's story and analyse it for racism/sexism, following the ten points above.*

*Then, answer the questions below*

- *What ideology, if any, underlies the story?*
  - *What discourses are apparent?*
  - *What wordings' make up the discourses?*
  - *Who is the ideal reader?*
  - *Is the doer of the actions always apparent in the story?*
  - *What cohesive features can you identify?*
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## Glossary

There are a number of key terms that you need to understand in order to develop your critical/analytical skills for text analysis. These are listed below.

### Specialised terminology

<b>deconstruction</b>	Separating out the race, gender, class and other <i>positions</i> that shape a reader's response to a text. A 'deconstructive' reading of a text can even suggest that the text expresses ideas that are not contained in the actual words of the text
<b>discourse</b>	The term used to describe a network of texts and hidden power relations (= 'ideology'); a structure, often implicit (or hidden), of beliefs and understandings about the world and how it works.
<b>genre</b>	A social activity (either spoken or written) <ul style="list-style-type: none"><li>• which has a social purpose or goal</li><li>• which has a recognisable structure or pattern</li></ul> which is a product of a particular culture.
<b>ideology</b>	A systematic body of ideas organised from a particular point of view.
<b>metalanguage</b>	The language to talk about language
<b>nominalisation</b>	A term used to explain what happens when a verb or process is turned into an abstract thing. For example, 'the students were laughing' turns into 'the laughter of the students'. When many nominalisations are used in a text, it becomes very complex and therefore harder to understand. Nominalisations often hide the agent in an action, too.
<b>register</b>	A term used to refer to the 'tone of voice' used when addressing a particular audience. There are three aspects of register: 'field' (or subject matter); 'tenor' (the roles and relationships between writer and reader) 'mode' – the means of communication, whether visual, spoken or written. All texts can be analysed in terms of discourse, genre and register.
<b>text</b>	The product of any language event. Texts can be oral or written.
<b>text types</b>	See 'genre'

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