



CRITICAL LANGUAGE AWARENESS SERIES

Edited by Hilary Janks

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Words & Pictures



Denise Newfield

Materials for the Classroom



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Words & Pictures

Denise Newfield

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FOREWORD

This workbook invites you to go with me on a journey into the terrain of the mass media. The features of this terrain – photos, cartoons, adverts, newspapers, magazines, posters – will be instantly recognisable to those of you living in technologically advanced societies but I hope that the journey will none the less be interesting. The purpose of the journey is not to see things that you have never seen before, but to see them in a new way, to observe them carefully and to think critically about them.

The idea underlying this workbook is that the media play an important role in society, in the way society sees itself, sells itself, and in the way power in society is sought, maintained or challenged. South Africa, at the present time, is at a turning point in its history. The questions of media control and representation are of vital importance. Equally important is that we, as readers and viewers, reflect critically on what we see and hear. Who constructed that text? On behalf of whom? Where did it appear? To whom is it addressed? What has been included and what omitted? Would we like to contest the message? What other ways are there of portraying the event? These are questions that the workbook asks of the media texts within it, and that you should try to ask of those you encounter in your daily lives.

For practical reasons, this workbook deals with the **print** media rather than the **broadcast** media, i.e. newspapers and magazines rather than radio and television, but many of the points are applicable to both. I hope that you will extend the scope of the activities to include broadcast programmes you hear or watch.

The activities in this workbook focus on three main areas in media education:

- the **language of the media**, both the visual and verbal components (**words** and **pictures**) and the way they interact
- **representation** – the way media texts **construct** the world
- the **relationship between the media and society**, which includes questions such as the power of the media to influence consciousness and the power of readers to challenge media representations.

I would like to mention two books which have guided me on my own journey: Len Masterman's *Teaching the Media* (Comedia, London, 1990) and Barrie McMahon and Robyn Quin's *Exploring Images* (Bookland, Western Australia, 1985).

I hope you enjoy your journey!

Denise Newfield

CRITICAL LANGUAGE AWARENESS (CLA)

This workbook is part of a series called *Critical Language Awareness*. All the workbooks in the series deal with the **relationship between language and power**. This relationship is not obvious and so the materials attempt to raise awareness of the way in which language **can** be used and **is** used to maintain and to challenge existing forms of power. There can be little doubt that power matters, both to people who have it and to those who do not. This series will try to show that because there are connections between language and power, language also matters.

In any **unequal relation of power** there are top dogs and underdogs. How people get to be on top in a society has to do with what that society values. It may be age or maleness or class or cleverness or a white skin. It is easier for those who have power to maintain it if they can persuade everyone in the society that there is nothing unnatural about these arrangements, that things are this way because that is the way they are meant to be.

If people **consent** to being powerless then the people in power need to use less **force** (armies, police, punishments) to maintain their power. Convincing and persuading people to consent to society's rules is often the job of families, religions, schools and the media. All these social institutions use language and it is largely in and through language that meaning is mobilised to defend the status quo.

But **language is also used to challenge the status quo**. By refusing to consent and by working together people can bring about change. What makes CLA 'critical' is its concern with the politics of meaning: the ways in which dominant meanings are maintained, challenged and changed.

When people use language to speak or write, they have to make many choices. They have to decide what words to use, whether to include adjectives and adverbs, whether to use the present, the past or the future, whether to use sexist or non-sexist pronouns, whether to join sentences or to leave them separate, how to sequence information, whether to be definite or tentative, approving or disapproving. What all these choices mean is that written and spoken **texts are constructed from a range of possible language options**.

However, not all the options are linguistic – many **texts are a combination of verbal and non-verbal elements**. Students are asked to think about the non-verbal choices such as photographs, pictures, gestures, graphs, which affect the meaning of texts.

Many of the choices are **social choices**. Every society has conventions which govern people's behaviour,

including their language behaviour. There are social rules controlling who should speak, for how long, when and where, and in which language. There are social norms for polite and impolite forms of speech; there are taboo words and topics. These unwritten **rules of use** govern what a speech community considers **appropriate** language behaviour.

These **social norms are a good indication of power relations** as many of them reflect the values of the people or groups in society who have power. This is particularly true when different groups do not have equal language rights. Here is an obvious example. Where teachers have more power than their students, they can call their students what they like. They can use first names or surnames only, or even insulting names that they have made up. Students, however, have to call teachers by their surnames and a title such as Mr or Ms; some students even have to call their teachers 'Sir' or 'Mistress'.

We forget that these rules of use are **social conventions** – they start to look natural and to seem like common sense. We forget that they are human constructions. It is easier to remember this when we compare the rules of different speech communities. Some groups think that it is rude to look a person in the eye when you speak to them. Other groups believe the opposite. Neither is more natural than the other. Both are conventions.

Critical Language Awareness emphasises the fact that texts are constructed. Anything that has been constructed can be **de-constructed**. This unmaking or unpicking of the text increases our awareness of the choices that the writer or speaker has made. Every choice foregrounds what was selected and hides, silences or backgrounds what was not selected. Awareness of this prepares the way to ask **critical questions**: Why did the writer or speaker make these choices? Whose interests do they serve? Who is empowered or disempowered by the language used? We hope that students will also ask these critical questions about the workbooks in the series.

What the series hopes to do is to teach students how to become **critical readers**. Critical readers resist the power of print and do not believe everything they read. They start from a position of strategic doubt and weigh texts against their own ideas and values as well as those of others. This is not opposition for opposition's sake. If CLA enables people to use their awareness to contest the practices which disempower them, and to use language so as not to disempower others, then it can contribute to the struggle for human emancipation.

Hilary Janks

SUGGESTED METHODS FOR TEACHERS

I believe that students learn by talking and writing about new ideas. Often they do not know what they know until they have tried to put their ideas into words. In large classes it is impossible for everyone to talk to the teacher, and students often benefit from telling a friend their feelings and ideas. The friend gives them feedback that enables them to revise and change their opinions before committing themselves to a final answer.

1. To achieve this students need opportunities to:

Work in pairs with the person next to them. Pair work is easy to organise and it makes everyone in the class speak to some other student.

Work in groups (from 3 to 5 students).

The teacher can give groups the same task or different tasks. For example if the students are working on an exercise, different groups can be asked to do different questions or all the groups can be asked to do the same questions. The teacher should keep track of what the groups are doing by

- moving from group to group to listen to the discussion
- seeing that all group members contribute
- asking each group to make notes and sometimes to hand in written answers.

2. **Groups and pairs should report back to the whole class.** If the groups did different questions, they have the responsibility of explaining their answers to the rest of the class so that ideas can be pooled. If they did the same questions, not all groups need report back in order to compare their answers.

3. **Teachers should try to establish a spirit of co-operation rather than competition.** Students should be encouraged to help each other and to share what they know.

4. **Students should be encouraged to listen to one another**, especially during report backs. They should decide whether or not they agree with what the other person is saying. They should also be taught to make notes when their fellow students are speaking.

5. **It is a good idea to allow students to work in their mother tongue** to give them an opportunity at the start of the group work to understand the ideas. Because group work is followed by some spoken or written presentation in the medium of instruction, what is important is that by the end of the group work students are able to express their ideas in the language of the classroom.

6. **Students should also do individual work at school and at home.** This gives them practice in using the medium of instruction and encourages independence.

7. **Both group and individual work should sometimes be written.** In large classes it is not always possible to read everything that students write. Teachers should check students' books regularly to see that they are doing the work and that they understand the lessons. Some exercises should be marked carefully. Students need teachers to respond to what they are trying to say. It is also possible to go over exercises in class and to teach students how to check their own work.

8. **Some activities can be done in less depth than the workbook suggests.** Sometimes the workbook includes more than one activity on the same idea or concept. If the students grasp the idea with the first exercise, the teacher should feel free to do the related exercises more quickly (say with a brief read through) or not at all. Different students in the class can do different exercises in more or less detail according to their needs.

9. **Some activities can be done in more depth than the workbook suggests.** If the class gets really interested in something the teacher should encourage students to find similar examples in newspapers or magazines which they can bring to class for additional discussion. Teachers and students should devise their own exercises.

10. **Teachers and students should constantly relate the issues and activities in the workbooks to their own lives and experiences.** The workbooks are only a starting point for the exploration of the language and power issues that they raise, and lessons should not simply stick to the book.

11. **Teachers should help students to apply ideas in these workbooks to all their school subjects.**

12. **Teachers can make the ideas less abstract for the students** by encouraging them to do the research, the collages and the drawings as well as the dramatisations, debates and discussions suggested.

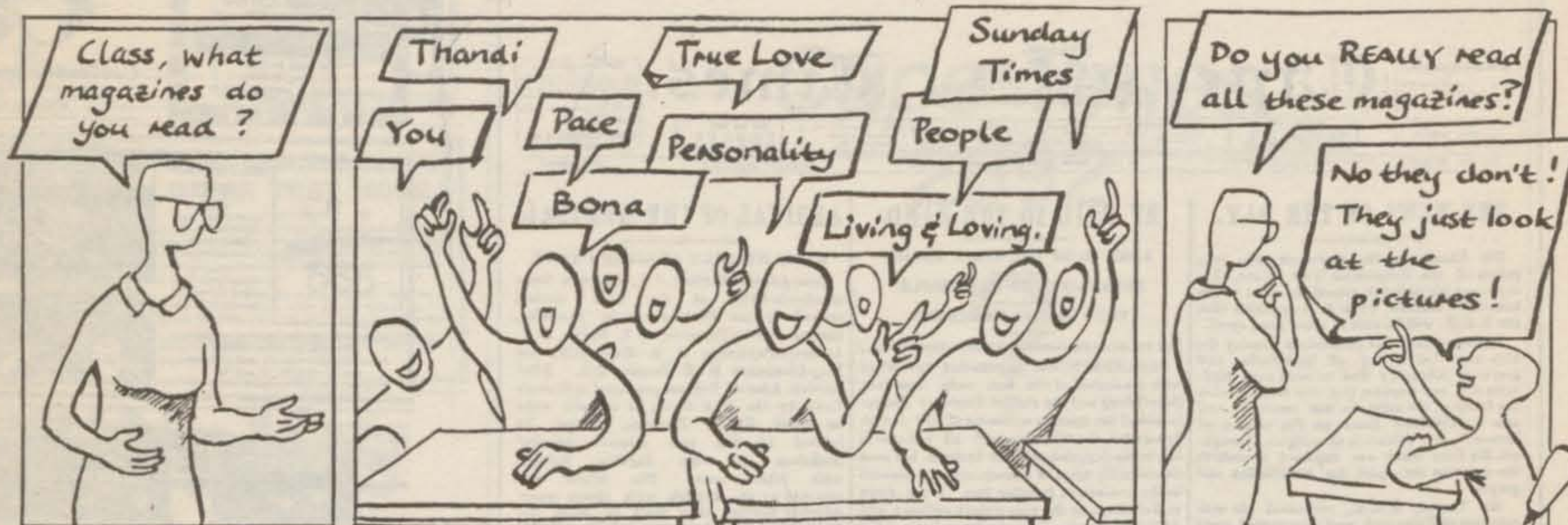
13. **Teachers should facilitate class discussions.** The workbooks deal with real and sensitive issues. Teachers need to help students to listen to one another and to try to understand the different histories and positions that other people in the class speak from. We need to hear other people and not try to convert them to our way of thinking.

14. **It is important to vary the approach used.** Different people learn in different ways. By varying the method, the teacher gives all the students a better chance of learning in ways that suit them best.

H Janks

READING AND LOOKING

Overheard in a high school English lesson in Johannesburg:



1. Is this true of your experience? Discuss with a partner. Do you 'read' or 'just look at the pictures'? Why? Are there some sections you 'read' and others you 'just look at'? Which ones?
2. Which activity do you enjoy more, reading or looking at pictures? Explain why.
3. Consider how we read an article and how we look at a photograph. Are the **processes** the same or different?
Answer the following questions in relation to each activity:
 - how long does it take?
 - where do you begin and end?
 - how do you work out what each means?
4. Think of your own environment – home, school, the streets, recreation areas. What media forms are found there? (e.g. newspapers, magazines, posters, advertisements) (Think hard.)
List all the things for reading.
List all the things for looking at.
Perhaps some things are for both. List them too.
5. Both words and pictures are means of communication. Some people feel they serve different purposes. Do you think so?
Are there differences between what words can do and what pictures can do? To work out your answer, look at some verbal texts (texts made up of words) and at some visual texts (texts made up of pictures) in your immediate environment. Discuss as a class.
6. Look at the cartoon on this page. Consider how its meaning is communicated. What do you learn from the **picture**, and from the **words**?

1992

Cape Times.

UNIONELLAR.

AS A ...

... 20 100

... 20 100

Cape

Times.

SUNSHADES

... 20 100

BLouses

... 20 100

... 20 100

... 20 100

... 20 100

THE NEWS OF THE DAY.

His Excellency the Governor, who is a patron of the Grigoland West Hunt, has expressed his desire to attend the meet of the hounds to-morrow, when it is expected that the M.F.H. will be able to show good sport.

President Reitz has proclaimed Sunday the 25th inst. "as a day of humiliation and prayer to Almighty God to send such moderate rain and showers that we may receive the fruits of the earth to our comfort; and also to withdraw from us the plague of locusts." All ministers of religion throughout the Free State are enjoined to observe the day thus set apart for humiliation and prayer.

Mr. Theron, M.L.A., addressed his constituents at Richmond, and commented upon the Franchise and Deceased Wife's Sister Bills. Mr. B. van Niekerk asked why a woman could not marry her deceased husband's brother. Mr. Theron replied he had better ask the doctors.

A Renter's telegram from Chamounix, published on the 27th August, reports the death from cold and exposure of Professor Henry Nettleship, of Oxford, on the Dôme du Goiter, while attempting to ascend Mont Blanc. The professor started on the previous Tuesday with two guides to make the ascent by way of the Aiguille, but the party was overtaken by bad weather, and being unable to reach the shelter of the Cabane Vallat on the Rochers des Boreas, spent an entire day and night wandering about the mountain-side in a blinding snowstorm.

Great carelessness appears to be the rule in the removal of lepers to Robben Island. A hoper truck arrived at Cradock a few days ago attached to a goods train. The doors were unlocked, and some white passengers would have got in had not one of them seen lepers travelling in the carriage on a previous occasion. Some natives actually did get in.

Commenting on the recent meetings held in Kimberley and Cape Town by coloured people to protest against the Franchise Bill, the *Press* considers if the agitation spreads further, and the Malays and other coloured people make such spectacles of themselves

BY RAIL TO THE RAND.

ARRIVAL OF THE FIRST TRAIN.
ENTHUSIASM OF THE PEOPLE.
VISIT OF THE PRESIDENT.

[BY TELEGRAPH.—FROM OUR CORRESPONDENT.]
JOHANNESBURG, SEPTEMBER 18.—What with the arrival of the first train from the Cape Colony and the visit of President Kruger to attend the opening ceremony of the Jewish Synagogue, the town has been all excitement the whole day, and ordinary business has been considerably upset in consequence. I attended to the first-named function first. I ran down to Germiston by the nine o'clock ordinary, and whilst waiting for the train from Vereeniging whistled away the time by inspecting the work in progress. For so important a junction as Germiston, the plan of the station buildings and the mode of effecting the junction of the several lines do not reflect well on the designers. They have had plenty of open ground to warrant arrangements being made with a view to the expansion which is sure to come, but instead of doing this, an absurdly narrow platform, and a still narrower, ill-proportioned station-house, &c., has been built. The work itself, though, is an exceedingly substantial affair. It is so arranged at the junction that the train from Vereeniging, instead of being able to branch off to the left to Johannesburg, has to turn to the right into Germiston station, and a fresh engine has to hitch on, as it were, to the tail end to draw the train in question stern foremost to this town, when it is apparent to the most casual observer that the public convenience might have been provided for more effectively with little trouble. By the time I had seen all there was to be seen, a whistle announced that the expected train was approaching, and in a few minutes it drew up to the platform, when I was courteously invited into the official compartment by Mr. T. B. Price, the Cape Traffic Manager, and after some delay we were fairly *cabote*. The progress was rapid immediately the set portion of the line was reached; Miners and natives from the adjoining mines along the route lined the track.

ARRIVAL OF THE ADMIRAL.

WARM WELCOME AT SIMON'S TOWN.

Rear-Admiral Bedford, C.B., the new Commander-in-Chief of the Cape station, arrived by the Northern Castle yesterday, accompanied by Paymaster C. E. Byron, R.N., Assistant-Paymaster H. S. Hall, R.N., and Flag-Lieutenant R. E. Benson, R.N. After landing, Admiral Bedford proceeded to Simon's Town by the 10:35 train; he at once went on board H.M.S. *Penelope*, where he hoisted his flag and saluted Admiral Nicholson on the flagship *Raleigh* with fifteen guns. The salute was returned by the *Raleigh* with eleven guns. Admiral Bedford then went on board the *Raleigh* at 1:30, and was received by Admiral Nicholson and the officers of the flagship. The usual courtesies were exchanged, and a cursory inspection made. Admiral Nicholson then returned the new Commander-in-Chief's visit by going on board the *Penelope*, after which both Admirals and their staffs went on shore and visited the Naval yard, where the officials were introduced by Admiral Nicholson. Admiral Bedford was accompanied by Flag-Lieutenant Benson and his secretary, Paymaster Byron. As has already been stated, the new Admiral has been a Junior Lord Commissioner of the Admiralty since 1885. He has seen considerable service, having served during the Boer War in the Black Sea in 1884, and was also present at the bombardment of Odessa. He was captain of the *Shah* at the engagement with the Persian ironclad *Hamour* off Ilo in 1877, and when captain of the *Monarch* did excellent work in organizing the flotilla on the Nile for the relief of General Gordon in 1884, and received the thanks of the Admiralty for this special service. Admiral Bedford is the author of "The Sailor's Pocket-book" and "The Sailor's Hand-book"; and was created C.B. in 1886. He acted as A.D.C. to the Queen in 1868.

While being introduced to the officials at the Dockyard, Admiral Bedford was at the same time welcomed by the Mayor and Town Council of Simon's Town.

The Mayor, addressing the new Commander-in-Chief, said he trusted that the same good feeling that had hitherto existed between the

Courtesy: Cape Times

1. Examine these two examples of the front page of a daily newspaper. Then fill in the chart. (It is not necessary to read the small print.)

Name of newspaper, place and date		
Number of 'stories' (articles) and list of headlines		
Number of advertisements and list of commodities being advertised		
Number of photographs and list of things photographed		
Approximate size of headline lettering		

Cape

Cardfinder Inside

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19030-11030: High lights of Day 13;
18010-18040: Live coverage.

CCV:
12040-14000: High lights of Day 13;
22040-01000: Live coverage.

FRANKIE IN 200m FINAL
More Olympic reports and pictures
See — PAGES 17 and 18.

Airport
N2 ↓

S. Suburbs
Muizenberg
↓ **M3** ↓

HIGHWAY OF HUMANITY ... Thousands of city residents marched along the N2 from Lange to the Pass Law march and to support ANC demands in negotiations with the government. More reports »

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PLAN

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* SUBJECT TO PRICE REDUCTION PLAN

QTY	DRUG/PRESCRIPTION	PRICE	SAVING	NEW PRICE
60's	Zaroxin (150 mg)	262.14	90.79	171.35
28's	Remex (50 mg)	126.30	32.32	94.98
28's	Venorex (400 mg)	101.76	25.44	76.32
20's	Etorix (20 mg)	152.83	63.06	89.77

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WYNBERG PHARMACY

Inside:

KRABBE'S TRAINER SAYS SHE'S GUILTY

See PAGE 3

D-DAY FOR CP TODAY

See PAGE 9

STATE OF ECONOMIC EMERGENCY

See PAGE 9

crack of dawn

"I was that unfortunate woman who was sleeping in the car last night."

BUSINESS BRIEF

Gold (Rand) price: \$250.80
Gold (NY) spot: \$250.79
Dollar: R2.7275/£
NO 100: \$152.8
PT index (1000): 2382.8
Olive Jones: 2383.8
Husky: 16882.8

Jani lost now pay

From CHRIS BATEMAN LONDON

"Dressed" Ms Jani Allan yesterday lost her libel action against Channel Four Television. She only maintained that she had never had a sexual or emotional relationship with AWB leader, Sir Eugene Terre-Blanche.

She faces a legal bill of estimated R13 million after Mr Justice Paice awarded costs against her.

Shocked by reporters' "snuff" photographers outside the High Court, Ms Allan, 40, eyes brimmed with tears, said she was "pretty numb" but seemed to continue with pending legal actions against two other British newspapers.

"I was faced with an overwhelming barrage of questions. It's deeply distressing to try to find the courage to fight back after this second blow," she said, referring to the circumstances that forced her to flee South Africa, she said.

She added that no one who had watched the 13-day hearing during which lurid details of her alleged sex and emerged would believe that it was a fair trial.

CASE LOST
All on in courtroom

NEWSPAPERS – PAST, PRESENT & FUTURE

100 years from now ...

Cape Times
2092
?

Talks - new hope

By ANTHONY JOHNSON and BARRY STREEK

THE ANC's mass action campaign peaked yesterday with a huge show of strength nationwide culminating in Mr Nelson Mandela demanding an immediate government of national unity.

The march in Cape Town - and others in the rest of the country - went off peacefully.

ANC marshals strictly controlled the crowd, which increased in size as the march neared the city. They confiscated weapons and handed over to police marchers who had picked up sticks or stones from shops en route.

In Pretoria the march ended at the Union Buildings where Mr Mandela addressed a crowd of 70 000 from within a veranda of President F W de Klerk's office.

Mr Mandela said he stood ready to return to the negotiation table as soon as the government had met key ANC demands.

The ANC's rolling mass action protest climaxed yesterday with more than 40 rallies across the country.

After a massive but overwhelming peaceful demonstration of "people's power" - with Pretoria and Cape Town the focal points - both Mr de Klerk and Mr Mandela committed themselves to renewing negotiations.

But the ANC president bluntly told the government that the formal resumption of the stalled negotiation process hinged on it taking "practical steps" to curb violence, the creation of an interim government and a commitment to a democratically-elected constitution-making body.

Insisting that the ball was now firm.

To page 2

Thousands in peaceful march on city - Page 5

es case, must

R1,5 million

ET says it's all lies

By EUNICE NDER

JANI ALLAN was a victim of her own lies, AWP leader Mr Eugene Terre'Blanche said last night.

Speaking from his Vanderdorp home, he denied that he ever had a sexual affair with Ms Allan.

He said she became a close friend of his after she had written a number of "objective" articles on the AWP in her Sunday Times column.

Because of this she had lost all her friends, and had turned to him "and the AWP".

"I helped her with a serious drug problem by finding a Virginia (Free State) doctor, but she never met her appointment - and that's when I disappeared from the scene."

"How she thought she could win her case to the same English court that condemned the murder of 27 000 women and children in the South African War, only she will know and she was trapped in."

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2. Think of the front page of a newspaper you are familiar with. You may like to bring it to class. In what way does it use visual and verbal elements? What topics and pictures appear on the front page? Compare your front pages.
3. Imagine the *Cape Times* 100 years from now. What will it be called? What might the front page look like? Design it on a sheet of paper. Consider:
 - visual and verbal forms of communication
 - typography (lettering)
 - content

If you like, your newspaper might not be made of paper and print. It could be a more advanced invention. If so, explain it carefully.

Courtesy: Cape Times

Points of information:

Cape Times: Actual size: 1892 – 38 x 28 cms; 1992 – 42 x 58 cms

Visual means represented in picture form | Verbal means represented in words

WORDS AND PICTURES – A NEW FORM OF COMMUNICATION?

The following texts are extracts from a variety of contemporary South African publications. Look at texts A – F and discuss what they are about.

A

B

CHEETAH, *Acinonyx jubatus*
 Shona: dindingwe/dindingwe
 Ndebele: ihlosi
 Other names: hunting leopard, jag luiperd
 Fig. 35 Plate 39

Fig. 35

Features The cheetah is a much longer, more slender animal than the leopard, with longer legs, a much smaller head, a hollow back, and characteristic black 'tear' lines from the eyes to the mouth. The claws are non-retractile, like those of a dog. The spots are much smaller and more rounded than the rosettes of the leopard. The fur is short and is an ochre yellow colour. The tail ends in a white, fairly bushy tip.

C

The Test
 Njabulo S. Ndebele

As he felt the first drops of rain on his bare arms, Thoba wondered if he should run home quickly before there was a downpour. He shivered briefly, and his teeth chattered for a moment as a cold breeze blew and then stopped. How cold it had become, he thought. He watched the other boys who seemed completely absorbed in the game. They felt no rain, and no cold. He watched. The boys of Mayaba Street had divided themselves into two soccer teams. That was how they spent most days of their school vacations: playing soccer in the street. No, decided Thoba, he would play on. Besides, his team was winning. He looked up at the sky and sniffed, remembering that some grown-ups would say one can tell if it is going to rain by sniffing at the sky the way dogs do. He was not sure if he could smell anything other than the dust raised by the soccer players around him. He could tell, though, that the sky, having been overcast for some time, had grown darker.

D

WIN 1 IT'S A R240 000 TELLYPOT TODAY: GO FOR IT! > 16
2 TWO FREE FLIGHTS TO LONDON COULD BE YOURS > 16
3 PHONE FOR FREE RUGBY TEST TICKETS > 3

SUNDAY Star
 AUGUST 9 1992 R2.20

A BLACK HAND and a white hand are raised in friendship at the Olympic Games

The moment that touched the world

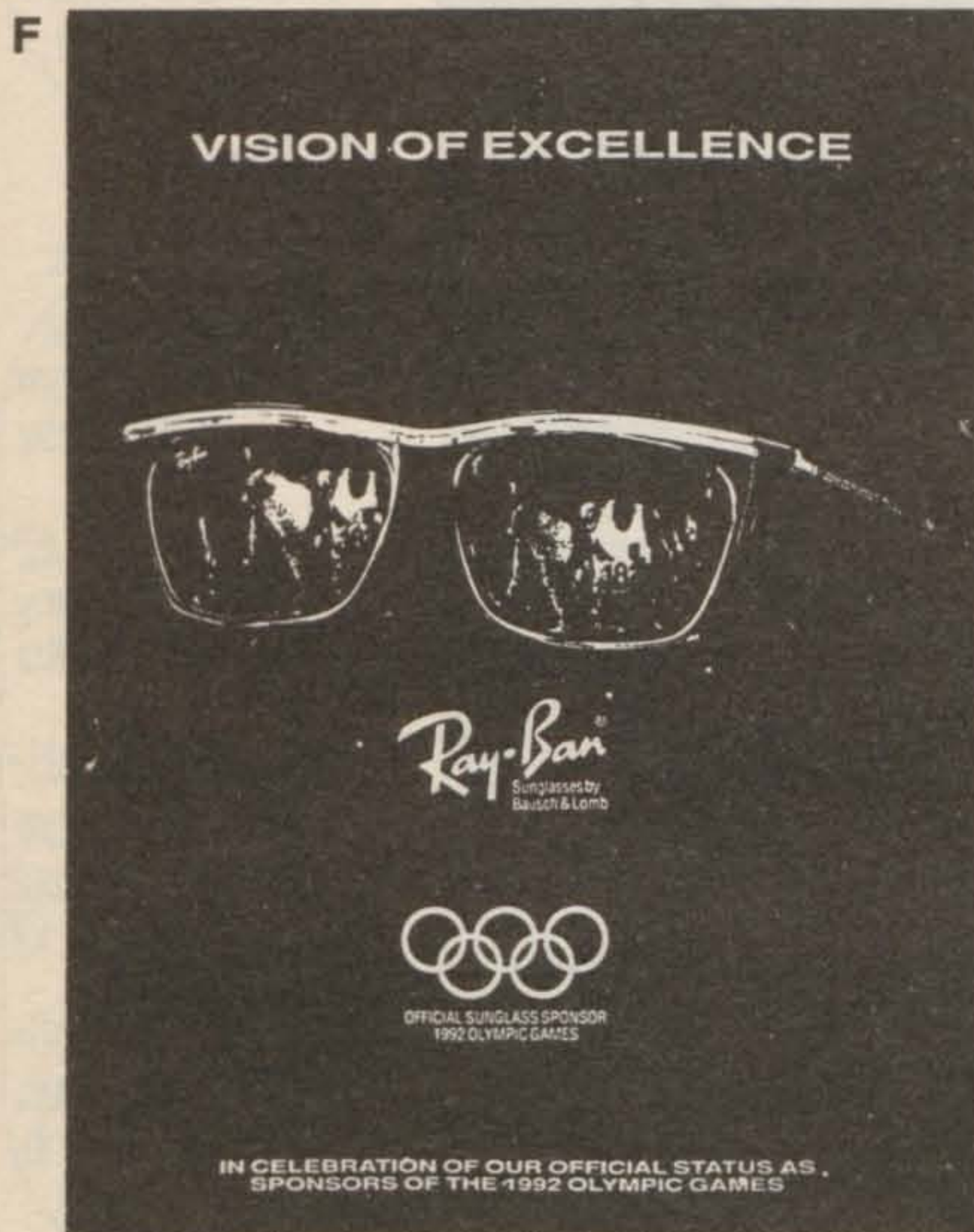
Plan to stop SA's killing machines > 5

News
Fury as Jani 'tells all' on 087 line > 9

EXCLUSIVE: HUGE CAR BACKET SMASHED > 10 **'OLD MAN' DANIE' BACK IN BOKS > 45, 48**

Words and pictures in combination are the most

WORDS AND PICTURES – A NEW FORM OF COMMUNICATION?



Now discuss the following questions:

1. What catches your attention first in each text? What do you look at first, and last?
2. From what sort of publication do you think each has been taken? How do you know? Which ones could you work out quickly? Which ones took longer? Why?
3. Which text is the odd one out? Explain why.
4. Marshall McLuhan, a famous media thinker of the 20th century, suggested that contemporary society was moving from a 'print' culture to a 'visual' culture. What do you think he meant by this? On the basis of the examples on these pages, would you agree? Think of how messages are conveyed in other mass media such as television and film as well.

common language used in the mass media today.

VISUALS IN ADVERTISING

“Colour talks”

“Good slogans
are critical”

RESEARCH PROJECT

1. Find FIVE advertisements you find interesting or striking.
2. Look at the role played by the words.
3. Look at the role played by the pictures.
4. Consider which is more important and why, and discuss your findings with the rest of the class.

“A picture
speaks a
thousand
words”

“Pictures without
words have no
meaning”

THE VISUAL METAPHOR IN ADVERTISING

Although the earliest advertisements contained print only, few adverts today omit pictures. In many adverts the visual image is more important. Advertisers today use pictures in a variety of ways to help sell their products e.g. they use an attractive photograph (often touched up) of the product, they create an enticing atmosphere, or they promise happiness in return for the purchase of their product. In the advertisement on the opposite page, the picture functions as a **visual metaphor** for the words. Both verbal and visual elements play an important role in conveying the message; without either of them the message would not make sense.

In literature, metaphors and similes are used to convey an interesting idea by means of a **comparison**. A **visual metaphor** also involves a comparison and works in a **figurative** rather than literal way. The chart opposite provides an example of each.

Simile	Metaphor	Visual metaphor
<p>'Jo'burg City, you are dry like death, Jo'burg City, Johannesburg, Jo'burg City.'</p> <p>These last three lines of Mongane Wally Serote's poem 'City Johannesburg' express his bitterness at the way Jo'burg treats its black workforce.</p>	<p>'And Alexandra, My beginning was knotted to you.'</p> <p>Serote's poem 'Alexandra' is built on the metaphor comparing Alexandra Township and his mother.</p>	<p>The <i>drill</i> in the CCV-TV advertisement below.</p>

Answer the questions below to see how the visual metaphor completes the meaning of the words.

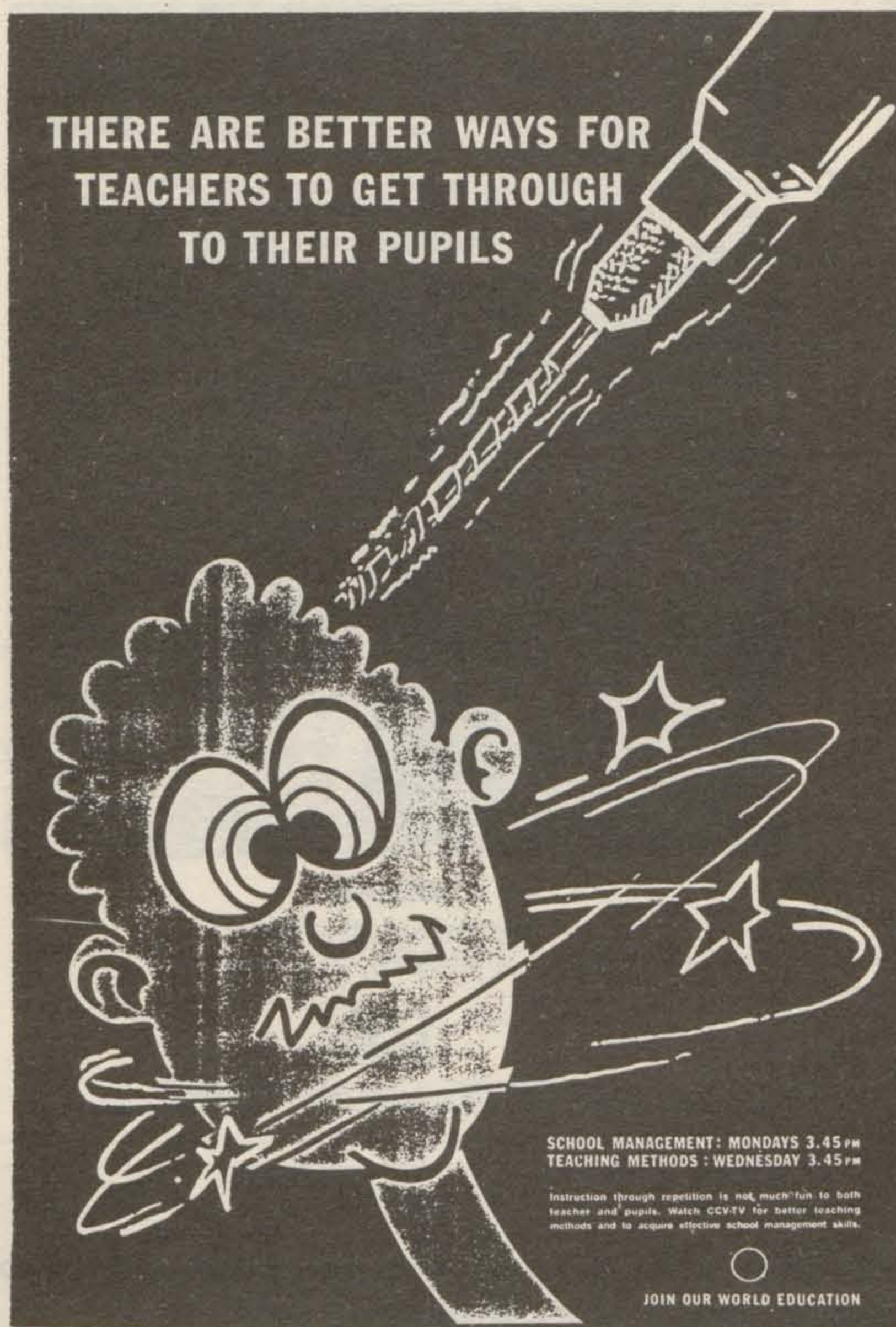
1. What is the pupil's reaction to this kind of teaching? Explain through a discussion of facial expression and body language.

2. Can you summarise the message of this advertisement?

• Is the message relevant to you? Why/ why not?

• Would you recommend either of these systems of education for South Africa?

• Can you see how the visual metaphor of the drill completes the meaning of the words?



3. What does this mean? Who is saying this and to whom? 'Better' than what?

4. Explain how the visual metaphor of the drill works. What is being compared to what? What system of education or kind of teaching does this metaphor suggest? Have you ever experienced this kind of teaching? Discuss with other students.

5. What solution is provided in the small print?

• Have you ever watched education programmes on TV? Discuss what you thought of them.

PICTURES AND WORDS COMBINE TO CREATE THE MESSAGE

On these two pages there are two

See if you can work them out.



1. Who discovered that the earth was not flat but round? When? (Use an encyclopaedia, if necessary.)

2. Is the weather calm or stormy? How do you know?

3. Try to give a date to these ships/voyages. Where were they going and why?

4. What sort of people were on these ships? What personal qualities did they have?

5. Why should you read a Minerva paperback?

IF IT WEREN'T FOR THE
ELEMENT OF RISK,
THE EARTH WOULD STILL BE FLAT.



MINERVA

PUT YOUR MIND AT RISK.
READ A MINERVA PAPERBACK.



Now available at Exclusive Books Hyde Park Corner, Hillbrow, Village Mall, Johannesburg, Sunnyside, Pretoria, Sturtevant's Town Square, Constantia Village, Cape Town. Also at the Bookworm, Sandton and Pilgrimage, Cape Town.

Look at both the advertisements carefully. First answer the questions in the bubbles for each advertisement. Then answer the questions for both advertisements.

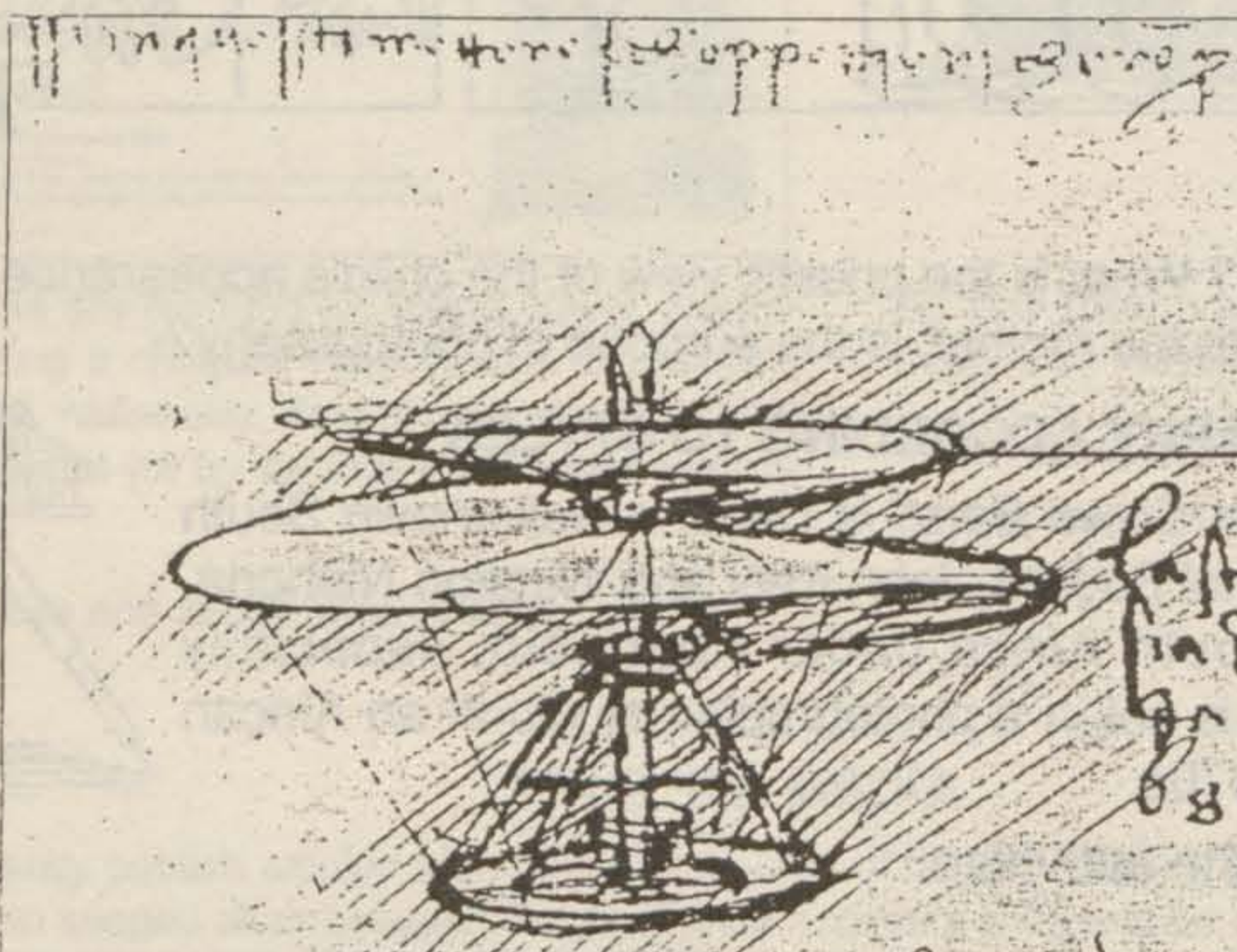
Both advertisements

1. In what ways are these advertisements similar visually? Consider layout (design on the page), pictures, lettering.
2. In what way are the pictures different from most of the pictures you see in advertisements today?

PICTURES AND WORDS COMBINE TO CREATE THE MESSAGE

- Block out the pictures and see how this affects the advertisements. Then block out the words and see what happens. Can you see how the words and pictures combine to form the message?
- Try to summarise the argument or line of reasoning contained in these two advertisements. *If you're still in the dark, see the clues below.*

"NICE IDEA,
BUT IT'LL NEVER FLY."



MINERVA

PUT YOUR MIND AT RISK.
READ A MINERVA PAPERBACK.

EB
EXCLUSIVE BOOKS

Now available at Exclusive Books Hyde Park Corner, Hillbrow, Village Walk, Johannesburg,
Sunpark, Pretoria, Sturges Town Square, Capetown Village, Cape Town. Also at the Bookworm, Sandton and Pilgrim's, Cape Town.

1. Who is
saying this? about
what?
Guess if you don't
know.

2. What is this a
picture of?

3. What language
is this? When do you
think this was written?
Guess if you don't
know.

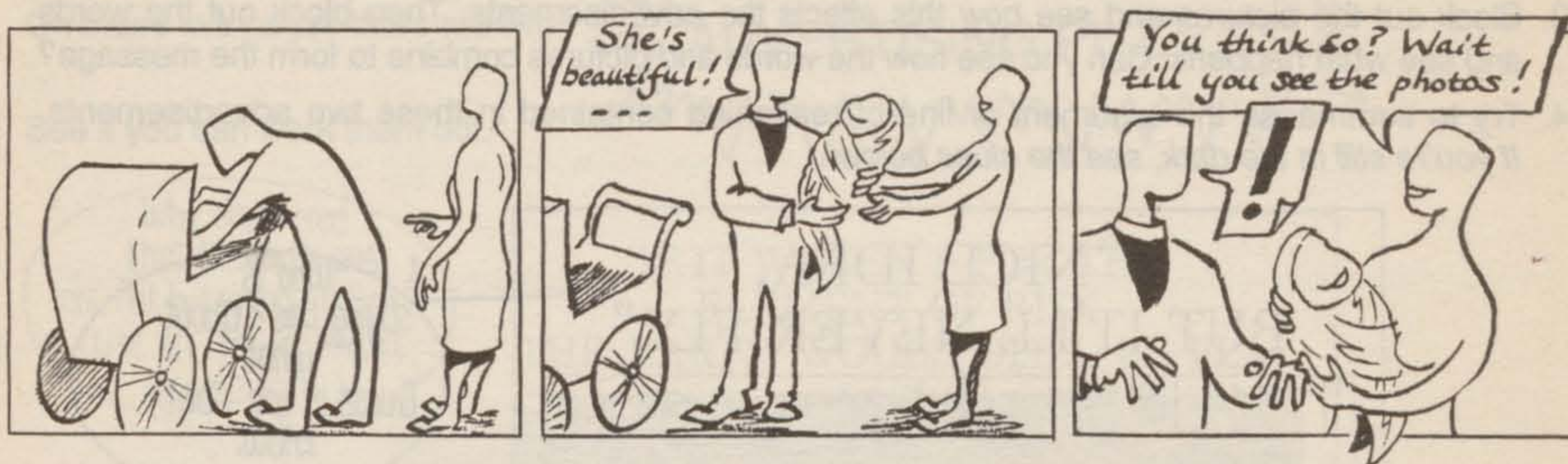
4. What is/are
being
advertised?

NOW

Create your own advert for a publishing house or bookstore. Decide what sort of books you want to advertise and who you want to sell them to. Work out your ideas first, thinking of the words and the pictures, then create your advert.

Clue:
1. This page: Sketch plan for a flying machine by Leonardo da Vinci, Italy, 15th century.
2. Opposite page: Voyage of discovery, etching by Callot, 17th century.

THE IMPORTANCE OF PHOTOGRAPHS

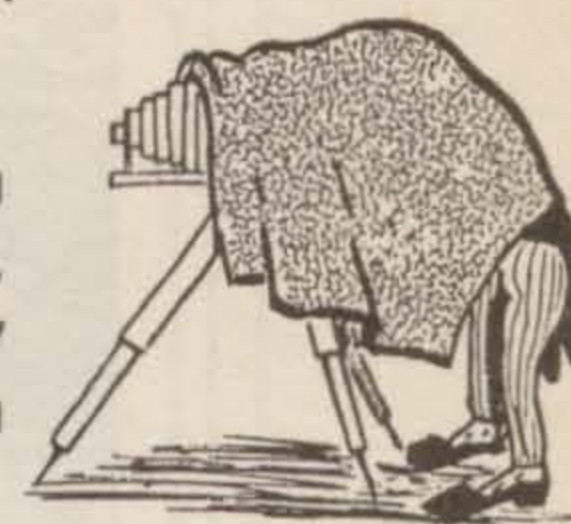


What does this comic strip mean? What is the priest's view of the child's appearance? What is the mother's view? What, according to the mother, is the purpose of photography?

THE PURPOSE OF PHOTOGRAPHY ACCORDING TO STYLES

The following extract comes from *Sizwe Banzi is Dead*, a well-known South African play, workshopped by Athol Fugard, John Kani and Winston Ntshona. The play deals with life in South Africa under Apartheid, especially the problem of the pass laws. It is set in a photographic studio in an African township of the 1960s or early 1970s.

Read the extract, and then do the activities.



SIZWE BANZI IS DEAD

Styles' Photographic Studio in the African township of New Brighton, Port Elizabeth. Positioned prominently, the name-board:

Styles Photographic Studio. Reference Books; Passports; Weddings; Engagements; Birthday Parties and Parties.

Prop. – Styles.

Underneath this a display of photographs of various sizes. Centre stage, a table and chair. This is obviously used for photographs because a camera on a tripod stands ready a short distance away.

There is also another table, or desk, with odds and ends of photographic equipment and an assortment of 'props' for photographs.

STYLES. (Proud gesture taking in the whole of his studio)

'Styles Photographic Studio. Reference Books; Passports; Weddings; Engagements; Birthday Parties and Parties. Proprietor: Styles.'

When you look at this, what do you see? Just another photographic studio? Where people come because they've lost their Reference Book and need a photo for the new one? That I sit them down, set up the camera ... 'No expression, please.' ... click-click ... 'Come back tomorrow, please' ... and then kick them out and wait for the next? No, friend. It's more than just that. This is a strong-room of dreams. The dreamers? My people. The simple people, who you never find mentioned in the history books, who never get statues erected to them, or monuments commemorating their great deeds. People who would be forgotten, and their dreams with them, if it wasn't for Styles. That's what I do, friends. Put down, in my way, on paper the dreams and hopes of my people so that even their children's children will remember a man ... 'This was our Grandfather' ... and say his name.

ACTIVITIES

1. List the different functions that photographs serve according to Styles, the photographer. Which function does he consider most important?

2. Drama activity

In groups of 4-8, prepare an improvisation based on this extract.

- Decide who will play the role of Styles. Think about his dress, actions, tone of voice and how the lines should be spoken.
- Decide who will prepare the set, costumes and props.
- Extend this scene. Bring in some characters who have different attitudes to being photographed.

Present your improvisations to one another.

PHOTOS AS EVIDENCE

PHOTOS AS PROOF OF IDENTITY

BESONDERHEDE VAN PERSOON – PARTICULARS OF PERSON

REFERENDUM
S.A. BURGER S.A. CITIZEN

Datum/Date 1983-07-16

IDENTITEITSNOMMER 480217 0852 01 3 IDENTITY NUMBER

Van Sumame **NEWFIELD**

Voorname First Names **DENISE ROLEEN**


Nooitervan Maiden Name **LEWIS**

Geboortedatum Date of Birth **17/02/1948**

Geslag Sex **FEMALE/VROULIK**

Geboorteland Country of Birth **SOUTH AFRICA / SUID-AFRIKA**

Datum Uitgereik Date of Issue **15/10/1975**

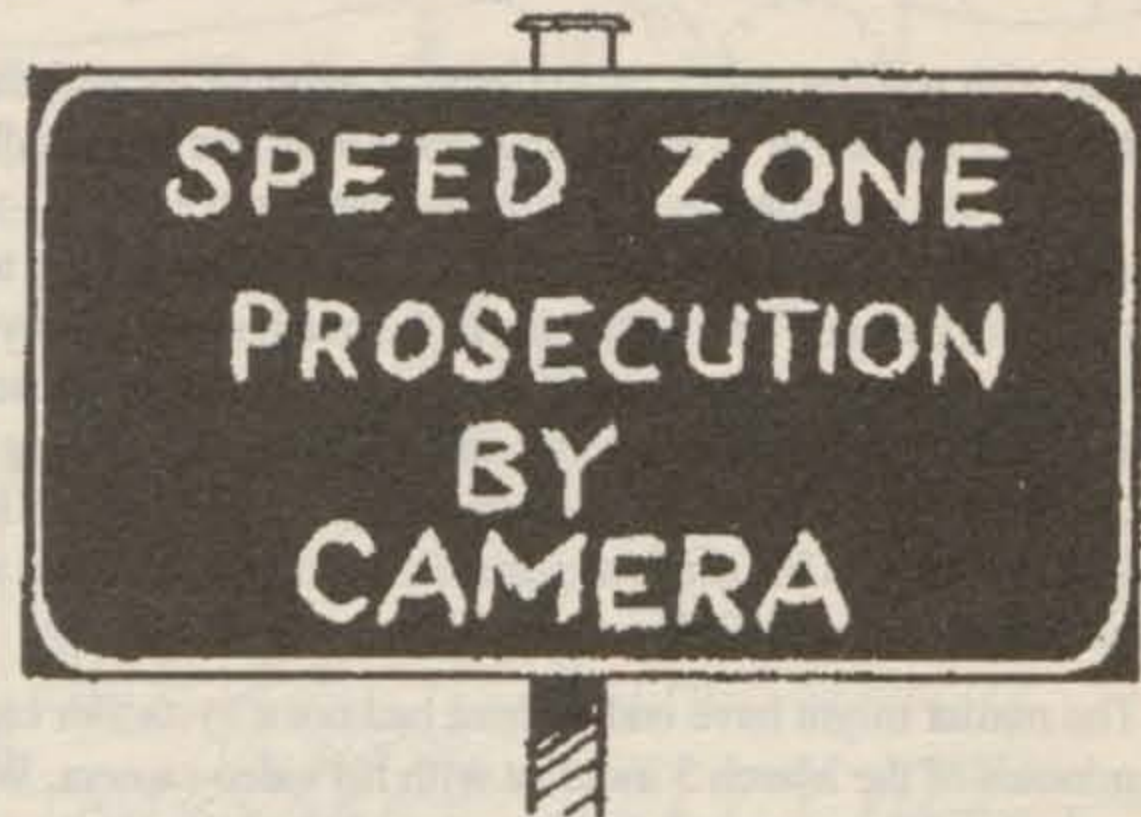


Uitgereik op gesag van die Sekretaris van Binnelandse Sake.
Issued by authority of the Secretary for the Interior.
*Raadpleeg huweliksdiploma op bladsy 6 in die geval van 'n vrou wat na botsende uitreikings datum getroud is. *Refer to marriage certificate on page 6 in the event of a woman who married after the above date of issue.

Identity documents are required for voting, travel, collecting a parcel, writing a cheque. They usually consist of a photograph, name, nationality, date of birth and numerical code. They guarantee (or try to) that we are who we say we are.

- Talk about the use and abuse of I.D. books.

PHOTOS AS LEGAL EVIDENCE



Do you know how 'prosecution by camera' operates? If trapped by the camera, can you defend yourself? How?

- Talk about the advantages and disadvantages of trapping traffic offenders on the basis of a photograph.

TRIAL BY MEDIA

The media frequently publish articles about the private lives of famous people. This front page is about the British royal family. It reports an alleged affair between Fergie (Prince Andrew's wife) and an American millionaire.



1. What are 'stolen kisses'?

2. Is this the truth? Do you believe the report? Why/why not?

3. What makes a photo sensational?

4. Talk about the phrase 'trial by media'. What does it mean? Are media trials fair trials?

6. Why didn't they want you to see the pictures? Who are 'they'? Who are 'you'?

5. a. What does the Daily Mirror offer as evidence? In your opinion, is it proof?
b. Apparently the photographer was 1 km away from this intimate scene. How is this possible?

c. Are these photos a violation of personal privacy, or should the private lives of leaders be reported in the media for the public to see? Explain.

d. Can you think of any South African leaders whose private lives have become public property? Discuss.

ARE PHOTOS ALWAYS EVIDENCE?

BRUTALITY, LIES AND VIDEOTAPE: THE RODNEY KING CASE

This is the story, according to *Time* magazine, March 25 1991:

It began with wailing police cars chasing a motorist through the night, cornering his car in a Los Angeles suburb and surrounding the driver as he stepped into the street. A sergeant fired a 50,000-volt Taser stun gun at the unarmed black man, then three officers took turns kicking him and smashing him in the head, neck, kidneys and legs with their truncheons. A hovering helicopter bathed the scene in floodlight as 11 other policemen looked on. When the beating was over, Rodney King, 25, an unemployed construction worker, had suffered 11 fractures in his skull, a crushed cheekbone, a broken ankle, internal injuries, a burn on his chest and some brain damage.

The matter might have ended there had not a bystander captured two minutes of the March 3 incident with his video camera. Within hours, the horrific scene was being replayed on national television. Within days, outraged protesters were demanding the resignation of Los Angeles police chief Daryl Gates. By the end of last week, four officers had been arrested for assault and 11 others were under investigation by the FBI, the L.A.P.D.'s internal affairs division and the Los Angeles County district attorney's office.

The police claim to have clocked King's 1988 Hyundai going 185 km/h on the Foothill Freeway, although the audio transcript of their initial radio reports does not mention excessive speed. The manufacturer later stated that the car could not exceed 160 km/h. The police said they subdued King because he reached into his pocket as he emerged from the car, a movement they felt was menacing. Yet the videotape shows the man lying helpless on the ground as the officers repeatedly beat and kicked him. One eyewitness said that she heard King begging the policemen to stop and that they "were all laughing, like they just had a party". When King was released from



Still from videotape taken by an onlooker: King lying in the centre, being kicked and beaten by policeman.

jail three days later, he told reporters he was "lucky they didn't kill me." Though he was still on parole after serving a year for second-degree robbery, the D.A. declined to press any charges against him.

Instead his tormentors were facing charges. Last week a grand jury indicted Sergeant Stacey Koon, 40, and Officers Laurence M. Powell, 28, Timothy E. Wind, 30, and Theodore J. Briseno, 38, on charges of assault with a deadly weapon and excessive use of force "under the color of authority." They face possible prison sentences of four to seven years.

1. Discuss in groups whether the policemen should be convicted or not on the basis of the video evidence. (You may like to contrast this incident with the situations on the previous page where photographs are considered proof.)
2. Dramatise the 'Rodney King trial'. Participants should include the accused i.e. the four policemen; the victim, Rodney King; the defence lawyer; the prosecuting attorney; the onlooker who filmed the incident; the female eye witness; the other police who watched the incident; the judge; members of the jury. The jury must decide whether the policemen have been proven guilty or not, and what sentence to impose, if applicable. The jury should present its findings.
3. Imagine you are a member of the jury. Write an account of your judgement. Begin with: 'I find the accused policemen guilty/not guilty of the crime of assault.' Clearly outline your reasons.

LATE FLASH!
30 April 1992

LA rioting erupts after jury verdict

How *did* the story end? The court acquitted the four policemen on the grounds of a technicality. The jury had been shown the video in slow motion. They were not sure whether the blows aimed at Rodney King had actually landed on him or not. This unexpected verdict caused a violent reaction. Angry blacks rioted in major cities throughout the U.S.A. Their feeling was summed up in the ironic words of rapper Ice-T: 'L.A. POLICE: THEY TREAT YOU LIKE A KING!' What happened after that?

THE CAMERA NEVER LIES ?

Look carefully at this cartoon and then answer the questions.



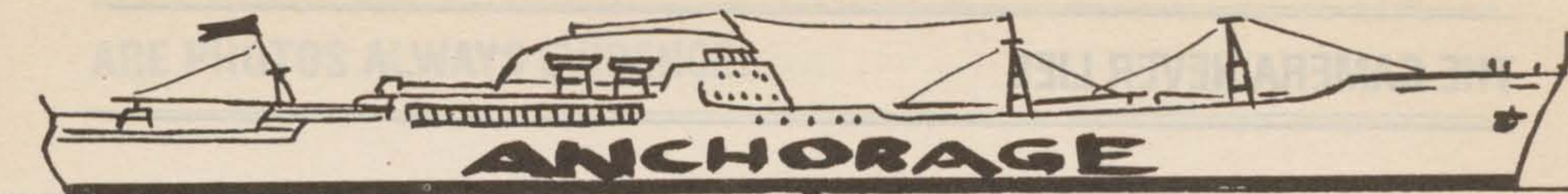
1. Describe the scene that the camera is filming. What are the people protesting about? How do you know?
2. What is the image on the TV screen?
3. If you saw only the image that appears on the TV, what would you say the story was about? What is the effect of filming the scene in this way?
4. Why do you think that the cameraperson chose to film it in this way?
5. If you were the cameraperson, what would you have chosen to show on the screen? Why?
6. What does this *cartoon* say about the idea that 'the camera never lies'? Do you think the camera tells the truth or lies? Explain why. Can you think of an example from your own experience where the media portrayal differed from your own understanding of the event?

Selection and omission

From the above cartoon we see that the picture appearing on our TV screen can differ considerably from the event being filmed. What is **selected** and what is **left out** are very important in the reporting of an event. This point applies equally to taking photos for newspapers and magazines.

Other processes may also be used to change the photographic meaning:

1. **Cropping:** A photograph may be cut smaller, or only one section of it reproduced. Take any page of a magazine and crop its photos in order to convey a different meaning.
2. **Superimposition:** Two different photos can be put together in a way that might not be noticed by the reader. Try this yourself in order to falsify an event.
3. **Trick Photography:** This is becoming increasingly sophisticated. New technology enables people to produce photos that look real but have been 'touched up' or made up.



1. The new language: a mixed system of communication

Think of all the texts you have looked at in this booklet. Most of them consist of WORDS and PICTURES. Both WORDS and PICTURES appear in different forms, as you can see in the chart alongside. Match the pairs.

3. As you have seen, the media are full of words and pictures in combination. On page 2 we considered whether words and pictures could be called a 'new language'. Pictures in the media (in whichever form they appear) rarely occur without some form of written information. Perhaps this is because pictures can be interpreted in too many ways unless there is some additional explanation in words. Two different forms of communication combine to convey the message.

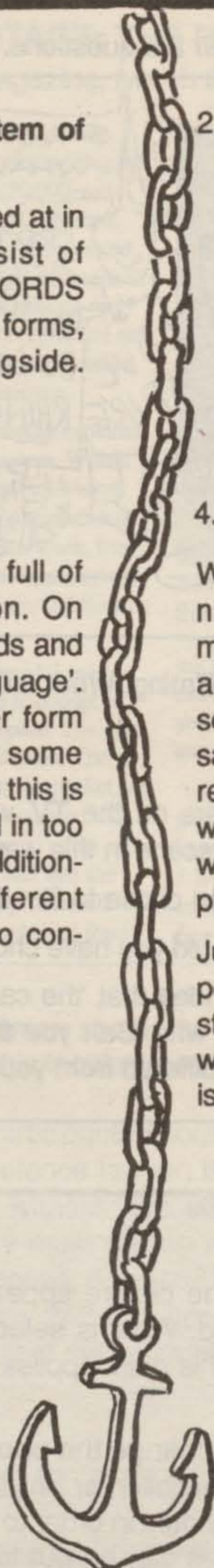
2.

WORDS	PICTURES
caption	advertisement
slogan	news photograph
copy	comic
speech bubble	poster

4. How the two forms combine

When words and pictures appear in combination, the words attempt to control the meaning of the picture. To express this interaction, Roland Barthes, a famous French scholar, used the term '*anchorage*'. Barthes said that even when photographs recorded reality, the meaning of single photographs was non-specific and unclear. Therefore words would *anchor* the meaning of the photograph.

Just as an anchor stabilises a boat in a fixed position, so that it does not move, so words stabilise the meaning of the picture. In this way the number of possible interpretations is limited, and a meaning becomes clear.

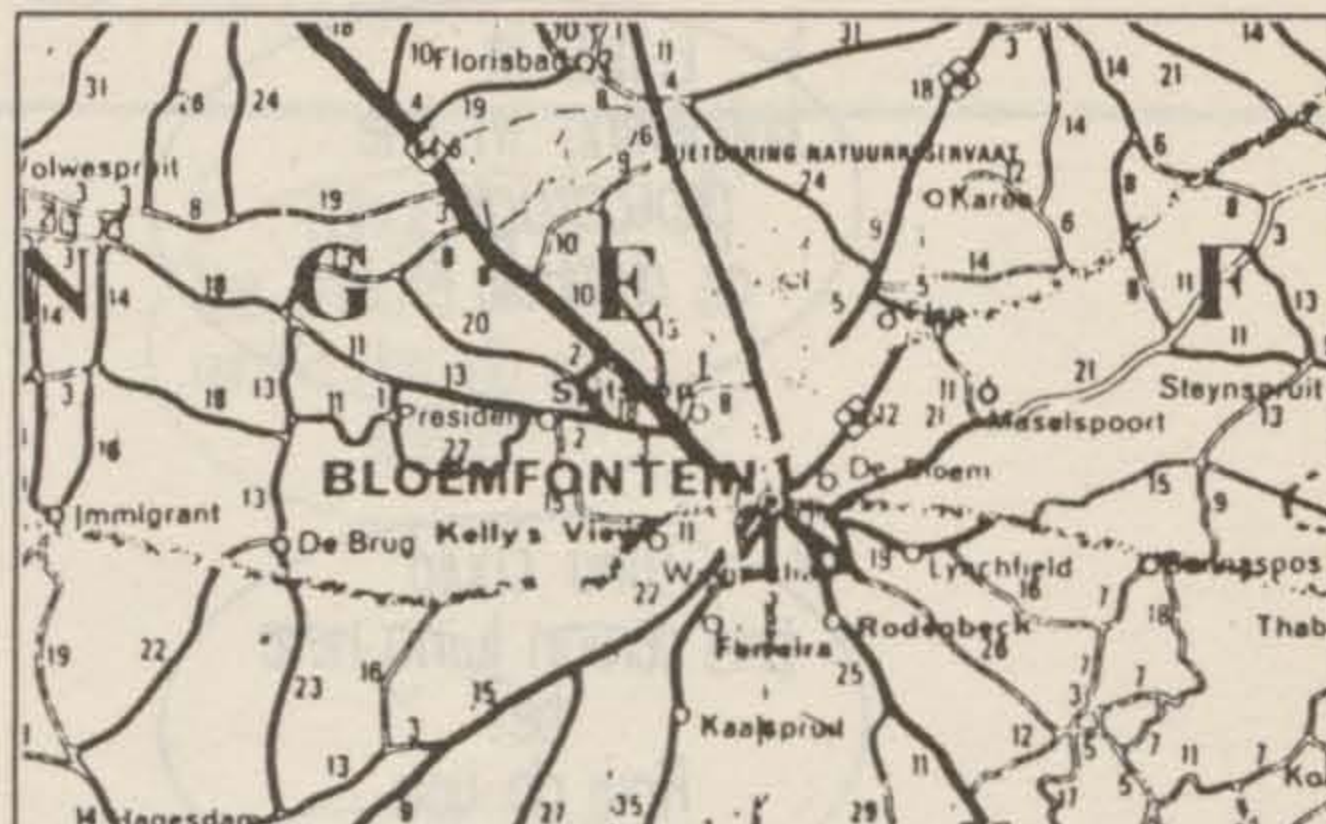


EXAMPLE OF ANCHORAGE

See how different verbal texts **anchor** the meaning of the map in completely different ways. Two meanings are produced with exactly the same map.



'This map of the Orange Free State reveals the capital and largest city, Bloemfontein, as well as the smaller towns. They are joined by a network of excellent secondary roads which connect with the major roads of the other three provinces of South Africa.'



'Apartheid lives on in South Africa's maps and atlases... According to this map, the Free State's largest township, Botshabelo, doesn't exist. If you need to locate some of the country's largest residential areas, you'll have to consult other sources.'

ACTIVITY

1. Each student must cut out a photograph from a newspaper or magazine. Keep the words (headline, article and caption). Place the photograph in a box.
2. Each student must take a different photo from the box.
3. Do the following exercise:
 - Explain what the photograph you took from the box is about.
 - Provide a headline to accompany this photograph *or* a caption for this photograph.
4. Compare with the originals in order to discuss how different words anchor meaning differently.

Go back through this book and see how the words (or verbal text) **anchor** the picture (or visual text). Select one or two examples to discuss with your partner.

INTERPRETATION OF PHOTOGRAPHS

Look carefully at the photograph, and then discuss the questions.

1. What is happening in the photograph as a whole?

2. Who could this person lying here be?
How do you know?

3. What sort of clothing is the person wearing? What does it tell us about the person?

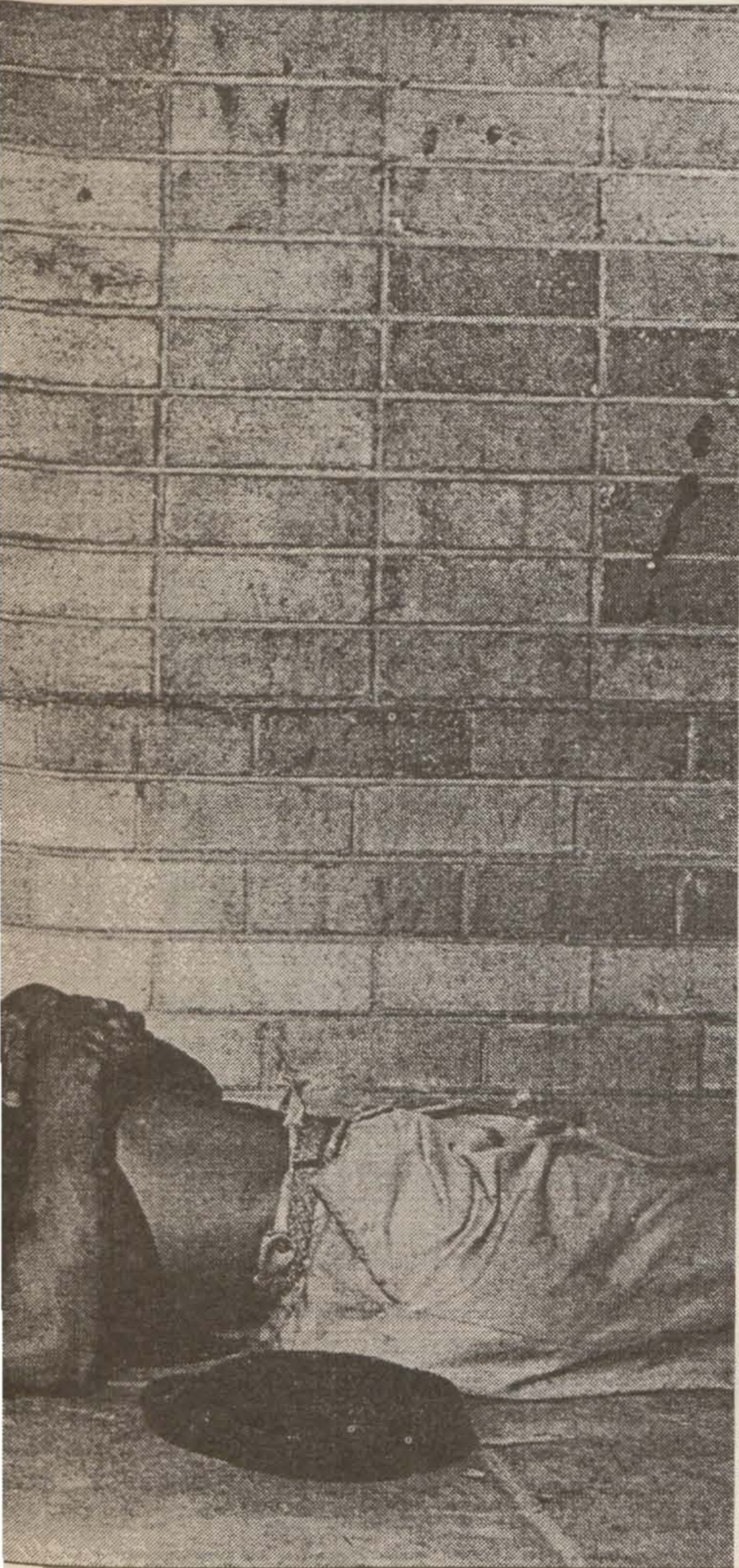
4. Where is the person lying?
How do you know?

5. What are your feelings towards this person - fear, sympathy, anger, amusement or what?
What makes you feel that way?

Write your own headline and short article to accompany the Peter Magubane photograph. Give the article today's date and set it in the town where you live. Provide a name for the character if you wish. Compare your article with others written by the class.



INTERPRETATION OF PHOTOGRAPHS



Look carefully at the picture on the wall in the photograph.

6. What is the picture on the wall? How do you know?

7. How do the figures of the people on the wall contrast with the figure of the person on the ground? How many differences do you notice?

8. Why do you think the photographer, Peter Magubane, included this picture on the wall in the photograph?

You will have seen that different people will have different interpretations of this picture. This is because the photograph appears **out of context**. It has no accompanying words to explain it, nor do you know in which publication it appeared, or where. There are only a few details you can be sure of. Thus, although the camera records what it sees, viewers can interpret a photograph in different ways, and people can use the same photograph for different purposes.

WORDS AFFECT THE MEANING OF THE PICTURE

Read the article below, and then discuss the questions.

1. Why does the writer call Alexandra 'The Dark City'? What other metaphors are used to describe Alex? Discuss them.

2. What is a gangster? List the synonyms for gangster used in the article.

3. How does the writer feel about Boy Mangena? How do you know?

DEATH IN THE DARK CITY

Alexandra, April 1956 The whole Reef wants to know who killed Boy Mangena, thug, knifeman, bully and now just an unbefriended corpse. Boy was shot outside a theatre in Alexandra Township, Johannesburg, just the other day. Some people say a gang did it, others deny it, and others even say Boy was a gangster himself.

At any rate, Alexandra is in the grip of a serious crime wave. Everybody is living in terror as assaults, robberies and rapes march on unhalting. The Dark City (Alexandra) is making Sodom and Gomorrah of old look like picnic spots for a Sunday school.

At the moment, a gang of the slickest criminals this city has seen, rules. There are other smaller gangs some of which are bracing themselves for a showdown with the big gang. But it would be a shame if police work should be done by criminals.

The people of Alexandra are appealing for protection, and not 'protection' of the kind that gangsters would like to offer them. It's about time that some tough policemen clean up the mess. It's not likely that the police know what's going on. Otherwise encouraged by their easy escapes the gangsters will become bolder and more dangerous. They should not be allowed to continue poking their tongues out at the law. Decent citizens have already given up going out to evening entertainment in this dark city of sudden death. They say it is not pleasant to hear the close whistle of a bullet near your ear in the dark.

It seems that Boy himself was one of those who traded in sudden death.

And the cinema outside of which Boy's body lay stiffening, was showing a film called *The Great Sinner*!

4. What do you know about Boy Mangena?

5. What reason does the writer give for the crime wave?

6. What solution does the writer hope for?

7. Do you think 'tough policemen' will be able to 'clean up the mess'?

Now read this:

The above article appeared in the South African magazine *Drum* in 1956 alongside the photograph by Peter Magubane on the previous page.

- Look back at the photograph. Has the article changed your interpretation of the photograph? In what way?
- Imagine the people listed below looking at the photograph of Boy Mangena. How would they feel? What might they say? Discuss in class.

OR

Write a short paragraph to accompany the photograph on the previous page from the viewpoint of **two** of the following people.

- Boy Mangena's mother
- A policeman in Alexandra
- An associate of Boy Mangena
- A woman living in the white suburb of Kew, who is afraid of her neighbours in Alexandra
- An official of the South African government of 1956.

PORTRAITS

Portraits of people have been painted by artists throughout history. A portrait is a picture that attempts to capture the essential quality of a person, both in appearance and in character, or in relation to a particular event. A portrait may be painted, written or photographed. Leonardo da Vinci's painting of Mona Lisa is one of the most famous portraits in the world. Ezekiel Mphahlele's autobiography *Down Second Avenue* contains pen portraits of figures from his childhood. The media constantly provide us with portraits of newsworthy people – in newspapers and magazines, on television and even on T-shirts, badges and stickers.

Portraits in newspapers and magazines are a combination of words and pictures. They consist of an article or story accompanied by a photograph, or, to put it the other way, a photograph accompanied by a caption and story. Media portraits present people from a **particular viewpoint** or news angle.

ACTIVITY

Look at the portraits below, which were found in a South African magazine.



You don't have to be an expert on race classification to tell that these little dudes, who are sporting Afro-hairdos, flat noses, thick lips and chocolate-brown skins are black and proud. Then they were called the *Jackson Five* and the skinny kid on the bottom right with a natural nose and normal hair is Michael Jackson.



The longer Michael Jackson lives on this planet the more pale his skin becomes.

Now answer these questions:

1. Look at the photographs only, not the captions. Compare Jackson's appearance (including his hairstyle and clothing) in picture A and picture B and discuss how they have changed.
2. How do the words interact with, or **anchor**, the meaning of each photo? Does the writer approve of the way Jackson has changed? Explain how you know.
3. From your knowledge of the songs and personal life of Michael Jackson, do you agree with the writer's opinion of him? Explain why.
4. Imagine you are Michael Jackson's press agent. You are furious with the sort of publicity he has been getting. Rewrite the captions so as to present him in a positive light.

POLITICAL CARTOONS

1. Like other cartoons, political cartoons are humorous and satirical. Political cartoons comment on or satirise current events and personalities who play an important part in public life. Political cartoons use a simplified style of drawing that exaggerates facial and bodily features. This is known as **caricature**.
2. In examining political cartoons, it is useful to consider the following key aspects:

VISUAL	<ol style="list-style-type: none"> 1. Physical portrayal of characters: Facial expression and body language. Who are the characters? 2. Clothing: What does this reveal about the characters' status, position in society and role in current events? 3. Setting: This can indicate where the event is taking place, or it can convey a particular satirical point. 4. Genre: The political cartoon is a special genre or type of text. It combines visual and verbal aspects. It is recognised by its style of drawing (caricature) and its reference to current events.
VERBAL	<ol style="list-style-type: none"> 5. Words: These are important in creating a specific meaning or conveying an interpretation or message. The words are concise, witty/clever and thought-provoking. We need to think about them. We should consider: Headings Captions Slogans Speech bubbles
CONTEXT	<ol style="list-style-type: none"> 6. Socio-political context: Even though the political cartoon provides many clues, it cannot be fully understood unless we know the real-life events on which the cartoon is based. 7. Media context: The publication in which the cartoon appears can give us a clue to the attitude or position of the cartoon, or the opinion conveyed in it. We should ask ourselves, 'Who is presenting the cartoon, and to whom?'

ACTIVITY

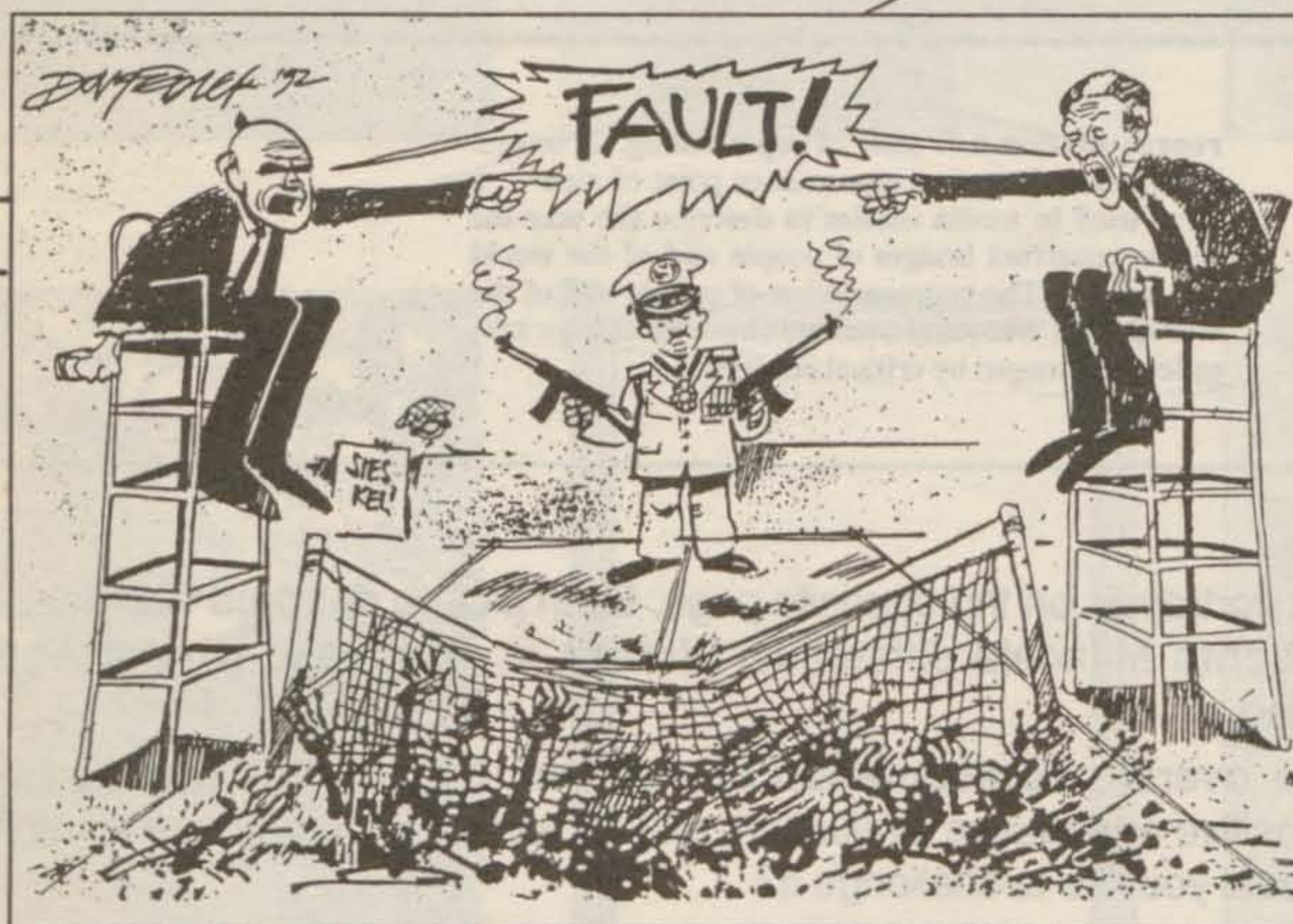
- Have a look at the cartoon on the next page. Then read through the annotations alongside it. They are an example of the **key aspects** listed above. Decide whether you agree or disagree with the interpretation they provide.
- Now, collect other political cartoons from the daily press. Analyse them according to the guidelines given above. Then discuss whether you accept the cartoonist's depiction or not.

POLITICAL CARTOONS

CARICATURE: We recognise these well-known South African figures by this simplified version of their personal features: FW de Klerk's bald head with grey tufts behind the ears, dark eyebrows, and shape of face; Nelson Mandela's thick, wavy, greying hair, furrowed brow and slightly sunken cheeks. Note how the cartoonist suggests the character by a few well drawn lines – the reader accepts them as a valid, if slightly exaggerated, sketch. Brigadier Oupa Gqozo of Ciskei is recognised by his relatively small size and relative youth (40 years old), military uniform and moustache.

VERBAL TEXT: Words *anchor* or fix the meaning of the cartoon. 'Fault' is a play on words (a pun), indicating a mistake in tennis as well as the blame that De Klerk and Mandela lay upon each other for the bloodshed.

The words 'Sies Kei' on the poster held by the tiny newspaper seller with the checked cap are another pun, indicating South Africa's shame at the Ciskei massacre. This little figure provides a brief comment on the events, he represents ordinary people. The words 'Sies Kei' are important as they establish what the two umpires are arguing about. They also express the cartoonist's view of the event.



FACIAL EXPRESSION AND BODY LANGUAGE:

Both De Klerk and Mandela are shouting accusations at each other. Their exaggeratedly long arms and pointing fingers show their anger towards each other. The clenched fists show tension. Gqozo's face is emotionless. His hands hold deadly rifles, that have been fired, but his averted eyes show that he refuses to accept blame.

CLOTHING: Mandela and De Klerk wear the customary dark suits of the western-style politician, while Gqozo's army uniform helps to identify him. His military decorations evoke the military coup that brought him to power in the homeland of Ciskei.

SETTING: The scene is a tennis court, as we see from the raised umpire's chairs, tennis net and court markings. 'Fault' is a tennis term: It is used when a player hits an incorrect shot. In tennis there is usually one umpire, but the cartoonist has drawn two to convey a strong sense of conflict. The healthy competition of a tennis match has turned into chaos. The two umpires, whose job it is to keep order and judge fairly, are losing control. Society itself is falling apart, as we see from what the cartoonist has drawn in the foreground of the cartoon, below the broken net.

CONTEXT: *The Star*, 10 Sept, 1992. The political context is important – the Bisho massacre of September 1992. Dov Fedler, the cartoonist, is showing opposing responses to the tragedy of Bisho. At least 28 people were killed (marchers and soldiers) and 190 injured during an ANC march on Bisho, Ciskei. The aim of the march was to protest against Gqozo's rule, to demand his resignation. (The splashes of ink in the foreground of the picture bring to mind the blood that has been spilled.) Immediately after the massacre, the blaming began. The ANC blamed De Klerk, Gqozo and the Ciskei Defence Force. De Klerk blamed the actions of the ANC.

REPRESENTATION

The **mass media** are very powerful. Their messages reach huge numbers of people in different places at the same time. They inform us about events and influence our view of the world. They tell us who and what to think about. In this way they construct certain things as being more important than others. As Len Masterman says in his book *Teaching the Media*, 'The very act of selection itself marks out some events, issues and explanations as being more important and significant than others'.

The final exercise in this book focuses on Nelson Mandela. The media consider him to be eminently **newsworthy** because of his important role in South African society. The exercise is based on a series of different portrayals which were published in a variety of newspapers and books. The way the media portray individuals and issues is called **representation**.

representation n.1. state of representing. 2. image. 3. representation of an argument or point of view 4. a term used in media studies to describe the way the media construct images of people and of the world for readers. The representation of people and of the world then becomes reality, the way things are, unless challenged by critical readers.

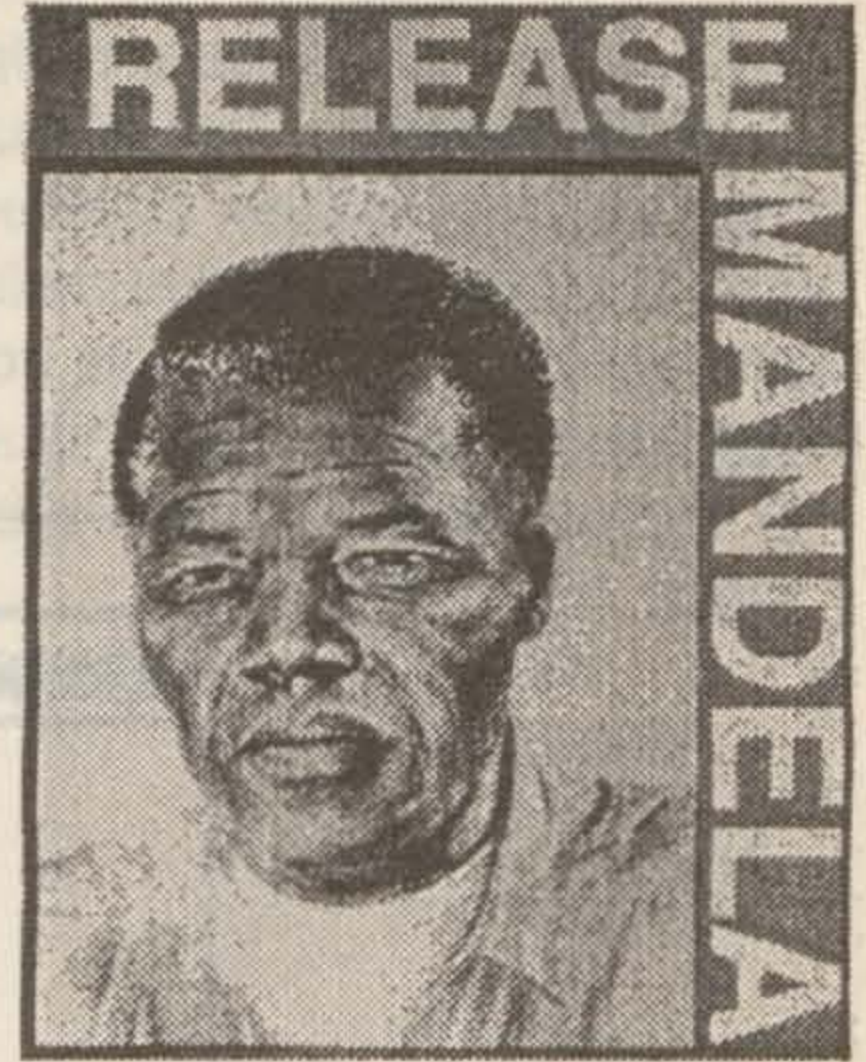
ACTIVITY

1. Examine each of the portrayals on the opposite page. Each picture **denotes** Mandela, but each picture **represents** Mandela differently. Discuss in each case what image of Mandela is constructed.
2. Discuss whether the **overall representation** of Mandela (from all the pictures taken together) carries a positive or negative evaluation, and explain why. Do you agree with the representation, or would you like to challenge it?
3. **Number the pictures** according to their chronological order. Then discuss what they tell us about Mandela's personal history and the history of South Africa.
4. Provide a suitable caption for each of the pictures. (One picture already has a caption. Write a few lines explaining what it means. If you need to, do some research on the South African security laws during that period. They involved bannings, censorship and self-censorship by the press.)

RESEARCH PROJECT

1. Choose a well-known local or international figure (sportsperson, pop star, politician, community leader or whatever).
2. Look through as many newspapers and magazines as you can find. Cut out the portrayals of that figure.
3. Paste them on a large sheet of paper or board. Arrange them as a collage, or in any other way. Provide a title e.g. '*Madonna in the Media Jan – Mar 1993*'.
4. Attach a brief article outlining how the person has been represented. Is the person valued or despised? Or, do certain newspapers represent the person favourably, while others do not?

REPRESENTATION



USING WHAT YOU HAVE LEARNT

1. This workbook states that words and pictures in combination are a new language. How has the writer of the workbook made use of the new language?

2. What is the writer's opinion of photography—that it tells the truth or lies? And of cartoons? Explain.

3. What power do the media have in society, according to the writer?

4. What is the writer's position on studying the media at school? And on studying literature? How do you know?

5. Name one author, one photographer and one cartoonist that the writer considers worthy of attention.

6. Does the selection of texts in this workbook favour any group or groups in society? Give reasons.

8. What does this workbook not say about words and pictures that you think is important?

7. Which of these words would you choose to describe this workbook? Add other words.

Eurocentric (focusing on European or Western culture)

Afrocentric (focusing on African culture)

Academic (suitable for university study)

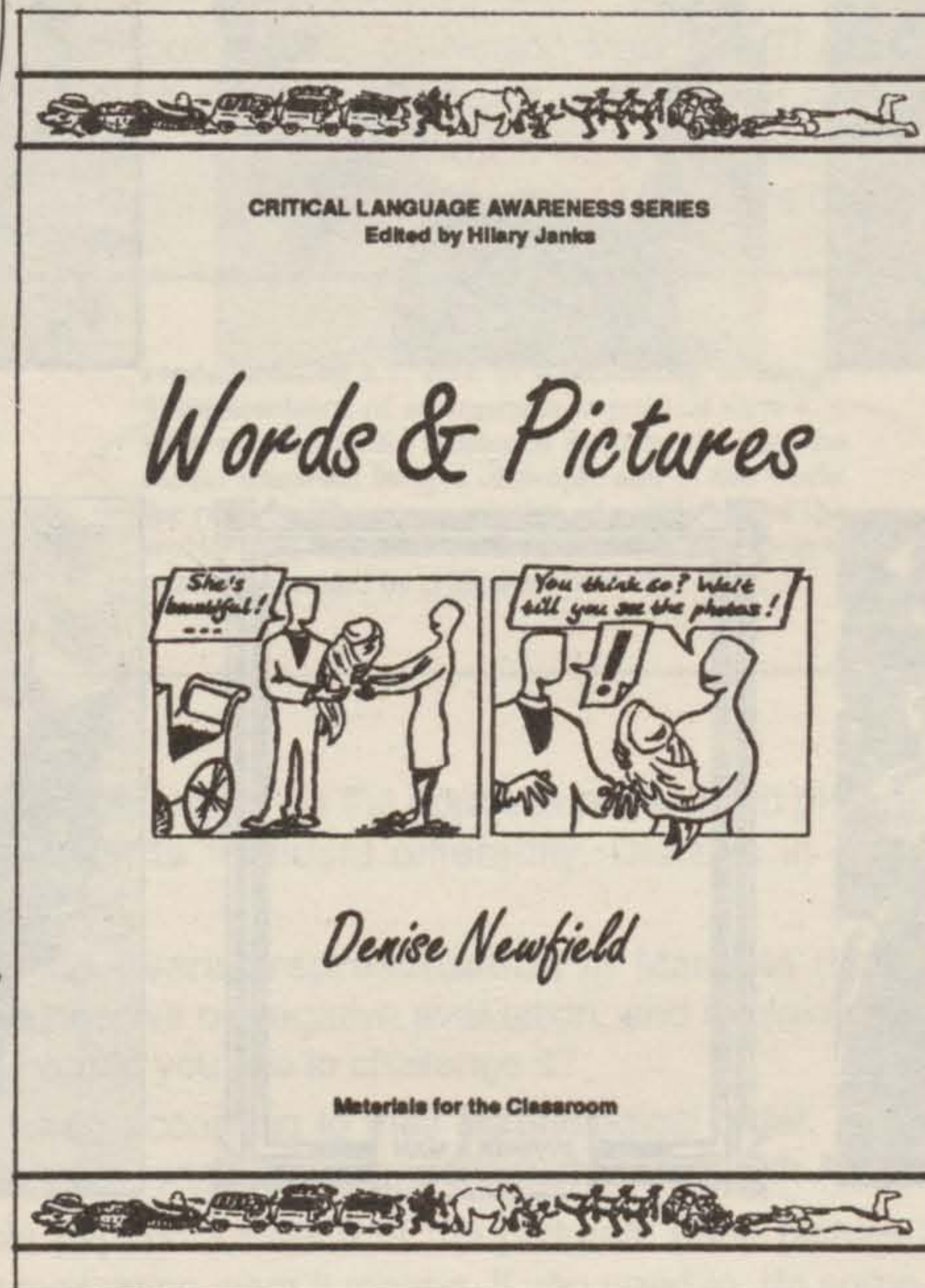
Teenager-oriented

Old-fashioned

Up-to-date

Serious

Light-hearted





Denise Newfield was born in Johannesburg, South Africa and has been involved in English teaching there for over twenty years. As an English methodologist at the University of the Witwatersrand, she has encountered the problems and challenges of education in South Africa over two decades. She is particularly concerned with the selection of literature books and the methodology of literature teaching in South African secondary schools. She would like literature to serve student needs in a useful and enjoyable way. Denise also believes Media Education to be of major importance in the school curriculum in this time of transition in South Africa. She has written articles on both of these topics, most recently 'Reading Against Racism in South Africa' in *Reading Against Racism* edited by E Evans (Open University Press, 1992).

Other titles in the Critical Language Awareness Series:

Language and Position by Hilary Janks
Languages in South Africa by Janet Orlek
Language, Identity and Power by Hilary Janks
Language and the News by Peter Rule
Language, Advertising and Power by Stella Granville

All the writers in this series are teachers who are interested in the relationship between language and power. They have worked together with their students or other teachers to produce a workbook. I would like to encourage students and teachers to construct their own Critical Language Awareness materials and am willing to consider publishing complete workbooks as part of the series. There are so many ways of exploring language and power that the series must necessarily remain open ended.

The writers and I would also welcome constructive suggestions on how to improve the published workbooks.

Series Editor

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