

OXFORD



RYAN JOHNSTONE

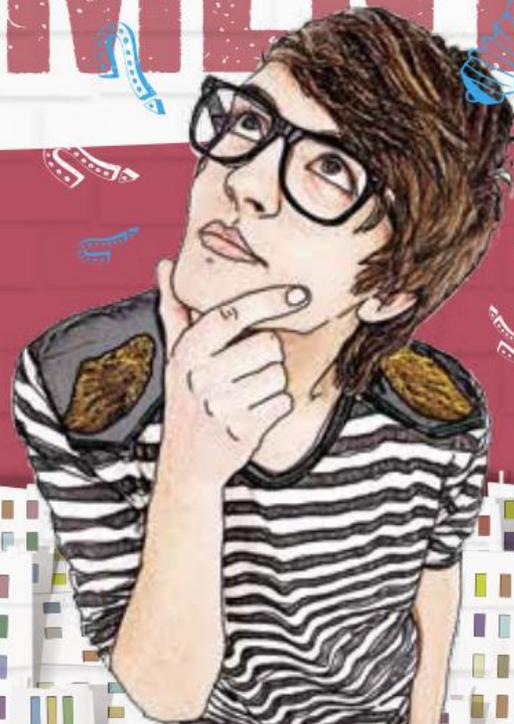
ANALYSING

and

Presenting



ARGUMENT





ebook

- Gives you access to all student book content and online resources
- Looks like the student book for easy reference

Click here to access online extras

oup.com.au/229bgr

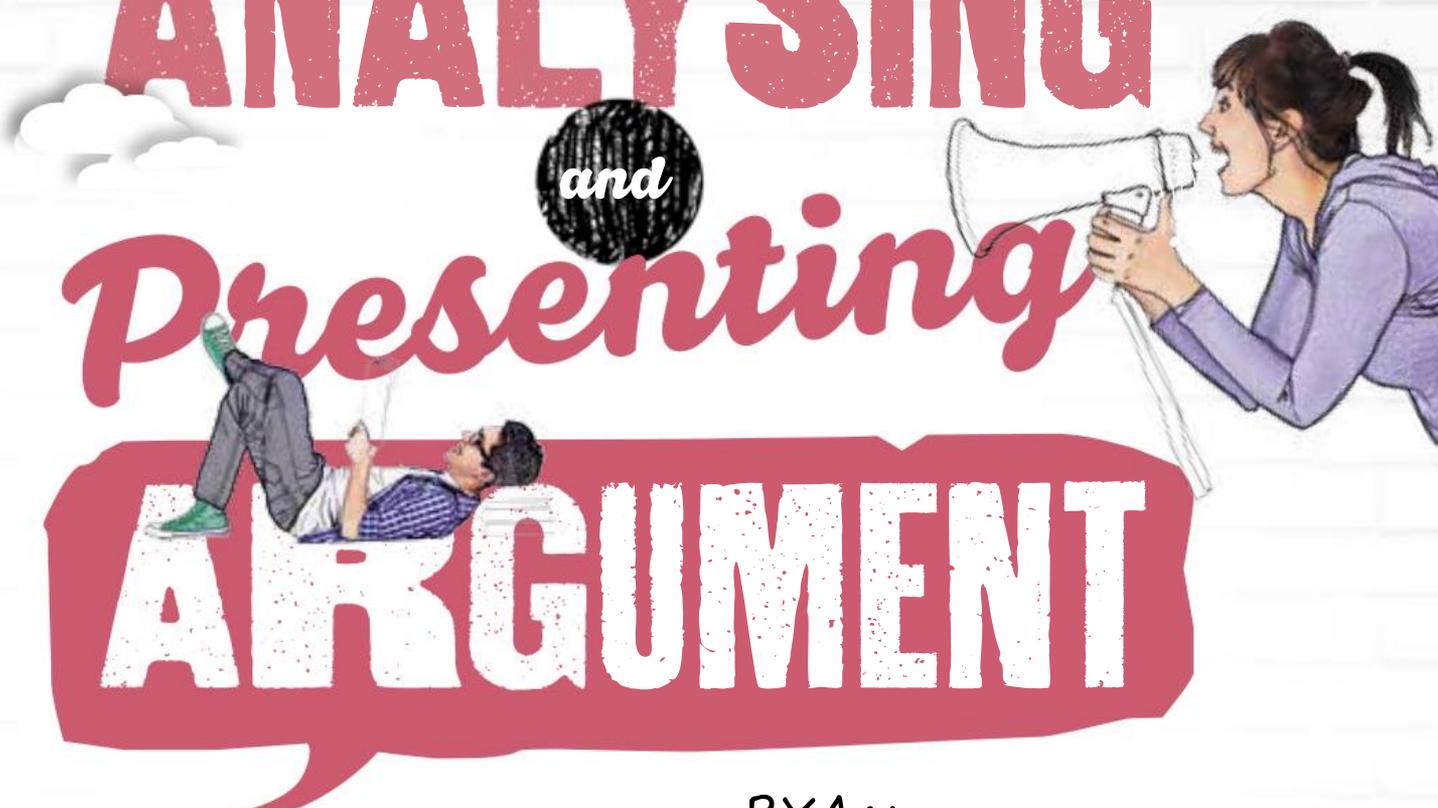


ANALYSING

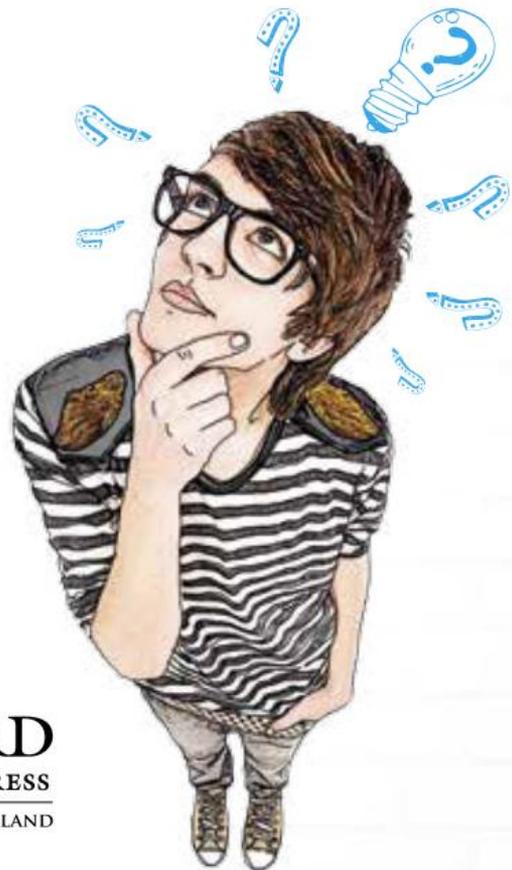
and

Presenting

ARGUMENT



RYAN JOHNSTONE



OXFORD
UNIVERSITY PRESS
AUSTRALIA & NEW ZEALAND

OXFORD
UNIVERSITY PRESS

Oxford University Press is a department of the University of Oxford. It furthers the University's objective of excellence in research, scholarship, and education by publishing worldwide. Oxford is a registered trademark of Oxford University Press in the UK and in certain other countries.

Published in Australia by
Oxford University Press
253 Normanby Road, South Melbourne, Victoria 3205, Australia

Copyright © Ryan Johnstone 2015

The moral rights of the author have been asserted

First published 2015

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, without the prior permission in writing of Oxford University Press, or as expressly permitted by law, by licence, or under terms agreed with the appropriate reprographics rights organisation. Enquiries concerning reproduction outside the scope of the above should be sent to the Rights Department, Oxford University Press, at the address above. You must not circulate this work in any other form and you must impose this same condition on any acquirer.

National Library of Australia Cataloguing-in-Publication data

Johnstone, Ryan, author
Analysing and presenting argument / Ryan Johnstone.

ISBN 978 019 0300708 (paperback)

For secondary students.
Current analysis (Communication)
English language – Discourse analysis.
Communication – Methodology
Mass media.

808.06

Reproduction and communication for educational purposes

The Australian *Copyright Act 1968* (the Act) allows a maximum of one chapter or 10% of the pages of this work, whichever is the greater, to be reproduced and/or communicated by any educational institution for its educational purposes provided that the educational institution (or the body that administers it) has given a remuneration notice to Copyright Agency Limited (CAL) under the Act.



For details of the CAL licence for educational institutions contact:

Copyright Agency Limited
Level 15, 233 Castlereagh Street
Sydney NSW 2000
Telephone: (02) 9394 7600
Facsimile: (02) 9394 7601
Email: info@copyright.com.au

Edited by Kylie Cockle
Typeset by Diacritech
Proofread by Andi Jones
Printed by Sheck Wah Tong

Disclaimer

Indigenous Australians and Torres Strait Islanders are advised that this publication may include images or names of people now deceased.

Links to third-party websites are provided by Oxford in good faith and for information only. Oxford disclaims any responsibility for the materials contained in any third-party website referenced in this work.



PART 1: HOW TO ANALYSE AND PRESENT ARGUMENT	1
What is this book about?	1
Information for VCE students	3
Being 'positioned'	4
PART 2: FORMULATING AND DEVELOPING ARGUMENTS	11
Issues and events	11
Points of view	14
Contentions	15
Argument structure	18
Argument development	19
PART 3: PERSUASIVE LANGUAGE	21
Metalanguage – a language about language	21
Verbal language	26
Connotation and euphemism	28
Imagery and figurative language	31
Appeals	33
Verbal attacks and ridicule	37
Clichés	39
Emotive language	40
Exaggeration and hyperbole	42
Generalisations	44
Logic and evidence	45
Formal and informal English	49
Humour	50
Inclusive and exclusive language	52
Common speech devices	53
Non-verbal language	56



PART 4: PERSUASIVE TEXTS	63
Your media consumption	63
Media texts	63
Print and online media texts.....	64
Newspaper features	65
Non-print texts	88
Visual texts	89
Multimodal texts.....	94
PART 5: ANALYSING ARGUMENT.....	101
How do you analyse an argument?.....	101
Critical questions of argument analysis	102
Language focus.....	103
Style.....	106
Tone.....	108
How to construct an analysis – single text.....	112
How to construct an analysis – multiple texts.....	121
PART 6: PRESENTING ARGUMENT	129
Overview.....	129
How can I present my opinion?	130
Tips for a successful argument.....	130
Steps for creating a point-of-view response: written and oral.....	132
Oral presentation of a point of view	132
The 5 S's of speech writing.....	136
PART 7: TOOLKIT	147
Consolidate and practise	147
Practice SAC assessment	153
Practice examination tasks	157
Templates	162
Referencing.....	166
GLOSSARY OF KEY TERMS AND METALANGUAGE.....	168





How to analyse and present argument

WHAT IS THIS BOOK ABOUT?

Every day of our lives we are confronted with various forms of argument. Parents, teachers and friends encourage us to believe certain things and behave in particular ways. Politicians strive to convince us to accept their beliefs and policies. **Media texts** (news reports, opinion pieces, letters to the editor, online comments or television advertisements) strive to advance different viewpoints. Sometimes the arguments are thoughtful, **balanced** and **logical**; at other times they are highly **emotive**, skewed and either unintentionally or deliberately unreliable in the 'facts' they present. Either way, language is used in interesting and diverse ways during the process.



As a result, you need to critically evaluate the arguments and language being used to persuade you, rather than simply accepting a **text** at face value. One way to do this is to study media texts and **issues**, as very persuasive viewpoints are commonly expressed in these contexts. This book has been designed to help you **engage** with, and critically evaluate, a broad range of arguments, texts and issues from across the media spectrum.

WHAT IS MEANT BY 'MEDIA'?

The Australian Concise Oxford Dictionary, Fourth Edition, defines media as 'the main means of mass communication (especially newspapers and broadcasting) regarded collectively'. Media is the plural form of medium, which means 'the means by which something is communicated'. So really we are talking about public sources of information, products and services, and some examples of such sources include television advertisements, news and **current affairs** programs, radio talkback programs, websites and newspapers.

WHAT IS A 'TEXT'?

While we traditionally associate the word 'text' with written words, to say that a text only contains written or printed words is, within this area of study, too narrow a definition. Some texts are spoken, not written; others contain visual language, but no actual words. So when we watch television, read a newspaper or magazine, surf the internet, listen to a digital radio stream or a **podcast**, we are still receiving information from a text. Texts can be broken down into the following types: **print**, **non-print** and **multimodal**. These three terms can then be defined as follows:

- Print texts can comprise print-only or print and visual **images**, such as novels, plays, scripts and magazines.
- Non-print texts are texts without print or visual images, such as speeches or radio talkback programs.

- **Multimodal texts** are texts that combine the 'modes' of language, which include reading, writing, speaking and listening/viewing. A multimodal text combines two or more of these. For example, a webpage combines video, written text and sound, as does a film.

TEXTS ARE PRODUCED FOR A PURPOSE

It may seem obvious, but it is important to remember that the texts we are presented with in the media are mostly 'constructions' – that is, representations, recreations or recounts of **events**. For example, news stories or **editorials** are drafted, polished and edited; advertisements are carefully designed to appeal to particular groups; and seemingly spontaneous talkback radio segments are often scripted. All media texts are created by individuals (or groups) with particular views and purposes; sometimes those purposes include the desire to *persuade* and/or *entertain*, in addition to (or in place of) a desire to *inform*.



'THE TRUTH' – HANDLE WITH CARE

To evaluate a media text critically you need to think about the concept of 'the truth' and how it is handled by **argumentative** authors. When a text purports to be truthful it becomes important to ask:

- *Who* has constructed it?
- *How* has it been constructed?
- *Why* has it been constructed?
- *For whom* has it been constructed?

The exercises in this book will help you answer these challenging questions. They are designed to strengthen your understanding of how the 'truth' can either be handled very carefully by media sources and authors, or alternatively distorted or **manipulated** for other reasons.

➡ *Your turn*

- 1.1 Consider these viewpoints – what is your **opinion**? Discuss your views as a class and come to some conclusions as to what these statements reveal about this Area of Study.

There are multiple sides to every story.

Online news sources are convenient and reliable.

Journalists are obliged to tell the truth and report objectively.

Some lies are worse than others.

Television current affairs shows are objective and factual.

The internet is an amazing source of useful information.

➔ Your turn



- 1.2 Answer the following questions in relation to the media.
- How truthful is the media? To what extent should we expect truth from the media?
 - What media sources do you engage with? How truthful/reliable are they? How can you tell?
 - How effectively do you think you question, or critically evaluate, what is presented by the media? How important do you think it is to do this?
- 1.3 With a partner, discuss how arguments and language can be used to persuade. Reflect on how you try to persuade people in particular contexts (e.g. your teacher to let you send text messages in class, a parent to drive you to a friend's party on a Friday night). What sorts of arguments would you use in each context, for each **audience**? Identify some strategies you might use in each case.

INFORMATION FOR VCE STUDENTS

AREA OF STUDY 2: ANALYSING AND PRESENTING ARGUMENT

All areas of English ask you to explore how ideas, arguments and language are used in different texts and **contexts**. In Area of Study 2, students focus on 'the analysis and construction of texts that attempt to influence an audience' (Study Design, Area of Study 2, Unit 1). One way to do this is through the study of media texts and issues, in particular through print and online opinion sources, where strong arguments and language features can be found on a broad range of topics.

This book will help you to improve your argument and language skills, specifically those related to the following areas:

- achieve Outcome 2 in Units 1 to 4 of the *2016 VCE Study Design for English/EAL*.
- successfully complete the 'Analysing and Presenting Argument' section of the end-of-year examination.

The Study Design states the following in relation to 'Area of Study 2: Analysing and Presenting Argument'.

Unit 1, Outcome 2

On completion of this unit the student should be able to analyse how argument and persuasive language can be used to position audiences, and create their own texts intended to position audiences.

Unit 2, Outcome 2

On completion of this unit the student should be able to identify and analyse how argument and persuasive language are used in text/s that attempt to influence an audience, and present a point of view.

Unit 3, Outcome 2

On completion of this unit the student should be able to analyse and compare the use of argument and persuasive language in texts that present a point of view on an issue currently debated in the media.

Unit 4, Outcome 2

On completion of this unit the student should be able to construct a sustained and reasoned point of view on an issue currently debated in the media, and present this in oral form.

End-of-year English examination

In this part of the examination, entitled 'Analysing and Presenting Argument', the assessment is based on an analysis of argument and the use of persuasive language in unseen text/s.



Outcomes: What am I really being asked to do?

Effectively, you are being asked to develop two distinct, but interconnected, skills:

- **Analysis** of argument and persuasive language: discussion of how language is used in persuasive text/s to position audiences to share the author's **point of view** (in writing, and possibly also orally)
- Presentation of an argument, using persuasive language: presentation of your own reasoned point of view on a specified issue (both in writing and orally).

Any written or oral task that requires an analysis of how argument and persuasive language is used must:

- identify the ideas being presented and how these ideas are conveyed
- understand and analyse the **structural features** and **conventions** of specific text types
- identify and analyse how **persuasive language features** position audiences to share the point of view.

With any written or oral presentation of an argument, you must demonstrate your knowledge and creative control of the bullet points listed above by producing your own reasoned perspective on an issue.

BEING 'POSITIONED'

When we talk about being '**positioned**', we refer to how or from what perspective people are encouraged to 'see' the issue and argument at hand. Argumentative texts are created for specific **contexts, purposes** and **audiences**, and a great deal of thought goes into what ideas, strategies and language will best accommodate these factors. As previously mentioned, to effectively analyse an argumentative text it is important to consider how the arguments and language have been manipulated to best convince an audience of a point of view.

We must also consider the whole package; how all aspects of the text – argument, language, visual features – work together in that context to achieve certain purposes. To establish how an audience is being positioned, ask the following questions:

- Why has this text been constructed? What arguments/ideas are the authors advancing? (context, purpose)
- For whom has this text been constructed? (audience)
- What type of text is this? What types of structural and language features does it employ? (**form**, language)

Ask these questions when you read or view a text and you are already making an effective analysis.



➡ Your turn

1.4 Match each term to its definition and explanation: purpose, context, audience, language, form.

- a _____: The time, place and circumstances in which a text is produced.
Nothing exists in a vacuum – all texts are constructed in response to events and/or issues and with an audience in mind. If you can pinpoint exactly when, where and why a text first appeared, it will help to inform your analysis.
- b _____: The reason a text is produced. While the primary aim might be to influence an audience to accept an argument, the author may also want to shock, condemn, etc.
If you can identify these aims, you can better explain how the language positions an audience to accept the arguments.
- c _____: The group/s a text is designed for according to a range of criteria such as age, gender, ethnicity; sometimes referred to as a '**demographic**'.

Your purpose is to identify (1) the group/s for whom the text was intended, (2) the group/s that the text might appeal to, or offend/alienate and (3) how the author has made argument and language choices to appeal to them.

d _____: The text **genre** (classification or type), as well as the structure, shape or style of the text. **If you can identify the type of text you are dealing with, you will automatically be able to make certain assumptions about the arguments expressed and how they are communicated.**

e _____: The various forms of verbal, non-verbal and visual communication at work; the words, phrases, **symbols, gestures**, etc. used to convey the arguments. **Good analysis comes from identifying the choices made or strategies employed by authors and explaining how they are used to position audiences to accept the arguments.**

1.5 Working with a partner, take it in turns to explain from memory the important information in pink text in activity 1.4.

1.6 Study this text from the ABC and answer these questions.

- Would you say the primary purpose of this text is to persuade or inform? Why?
- Answer the bullet-point questions under the 'Being positioned' heading to help you analyse the text more closely. Compare your responses with a partner's.
- Overall, how is the **target audience** being positioned? (What is the audience encouraged to think in relation to the issue? How are they encouraged to feel?)

A LESSON IN THE POWER OF WORDS (AND CENSORSHIP)

Words like 'spastic' and 'gay' are bandied around the playground every day, but when my son wanted to speak thoughtfully about the harm they can do, he wasn't allowed.

We like to think it's part of what defines us as Australian. Telling it like it is, calling a spade a spade. But something's changed.

The realisation came to me a couple of weeks ago during the annual NSW Public Primary Schools' public speaking competition. Instead of waxing lyrical about why dogs are better than cats or why homework should be banned, my youngest son, all of 10, decided to speak about words. I was impressed.

'What do you want to say about words?' I asked. Turns out

there's plenty of choice language peppering the playground. I asked to have a look at what he'd written. It went something like this:

Words are powerful, more powerful than you think. Every day, people in our country, in our suburbs, in our streets and in our homes are getting smacked with the rude and hurtful words. But there's one group of words that are even worse than the mean ones, these are words like retard, spastic, gay and saying someone's like a girl. Now, I'm not saying I've never used these words, I think we're all guilty of this crime...

And on it went. Not bad. A thoughtful little speech about being respectful to others and thinking about the real meaning of words before you speak. He had been listening to my tireless lectures after all. I sent him off to school.

Good news, he'd made it through round 1, then round 2. Then this.

Home he came, face full of dejection, proffering his dirty, dog-eared palm cards. I looked at them. One of his cards had been removed, number 3, and in its place, a new one. In perfect teachers' cursive writing, it read something like this:

There are some derogatory words which are discriminatory against people with



disabilities or individuals who have cultural differences or make different lifestyle choices. We should not use these words.

A meaningless sanitization. A speech scrubbed of its soul. 'Retard', 'spastic' and 'gay' [were] gone. A complaint had been made by someone from the South Sydney Regional Office of the Department of Education. As if by wiping these words from the palm cards, they would be eliminated from the children's vocabulary.

The children use these words every day, hurling them at one another in frustration and anger. Most would struggle to understand the meaning of the word 'derogatory'. But they all know exactly what is meant when the word 'retard', 'gay' or

'spastic' is spat at them. My son wasn't speaking their language in his speech – he was *reporting* their language. That's the key distinction that the Department of Education appears to have missed. Without being able to give specific examples in the speech, how would his peers know what he was talking about? By taking those words out, his speech wasn't just censored – it was rendered vague and beige.

Every year, children in primary schools around the country are expected to write and present prepared speeches. This teaches them to speak honestly, clearly and express something meaningful to them. But my 10-year-old was taught something entirely different. He was taught to say what adults want to hear. He was taught that authenticity and context doesn't

matter. He was taught not to tell it like it is: it's hard to call a spade a spade without being able to use the word spade.

His speech was changed because the Department said he wouldn't be put through to the next level if the words were not expunged. He was taught that winning was more important than honest self-expression.

Words are powerful, he was right, but so too is their elimination.

I walked through the playground the other day, past a group of boys playing handball. 'Retard!' they shouted at each other. They never got to hear that speech. I can't help but wonder whether it might just have made a difference.

Elizabeth Jackson, ABC,
19 September 2014

1.7 Consider the following examples of how context, purpose and audience work to affect an author's choices in terms of form and language. Complete the last row with your own example and suitable details. Compare as a class and discuss the interplay between these different categories..

ISSUE AND CONTEXT	PURPOSE	AUDIENCE	FORM AND LANGUAGE
Teenage parties after official school functions; in the wake of media reports detailing unsupervised parties in neighbouring Melbourne suburbs	To alert the broader school community to risks and repercussions associated with organising or hosting student parties after official school functions	<ul style="list-style-type: none"> • Parents • Teachers • Students 	Formal letter from principal using school letterhead, mailed to parents; formal, clear language with a polite but insistent tone
Public versus private education; following comments from the federal education minister about a need for more accountability in schools	To offer a newspaper's opinion on the importance of avoiding simplistic divisions between the two systems, and to spark further public debate	<ul style="list-style-type: none"> • National • Educators • Parents • Policy makers 	Editorial in daily national broadsheet newspaper <i>The Australian</i> ; formal, sophisticated language; detailed paragraph structure; measured, cautionary tone; reasoned, evidence-based arguments etc.

ISSUE AND CONTEXT	PURPOSE	AUDIENCE	FORM AND LANGUAGE

PURPOSE

All texts are written for at least one purpose, but often a text has multiple aims. You have to establish what these purposes are. In many cases, a text (particularly argumentative texts such as opinion pieces) will express a specific point of view; one of the primary purposes of this type of text is to influence you to accept this view.

➔ Your turn

- 1.8 With a partner or as a whole class, list of as many purposes of texts as you can (e.g. to warn, rebuke, anger or inspire). Can you think of 50?
- 1.9 Match the following text types in the left column with the appropriate purpose on the right.



TEXT TYPE	PURPOSE
political cartoon	to voice a brief personal opinion on an issue in a public forum
tweet	to distribute specific details on a particular topic to a local community
editorial	to formally critique or analyse a specific text in writing
advertisement	to humorously satirise or comment on the behaviour of politicians
local council brochure	to present the publication's point of view to the general public
analytical essay	to influence a particular demographic to desire/purchase a product

- 1.10 Write a single succinct sentence to explain one possible purpose of each of the following text types.
- a television advertisement organised and funded by the federal government outlining the benefits of changes to Australia's climate change policy
 - a leaflet or brochure from a private healthcare fund to its members detailing an increase in fees
 - a letter to parents from a secondary school principal outlining the school's position on 'after parties'
 - a speech by an Australian celebrity at a fundraising dinner for a children's charity
 - a regularly updated internet blog by an Egyptian resident during the most recent conflict in Egypt

AUDIENCE

The audience of a text is the group of people for whom it is intended. This group can also be referred to as the **intended audience**, **target audience**, **readership** or demographic. It is possible to classify audiences in a number of ways, which means that one person can belong to a number of demographics, depending upon how the audience is categorised.

Identify the audience of a text as specifically as possible. This helps to show that you have a sound awareness of the various groups for whom texts are produced, as well as the groups a text may offend or **alienate**. You will also be able to analyse more accurately how an author has made argument and language choices that appeal to their target audience, and how they have positioned this audience as a result of these choices.

➔ Your turn

1.11 Listed below are some 'demographic variables', as they are sometimes known. Can you identify others?

- age
- gender
- ethnic background (cultural heritage)
- religion
- social **values** and habits (political beliefs, hobbies, etc.)
- personality traits or characteristics

1.12 Who is the likely intended audience for each of the following texts? Be as specific as possible and refer to multiple groups if necessary.

TEXT	AUDIENCE
<i>The Age</i> editorial on animal cruelty in horseracing	
feature article on virginity in <i>Dolly</i> magazine	
television advertisement for Nudie jeans	
finance update on ABC News	
monthly school newsletter from Laurel College	

1.13 Visit the online opinion pages of *The Age* or *Herald Sun*. Choose an opinion piece that you feel appeals to a specific audience. Explain to a partner or the class how the arguments and language are shaped to appeal to this group.



FORM

When we talk about the form of a text, we are talking about the **text type** (e.g. editorial, speech), the **structural features** of the text or the language used within the text itself. Structural features include the shape and format of a text, that is, the way it looks and any aspects of its composition (e.g. the use of bold font, logos, layout). Naturally, the form of a text is often dictated or shaped by its purpose/s and intended audience.

➡ Your turn



1.14 Work with a partner to study this website's homepage.

- Identify as many different structural and **design** features as you can.
- Who is the target audience? How can you tell?
- How have the creators of this site sought to attract the audience you identified in question b through the use of the features you outlined in question a? Write a paragraph to explain.

1.15 How would you represent your school online? In groups of three to four students, prepare a design brief for a new website for your school. Answer the following questions in your brief, and be sure to justify all of your choices.

- How would you format the page to reflect your school's distinctive elements or characteristics?
- What colours, images, font types and language features would you use? Why?
- What particular features or functions would you give the site? Why?

➔ **Your turn**

- 1.16 Study this letter and answer the following questions.
- Analyse the form of the text; identify the text type, then identify and explain the purpose of as many significant structural or design elements (e.g. bold font) as you can.
 - What are the key arguments? Explain how the language is tailored to these arguments and the specific audience.
 - Do you think the writer chose the most appropriate form for her purposes? Explain your answer, proposing alternatives if you feel there were better options.
 - Complete this table by giving examples of the following features in the letter and outlining their impacts on the audience.



Ridgemount Secondary School
Excellence through application
 84 Maddox Drive
 Ridgemount 3848

Dear Parents,

It has come to my attention that students are increasingly using personal entertainment systems (namely smartphones and MP3 players) at inappropriate times during the school day.

I am sure you will agree that there is a time and a place for the acceptable use of these devices. To this end, I have decided that the school's highly successful mobile phone policy will now be expanded to include all forms of electronic devices.

The following rules will now apply:

- All electronic devices are to be **switched off and in lockers between 8.45 am (commencement of Period 1) and 3.25 pm (end of Period 6)**, with the exception of lunchtime.
- Any student found with an electronic device on their person during class time will be given an **automatic 30-minute detention and the device will be confiscated for 24 hours.**
- Should you require that your son or daughter carry a mobile phone for emergency or medical reasons, a **written and signed request** must be supplied for approval.

I hope you understand that these requirements aim to minimise disruption to your child's education, and I trust I will have your full cooperation and support. Please direct enquiries to my secretary, Anne-Marie White: (03) 8910 4810.

Yours sincerely,

Sylvia Platt

Principal

STRUCTURAL AND DESIGN FEATURES	POSSIBLE IMPACTS ON THE AUDIENCE
pictorial support (logos, crests, photos, etc.)	
clear paragraphing, bullet points, etc.	
special design/fonts (such as bold) for main idea/s	
formal, sophisticated language	

➔ **Your turn**

- 1.17 Look back over Part 1 and create a set of coherent notes to summarise what is really important in this Area of Study. Answer these questions:
- What am I really being asked to do?
 - What should I focus on in order to achieve these outcomes?





Formulating and developing arguments

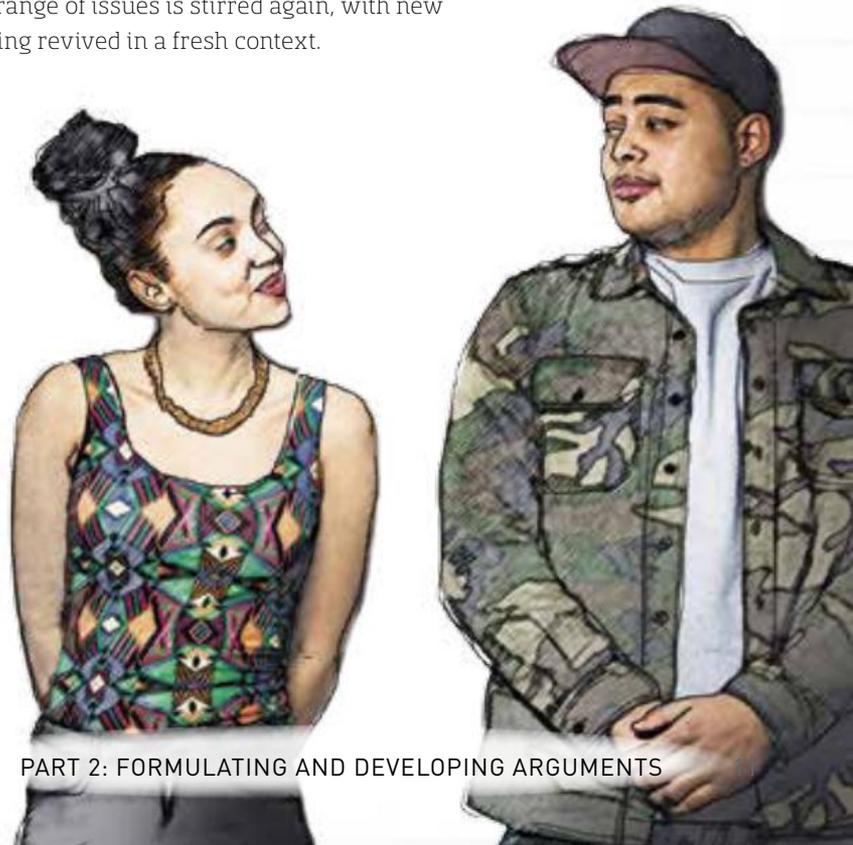
This chapter focuses on argument: what an argument is and how it is constructed. Good persuasive writing usually shows a clear sense of *what* it wants to convey, as well as *how* it can best do so. A poorly articulated or structured piece of writing will not win over many readers! Writers and speakers go to great lengths to craft compelling **content** and logical structure to communicate their views and it is important for you to be able to analyse these aspects of a persuasive text.

ISSUES AND EVENTS

When analysing an argument of any kind, it is important to be able to distinguish between an **event** and an **issue**. An event is *something that happens*, such as the 'facts' that are reported in news media. An issue can be defined as *a contentious or complex problem, situation or moral concern*, and usually has its origins in an event. For example, a group of malnourished horses discovered by the RSPCA at an abandoned farm constitutes an event, which might be reported by the media. A group of animal activists might get together to protest the treatment of these horses, arguing about the issues of neglect, cruelty and exploitation.

Many difficult issues (climate change or asylum seeker policy) have been with us for many years. However, each time a new event occurs (such as the implementation, and subsequent repeal, of a carbon pollution reduction scheme, or the arrival of a group of refugees by boat), a range of issues is stirred again, with new arguments and debates surfacing as well as old ones being revived in a fresh context.

If a journalist only writes about the *events* that have occurred, as we would expect from a balanced news report, only the *facts* would be reported. However, the *issues* that might be raised as a consequence of these events are many and varied, as people debate the issues they feel most strongly about. With the issue of duty of care for asylum seekers, some people feel that border protection issues outweigh humanitarian concerns. Others will feel strongly about an individual's right to appropriate medical treatment, regardless of their social circumstance. It is these differences of *opinion* that create issues, as there is often no clear-cut solution that pleases everybody!



➔ Your turn



2.1 Decide whether each of the following is an issue or an event, then match each event to its resulting issue.

ISSUE OR EVENT?		CORRESPONDS TO ...	
a	a principal suspends a cohort of Year 12 students for poor behaviour on 'muck-up day'		
b	sexual discrimination in the workplace		
c	the impact of technology on language		
d	Beijing authorities shut down a website that denounces the use of police violence on Tibetan monks		
e	the morality of the death penalty		
f	an English teacher asks students to write a poem in the language of text messages		
g	a woman is harassed after requesting a salary increase to match that of her male colleagues		
h	human rights and freedom of expression		
i	'mob mentality' behaviour		
j	three Australian drug smugglers are executed after a string of unsuccessful appeals by lawyers		

2.2 Choose two events from the table and identify another issue that might be debated as a result.

2.3 Now do the reverse: for two of the issues listed in activity 2.1, imagine one other specific event that might have sparked the debate.

2.4 One event can spark any number of issues, and in a range of areas. Consider the following news report, about the death of an Iranian asylum seeker who was being detained at Australia's Manus Island detention facility in 2014. Identify all of the facts that are reported objectively.

2.5 Despite being a news report, there are a number of aspects of the article that position readers to see the event, and its related issues, from a particular perspective.

- What is the perspective? What does the article imply happened?
- How many persuasive features can you identify? How do they position readers to see the events in a particular light?
- Do you think this is an example of balanced (fair) – or biased – reporting? Discuss as a class.

- 2.6 How many issues can you and a partner identify as emerging from an event like this? See if you can come up with at least 10.
- 2.7 What is your opinion in relation to this event and some of the issues you identified in 2.6? Write three to four sentences to explain your opinions. Alternatively, debate the issue with your classmates and teacher, establishing clear arguments in support of your views.

ASYLUM SEEKER BRAIN DEAD AFTER CUT TURNED TO SEPTICAEMIA IN 'SHOCKING' DETENTION CONDITIONS



There are reports Hamid Kehazaei, a 24-year-old Iranian asylum seeker who had been detained on Manus Island, has been declared 'brain dead' after suffering a heart attack.

According to the Refugee Action Coalition, Hamid Kehazaei was transferred to the mainland

on August 27 to receive urgent medical treatment in a Brisbane hospital.

He was suffering from septicaemia developed from a cut in his foot, and was admitted into intensive care at the hospital where he suffered a heart attack.

Septicaemia occurs when disease-causing bacteria enters the bloodstream.

Yesterday, the Immigration Department and the hospital informed Mr Kehazaei's family that he has been declared brain dead.

The hospital told his family a legal guardian will be appointed to make the decision about the withdrawal of life support.

Mr Kehazaei formed part of the first group of asylum seekers transferred to Manus Island by the then Labor Government in September 2013.

Refugee advocates say in the last few days 'P block' in the Foxtrot compound where Hamid and 140 others were living has been evacuated and closed.

'Hamid is a victim of the shocking conditions and medical neglect on Manus Island. It is inexcusable that he developed septicaemia on Manus Island,' Ian Rintoul, spokesperson for the Refugee Action Coalition, says.

Mr Rintoul says the Australian Government is responsible for the conditions that led to Mr Kehazaei's illness.

'There are scores of infections on Manus Island, and many complaints of the lack of medical attention. Asylum seekers on Manus Island are often forced to walk through raw sewage.'

SBS, 3 September 2014 (excerpt only)

➡ Your turn

- 2.8 Select an event you have seen in the media recently that has sparked controversy.
- Give a brief, 2-minute presentation to your class about the event and the range of issues it raised. Include your own opinion; argue your beliefs by incorporating some supporting explanations or **evidence**.
 - Which class member offered the strongest point of view? Why? What does this tell you about how an argument can be constructed effectively and persuasively?



POINTS OF VIEW

Have you ever heard people arguing about any of the following topics?

- the place of religion in government schools
- the use of drugs in professional sport
- public versus private education
- marriage equality

Why do people argue about these topics? Usually because they have an opinion – or a **point of view** – to share. A point of view is a *broad opinion or belief on a topic, based on prior knowledge and experience*. In a democratic country such as Australia, people have a right to express their point of view freely. As a society, we frequently debate serious issues of public concern in order to work through their complexities. They spark public debate and do not have clear solutions. Usually, an issue has two or more contrasting points of view that can be strongly supported; this is why easy solutions are not available. Debating an issue forces us to explain, and justify, the reasons behind our beliefs. Sometimes we might even change our point of view as a result of a debate, when we come to understand that we have not considered all the aspects of an issue.

➔ Your turn



2.9 Think about the issue of drugs in professional sport. What different points of view do you often hear expressed? Outline them and then compare with a partner or as a class.

2.10 Now, choose one of the other topics listed under 'Points of view' and consider which groups or individuals would be likely to debate the topic, what their viewpoints might be and why they might hold these views. Prepare a table with the following table column headings. Try to do this exercise with a partner to get another point of view.

TOPIC	WHO MIGHT DEBATE THIS ISSUE?	WHAT VIEWPOINT MIGHT THEY HOLD?	WHY?

CONSIDERING DIFFERENT PERSPECTIVES

When exploring an issue, consider the full range of views that might be expressed. By understanding another point of view, you can strengthen your own argument. Similarly, if your knowledge of a particular issue is broad, you can evaluate the quality of another person's argument more effectively. Considering opposing viewpoints is a strategy applied by students in debates; it can be extended to any situation in which you must develop your own viewpoint and it will help you to construct your own reasoned response.

➔ Your turn

2.11 Consider the issue of adults using a social media site such as Facebook at work. What is your personal point of view in relation to this issue? Can you justify your position with reasons or arguments? Write 2–3 sentences explaining your position.

2.12 Use this table to list all of the arguments for and against adults using social media sites during work hours.

IN FAVOUR OF USE OF SOCIAL-MEDIA SITES AT WORK	AGAINST USE OF SOCIAL-MEDIA SITES AT WORK





2.13 Now discuss activity 2.12 with a partner using these questions.

- a What is your partner’s point of view, and what arguments can they use to support this view?
- b Can you add any new arguments to your table as a result of your conversation? If so, why do you think you were unable to identify these arguments yourself?
- c Compare the relative quality of your (and your partner’s) various arguments. Do any of them need to be altered, in terms of ideas or expression? If so, address this.
- d Which side of the debate appears stronger at this point? Can you suggest any possible reasons why this might be the case, in terms of audience?
- e Look back at the sentences you wrote for activity 2.11. Has your viewpoint changed in any way? What new knowledge now influences your point of view, if any? What benefit was there in sharing information with others?

CONTENTIONS

What is the difference in meaning between a **point of view** and a **contention**? The two terms can be used interchangeably but there is a difference. If a point of view is a broad opinion or belief, then a contention can be seen as *the central idea an author is trying to persuade an audience to accept* in light of that broader view. If it is your belief, for example, that culling sharks is wrong, your contention would be your key argument in support of this view (e.g. shark culling is a cruel reflection of arrogant human authority over other species). In a more complex or detailed argument, a contention will often be developed with a number of supporting arguments and appropriate explanations and **evidence**.

It is important to be able to identify a writer’s or speaker’s broad point of view as well as their more specific contention and supporting arguments. If you can do this accurately you will find it easier to analyse the language used and how the writer or speaker is trying to influence your opinion. You will be able to identify how and why they use particular language features or strategies to support their arguments, or how they tailor and manipulate their language to frame their arguments. You will also be able to construct your own points of view more coherently and persuasively if you can break your opinion down into its more specific components.



➔ Your turn

- 2.14 Consider the example of shark culling. What is your broad opinion on this issue? Can you create a specific contention in support of this view?
- 2.15 Think of two more contentions for each of the points of view in the table, and write them in the appropriate space. An example for each contention has been done for you.

POINT OF VIEW	CONTENTION 1	CONTENTION 2	CONTENTION 3
Shark culling is wrong.	<i>Shark culling is a cruel reflection of arrogant human authority over other species.</i>		
Shark culling is necessary.	<i>The risk to humans is too great to ignore the threat posed by sharks.</i>		



2.16 Look at the following excerpt from a **letter to the editor**. Summarise the writer’s contention in one sentence, in your own words, in the space provided.

How nice it must be for the privileged few to enjoy gourmet culinary delights while kicking back in a comfy corporate box up high at the footy. Meanwhile, the sweaty masses (who actually pay for their seats) are forced to endure lukewarm pies and soggy chips, and end up missing half a quarter for the privilege. How about letting those of us in the ‘cheap’ seats have access to the same food and service?

Contention: _____

2.17 Consider the following issues. For each, write one sentence to outline your broad point of view and one sentence that provides a more specific contention in support of this viewpoint.

- same-sex relationship education in schools
- capital punishment in the twenty-first century
- no-homework policies in Victorian primary schools

2.18 Find a partner and, using your answers to activity 2.17, discuss your points of view. No doubt you will have different broad opinions on at least one issue!

2.19 Choose one issue about which you and your partner have different points of view. Have a mini-debate in which you both state your contention and give reasoned arguments and evidence to support it.

CREATING A STRONG CONTENTION

A good contention is **reasoned**: factual, plausible or sensible and supported by strong logic. It should reveal an author’s broad point of view but should also provide specific detail and a good level of insight with respect to the issue at hand. Put simply, a good contention should make it clear that the author knows what they are talking about!

➔ Your turn

2.20 Read the following contentions and explain exactly what is wrong with each one. The first one has been done for you.

CONTENTION	WHY IT IS INEFFECTIVE
Reality television is just trash (1) and if we keep watching this rubbish we’ll lose all perspective and won’t know what’s real and what’s not (2). They (3) should be offering us much better shows than these.	<p>1 <i>This is a simplistic value judgment, not grounded in fact or logic; the language is also unsophisticated.</i></p> <p>2 <i>This is exaggeration and unrealistic speculation; again, it is not based in fact or logic.</i></p> <p>3 <i>Not specific. It does not clearly state at whom the criticism is aimed, and it shows a lack of insight.</i></p> <p><i>Overall, the contention is not clearly stated, the language lacks polish, and no specific or workable alternatives are offered.</i></p>
The issue of climate change is a difficult and controversial one. Some say we must accept its existence and act now; others feel we should not make any rash decisions with respect to trading schemes or emissions targets.	

CONTENTION**WHY IT IS INEFFECTIVE**

The only way to deal with these feral teenagers is to lock them up. They are all well overdue for some tough love.

Greenies need to get a grip and just accept the fact that cars are here to stay.



➔ Your turn



2.21 Choose an issue that you feel strongly about. If you cannot think of one, choose from this list.

- euthanasia
- scientific whaling
- police corruption
- renewable energy alternatives
- live animal export trade
- graffiti in Melbourne's laneways – art or eyesore?
- Indigenous health and life expectancy
- Year 12 'muck-up' days and 'schoolies'
- genetically modified food
- freedom in the press

2.22 Research your issue on the internet using newspaper webpages and online research sites.

- a** Write a summary of the issue (about 100 words). Be sure to outline:
 - the **background** – how did the issue arise or what events sparked it? What are people arguing about?
 - the major arguments on various sides of the debate
 - your particular viewpoints and beliefs.
- b** Summarise your viewpoint in a one-sentence contention. Make sure it is reasoned: factual, sensible and logical.
- c** Finally, list your major arguments and the specific evidence you could use to support each argument.
- d** Present your issue to the class in the form of a brief oral presentation. Be sure to outline the background, your contention, the key supporting arguments and evidence for each argument.

ARGUMENT STRUCTURE

When authors create persuasive texts they can use many different structural approaches. An effectively structured point of view often has an introduction or orientation, with a clear contention and carefully sequenced supporting arguments and evidence, as well as a conclusion. However, there are many other structural options available to authors. They might open with an **emotional appeal** in order to 'hook' the audience before moving on to a rational and evidence-based case with key arguments and evidence. Or, they might adopt a humorous or satirical approach throughout, in order to critique or undermine an idea or person. Another author might choose to bookend a piece with an **anecdote** designed to personalise the issue and make the facts more appealing. Good writing is often about manipulating established conventions rather than following them unquestioningly.

Whatever the approach, there is often a multitude of purposes at play, beyond the obvious intention of convincing the audience of the contention. An author might also desire to:

- embarrass a rival
- undermine an opposing viewpoint
- entertain the audience by making them laugh
- shock people into a new awareness of a particular problem
- infuriate or enrage readers about a particular event.

In order to achieve these different purposes, authors think carefully about the most effective structure for their argument. Ideas and language do not exist separately – they mesh together to create an impact on audiences, which can be manipulated with careful planning.

METHODS OF ARGUMENT

There are two well-established methods of argument familiar to many people accustomed to arguing a point of view: the Aristotelian and the Rogerian models. Each offers an excellent method of structuring and developing a viewpoint. They are not the only options, but they are discussed here because they are commonly used.

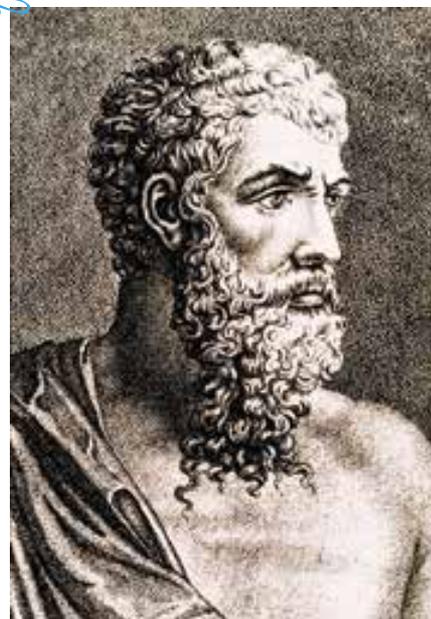
The Aristotelian (classical) model

The classical approach was devised by the Greek philosopher Aristotle. His method is commonly used in persuasive argument. The Aristotelian model relies on the use of *ethos*, *logos* and *pathos* appeals:

- *ethos*: an appeal that relies on the credibility or authority of the writer/speaker
- *logos*: an appeal to logic, supported by valid and relevant evidence
- *pathos*: an appeal to **emotions**; motivating an audience through the emotional quality of the language and ideas.

The Rogerian model

The Rogerian model is based on Carl Rogers' work in psychology and uses the notion of **consensus**. When a writer uses this approach, they find common ground with their audience and those who oppose their view. This fair-minded approach presents a balanced exploration of all aspects of a debate and accepts that people may disagree with elements of it. The Rogerian model is less argumentative than the classical model, but there are benefits to pursuing a measured approach, particularly when it comes to sensitive debates, for example those around abortion or sexuality.



The following table gives an overview of the structure of the Aristotelian and Rogerian models.

ARISTOTELIAN (CLASSICAL)	ROGERIAN
Introduction – capture audience attention, introduce issue	Introduction – state problem to be resolved, raise possibility of positive change
Statement of background – supply context, give audience necessary backstory	Summarise opposing views – neutrally state opposition’s perspective; show non-judgmental fairness
Proposition – state contention (thesis), outline major points to follow	Statement of understanding – accept that, at times, opposing views are valid; show when, why
Proof – present reasons, supporting claims and evidence; explain and justify assumptions	Statement of position – state your personal position after consideration has been shown for opposing views
Refutation – anticipate and rebut opposing views; show thorough consideration of issue	Statement of contexts – explain when, why your position makes sense; acknowledge people won’t always agree
Conclusion – summarise most important points; make final appeal to audience’s values, emotions	Statement of benefits – appeal to self-interest of opponents by showing how they might benefit from your position

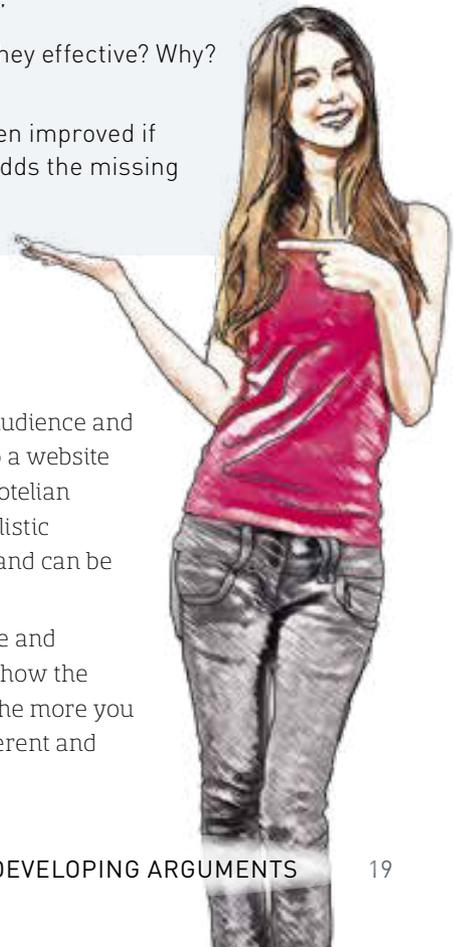
➔ *Your turn*

2.23 Work with a partner. Take it in turns to speak about an issue of interest using both the Aristotelian and the Rogerian methods of argument. Speak for 2–3 minutes, without substantial preparation.

- a** Which method was easier to follow? Why?
- b** How well did you perform overall? What does this suggest about the role of planning and research in the development of an argument?

2.24 Jump ahead to Part 5 and read Chris Hey’s opinion piece ‘Who’s ready to help?’

- a** Identify some of the key stages of the Aristotelian model in this piece. Are they effective? Why? Why not?
- b** Does any stage appear to be missing? Do you think the piece could have been improved if they were included? Write another paragraph to insert into this piece that adds the missing stage(s).



ARGUMENT DEVELOPMENT

The structure and development of a text is based upon the interplay of context, purpose, audience and form. For example, a broadsheet newspaper editorial is built in an entirely different way to a website advertisement for a product. The editorial would likely rely on a version of either the Aristotelian or Rogerian models to uphold its newspaper’s reputation for intellectual rigour and journalistic integrity. The website advertisement has far more creative flexibility in its online context and can be constructed very differently.

Part of your work in this Area of Study involves carefully scrutinising the overall shape and direction of an author’s argument, analysing how and why a text is structured as it is and how the various arguments, stages or approaches work together to achieve a persuasive whole. The more you consider how the various arguments and language features work together, the more coherent and reasoned your analysis will be.

Consider this example of a web-based infomercial selling gap-year opportunities, which illustrates how argument and language features work together.

Display images of happy young adults in exotic locations to appeal to Year 12 students who are feeling 'trapped' by their studies

Make an appeal to a sense of adventure to capitalise on this enthusiasm

Contrast this possibility of adventure with the alternative option: another dreary year chained to your desk at university, after an exhausting Year 12 VCE experience

Strategically follow this with more expert testimony from a satisfied customer talking about how their gap year made them more employable. This alleviates a potential client's unemployment concerns and sells the travel product as a 'solution' to joblessness

Incorporate an introduction from the company that uses flattery and exaggeration to generate enthusiasm and motivation in potential new customers

Include some 'satisfied customer' testimony to accompany these photographs, to convince the target audience of the validity and benefits of the product from the perspective of people similar to the target audience

Deepen this sense of dissatisfaction by focusing on the current challenges young people face in the job market. Use economic data to deepen the sense of concern or anxiety about the future

Close with a number of tempting hyperlinks, which use imperatives - 'Click here', 'Sign up NOW', 'Take the plunge' - to capitalise on all of the strategies outlined above

➔ Your turn

2.25 Work with a partner. Imagine you have started a business tutoring Year 12 English students and you want to design a web-based infomercial. Create an overview of your argument and language approach. Aim for six to eight stages or features and use language – including visual elements – in a range of ways to achieve your aims. Think about the order and sequence.

2.26 Re-read Elizabeth Jackson's opinion piece 'A lesson in the power of words (and censorship)' in Part 1 and then answer these questions.

- Why do you think Jackson uses the words 'spastic' and 'gay' in the opening sentence?
- How does the central anecdote involving her son help Jackson create a more persuasive point of view? Would this piece have been as effective without this detail?
- Jackson also includes some contrasting 'evidence' – an extract from her son's speech, and later, a paraphrased version of the teacher's feedback. Why do you think she includes both of these 'voices', and how do they contrast? What is the overall intention here?



Persuasive language

METALANGUAGE – A LANGUAGE ABOUT LANGUAGE

To analyse arguments in texts, we use specific terms that explain how authors attempt to achieve their purposes. These terms are known as **metalinguage**. In this Area of Study, metalanguage refers to any terms that help to explain the language choices, features or strategies employed by authors to communicate ideas and present arguments. For example, any nouns used to identify such choices or strategies – such as *exaggeration* or *euphemism* – can be called metalanguage.

In this context, the word language is used in a very broad sense to include the following terms:

- **verbal language:** the use of words, in either written or spoken form.
- **non-verbal language:** language that communicates without words, such as body language (facial expressions, gestures), sound and music. This category includes visual language.
- **visual language:** includes images, colours, symbols, framing and camera angles.

People can be influenced by arguments and language in many ways. The following metalanguage glossary table lists many of the terms you need to know, and they are explored in more detail later in Part 3. There is also an extensive glossary at the back of the book. Familiarise yourself with these terms, so that you can more precisely analyse how authors use arguments and language to position audiences. Aim to not only identify examples of these language features, but to *explain how they work in conjunction with an author's arguments to persuade*.

Note also that the right-hand column of the table offers only very generalised examples of the potential purposes and impacts of each term – be sure to *consider their specific purposes and impacts of each strategy, in the context of the arguments presented*.



► Your turn

- 3.1 Work with a partner to test your knowledge of the metalanguage terms in the following table.
- 3.2 Classify each of the metalanguage terms in the table as verbal, non-verbal or visual language.

METALANGUAGE GLOSSARY

METALANGUAGE	EXAMPLES	POSSIBLE PURPOSES AND IMPACTS/EFFECTS
<p>adjective describing word or phrase</p>	<p>'a stirring speech' 'her perplexing approach'</p>	<ul style="list-style-type: none"> • adds detail to make text more interesting – provides description • can imply something positive or negative
<p>alliteration and assonance repetition of initial consonant sounds (alliteration) and vowel sounds (assonance)</p>	<p>'Sydney's slippery slide' (alliteration) 'the elite meet-and-greet' (assonance)</p>	<ul style="list-style-type: none"> • adds emphasis, reinforces meaning • draws attention to key words or ideas • can create an emotive image • memorable
<p>appeal attempt to persuade through emotional manipulation; targeting particular interests or concerns</p>	<p>'long-range weapons don't discriminate; we are all a target' (appeal to security fears) 'Sadly, Aboriginal health and education are responsibilities we have still to address.' (appeal to a sense of social justice)</p>	<ul style="list-style-type: none"> • triggers an emotional response • evokes feelings of guilt, shame, concern, fear; or conversely of pride, honour, satisfaction, etc.
<p>attack means of criticising or opposing an individual or idea</p>	<p>'Her comments are little more than adolescent gibberish.' (mudslinging, ridicule) 'Teachers must be held accountable for these appalling literacy levels' (scapegoating)</p>	<ul style="list-style-type: none"> • belittles opponent's arguments, may lend weight to author's arguments • can help author argue from position of authority • can offend or alienate audience if overdone
<p>bias overt preference or sympathy for a particular point of view</p>	<p>an advertisement for the federal Liberal Party announcing benefits of its changes to Australia's workplace legislation an opinion piece critiquing Australia's involvement in Iraq written by an aid volunteer</p>	<ul style="list-style-type: none"> • can strengthen argument if bias seems relevant and within context, and if author has some authority • can undermine argument if disproportionate to context
<p>cliché overused or hackneyed phrase or opinion that shows a lack of original thought</p>	<p>'a gold medal performance by the athletes' 'take a bow, West Coast Eagles' 'world-class city'</p>	<ul style="list-style-type: none"> • can sway audience by appealing to something with which they are familiar • may make audience feel informed • may alienate sophisticated audience
<p>colourful language vulgar or rude language; particularly unusual or distinctive expressions</p>	<p>'they are certainly up the creek now' 'Who gives a toss about the Queen anyway?' 'The whole policy is a dog's breakfast.'</p>	<ul style="list-style-type: none"> • can provide humour • may offend a conservative audience • establishes informal register (friendly, one of us, on the level)
<p>connotation positive/negative implications, pejorative phrases; 'loaded' language that evokes an idea or feeling, either positive or negative</p>	<p>'The children were slaughtered as they slept.' 'Her reckless behaviour was noted by all.' 'the Anzac legend'</p>	<ul style="list-style-type: none"> • encourages audience (either subtly or overtly) to accept an implication • seeks to persuade audience to share particular view of person or event

METALANGUAGE GLOSSARY

METALANGUAGE	EXAMPLES	POSSIBLE PURPOSES AND IMPACTS/EFFECTS
<p>design and structure the appearance and layout of a text, including colour, font selection and page presentation</p>	<p>a letter from a principal on formal school letterhead paper</p> <p>a website's appearance;</p> <p>consideration of how presentation appeals to certain demographics</p>	<ul style="list-style-type: none"> • persuades through association • establishes genre and context • can manipulate audience emotions
<p>euphemism mild or vague expression substituted for one considered to be too harsh or direct</p>	<p>'pass away' instead of 'die'</p> <p>'let go' instead of 'fired'</p>	<ul style="list-style-type: none"> • can 'soften the blow' of difficult information or ideas • can alienate or confuse if overused or used cynically
<p>evidence material used in support of an argument:</p> <ul style="list-style-type: none"> • facts and statistics • expert testimony • research findings • anecdotal evidence 	<p>'The city's 1.5 million households used over 500 billion litres of water.' (statistics)</p> <p>'Wind power generates fewer pollutants than the burning of fossil fuels.' (fact)</p>	<ul style="list-style-type: none"> • can lend argument weight and author credibility if employed responsibly • can undermine argument if used inappropriately or overused
<p>exaggeration and hyperbole overstatement used to imply something is better, worse, more/less important, etc.; hyperbole is a deliberately extreme form of exaggeration used for dramatic effect or humour</p>	<p>'Every weekend the city is overrun by beggars.'</p> <p>'We're all being brainwashed by mind-numbing reality television shows.'</p>	<ul style="list-style-type: none"> • creates dramatic effect, often through imagery • argues through employment of 'shock tactics'; appeals to fear • can undermine argument if taken too far
<p>formal and informal language formal: more elaborate, precise, sophisticated; adhering to Standard Australian English informal: colloquial, everyday or slang terms</p>	<p>'Success can be facilitated only through the employment of sound educational principles in a supportive learning environment.' (formal)</p> <p>'How do you like them apples?' (informal)</p> <p>'She'll be right, mate' (informal)</p>	<ul style="list-style-type: none"> • formal: creates sophisticated, authoritative style, can lend weight to argument or sound pretentious out of context • informal: conversational, establishes a rapport with audience, humorous, appeals to sense of identity; can alienate if overused or used out of context
<p>generalisation broad statements inferred from specific cases</p>	<p>'This poor behaviour was modelled by the parents, and it is therefore ultimately a parental responsibility.'</p> <p>'It is clear from the evidence at this school that all girls benefit from single-sex VCE classes.'</p>	<ul style="list-style-type: none"> • seeks to validate a theory or contention, sometimes dubiously • can be inferred to be evidence by a naive audience • can detract from or undermine an argument if unrealistic or illogical
<p>gesture and body language use of the body and face to communicate meaning and positive or negative sentiments</p>	<p>an interviewee folding arms and crossing legs to indicate dissatisfaction</p> <p>a speaker pointing to an idea on a slide</p>	<ul style="list-style-type: none"> • helps to convey arguments and moods • can influence a subject by making them feel either welcome or intimidated





METALANGUAGE GLOSSARY

METALANGUAGE	EXAMPLES	POSSIBLE PURPOSES AND IMPACTS/EFFECTS
<p>humour the quality of being amusing, through the use of puns, irony, sarcasm, satire, wit, etc.</p>	<p>'George Dubya Bush and his weapons of mass distraction' 'Clive Palmer and Joe Hockey came out of the room looking like a couple of lovestruck Cheshire cats.'</p>	<ul style="list-style-type: none"> • often denigrates the subject • can provide a more engaging and friendly tone • can sway an audience by having them enter into the joke
<p>imagery and figurative language use of images and metaphorical (non-literal) language to illustrate points and make comparisons: similes, metaphors, etc.</p>	<p>'Australia is a fabric woven of many colours.' (metaphor) 'Citizenship was tossed around like confetti.' (simile) 'Bodies were piled up in makeshift roadside graves and in gutters.' (imagery)</p>	<ul style="list-style-type: none"> • paints 'word picture'; helps to illustrate point visually and by comparison • author may appear sophisticated, well spoken • can have an emotional impact
<p>inclusive and exclusive language use of personal pronouns (I, you, we, they, their, our, etc.) to either involve (inclusive) or distinguish/alienate (exclusive)</p>	<p>'We all have a role to play to conserve our precious resources' (inclusive – positive) 'We are destroying this planet all by ourselves' (inclusive – negative) 'their poor policies' (exclusive – alienating) 'They had their own laws, their own beliefs.' (exclusive – distinguishing)</p>	<ul style="list-style-type: none"> • targets or accuses specific groups • can create a sense of solidarity • can create 'us and them' mentality • can encourage a sense of responsibility
<p>irony humour found in contradictory situations, often highlighted through the use of sarcasm</p>	<p>'The war on terror has produced a volatile environment more susceptible to terrorist forces' 'In order to ensure our freedoms, more control is required'</p>	<ul style="list-style-type: none"> • can engender support through use of humour • can evoke emotional response • encourages audience to see flimsy logic in situation or statement
<p>logic reason; the use of justifiable and valid arguments to sway an audience</p>	<p>'Research has proven that a prison term for a minor offence hampers rehabilitation; therefore we must adopt a new approach, as locking people up simply does not work.'</p>	<ul style="list-style-type: none"> • appeals to reason rather than emotions; therefore lends credibility • sound logic is hard to refute • often offers proof and solutions
<p>noun naming word or phrase</p>	<p>'an Australian legend' 'terrorist' versus 'freedomfighter'</p>	<ul style="list-style-type: none"> • adds detail to make text more specific – provides a label or name • can imply something positive or negative
<p>repetition reuse of words or phrases for effect</p>	<p>'We cannot imagine the horrors they faced; cannot imagine the strength of their spirit. And we cannot allow it to happen again.' Martin Luther King Jr's famous repetition of 'I have a dream' in his 1963 address</p>	<ul style="list-style-type: none"> • memorable; enables a word or phrase to be held and recalled • highlights main ideas • creates a hypnotic rhythm

METALANGUAGE GLOSSARY

METALANGUAGE	EXAMPLES	POSSIBLE PURPOSES AND IMPACTS/EFFECTS
<p>rhetorical question question that does not require an answer because the answer is obvious or implied</p>	<p>'Did anyone listen to the garbage he was spouting? Was anyone awake? And do I really have to wait another four years for this baboon to leave office?'</p> <p>'And why do we do this? Because we are fair.'</p>	<ul style="list-style-type: none"> • encourages audience to consider issue and accept author's answer • can imply that answer is obvious and that anyone who disagrees is foolish • can evoke emotional response
<p>sarcasm use of irony to mock or show contempt, by implying the opposite of what is actually said</p>	<p>'Great – we can now look forward to longer ticket queues, sweatier rides and more train rage. I for one am excited beyond belief.'</p> <p>'Why stop at 30 students to a class when we can cram in at least 15 more?'</p>	<ul style="list-style-type: none"> • can provide humour • serves to mock or question the logic of a situation; undermines its validity • can backfire if used excessively or in the wrong context
<p>satire use of either exaggeration or caricature to expose, criticise or ridicule</p>	<p>television programs such as <i>The Simpsons</i> and <i>Shaun Micallef's Mad as Hell</i> are satirical in nature</p> <p>political cartoons</p>	<ul style="list-style-type: none"> • makes a point in a humorous fashion • serves to mock or question a situation • can engender hostility in a sensitive audience
<p>sensationalism use of provocative language and images, and exaggeration</p>	<p>'Overseas fee-paying students stealing our university places!'</p> <p>'Juvenile joyriders terrorise community!'</p> <p>'Miley Cyrus "exposed" again!'</p>	<ul style="list-style-type: none"> • appeals to an audience's curiosity and prejudice • reinforces stereotypes • can offend or alienate critical audiences
<p>sound and sound effects use of music, effects and other audio to enhance a multimodal text</p>	<p>background music during a current affairs report to create a particular mood;</p> <p>song playing on a website to associate a product with a particular mood or demographic</p>	<ul style="list-style-type: none"> • manipulates audience's emotions • persuades through association (e.g. classical music = 'sophisticated') • sound effects can make a text seem either more 'realistic' or more exciting
<p>verb 'doing' word or phrase</p>	<p>'she sprayed her response at the audience'</p> <p>'As he staggered down the aisle it became clear – he had lost all control.'</p>	<ul style="list-style-type: none"> • adds detail to make text more specific – provides the action • can imply something positive or negative
<p>vocabulary choice careful selection of particular words – nouns, verbs and adjectives – with a positive or negative connotation</p>	<p>'terrorist' versus 'freedom fighter'</p> <p>'health issue' versus 'health crisis'</p>	<ul style="list-style-type: none"> • paints a subject in a flattering or unflattering light • subtly or overtly supports a particular point of view

Part 3



VERBAL LANGUAGE

Verbal language refers to written or spoken words; *persuasive* verbal language refers to words designed to influence and position audiences.

For example, imagine a mother speaks to an audience of parents and friends at school on the subject of theft. Her aim is to convince her audience that urgent action is needed. She could **appeal** to the audience's emotions by offering **anecdotes** to elicit sympathy: 'Two months ago, my daughter Alyssa lost her mobile phone – and more disappointingly, a silver bracelet from her grandfather – to thieves at the school'. Once she has the audience's sympathy, she might use some **inclusive language** to position the audience to feel a sense of responsibility for addressing the problem: 'We can all do more to help our children protect their personal property'.

The words in **bold** are metalanguage terms that explain how the language is working and how it is used persuasively. As you read Part 3, you will find explanations and activities on a range of verbal language strategies.

Remember, when you explore persuasive language, think in terms of how this language works in conjunction with the author's arguments. Ask yourself 'Why has the author made these particular language choices and how do they help convey the author's broader purpose?'

ADJECTIVES, NOUNS, VERBS – VOCABULARY CHOICE

The words and phrases that authors choose to name and describe things contribute significantly to how audiences read their texts and interpret their arguments. The vocabulary choice affects how the audience is positioned.

Nouns, verbs and **adjectives** reveal an author's opinion and are carefully selected to support the arguments presented. Your job is to identify the revealing adjectives, nouns and verbs and to explain:

- their implication, in terms of the author's broader purpose
- how the choice complements or supports the argument.

Nouns provide us with names for things. Although we take many nouns for granted – Sydney Opera House,

Uluru, our own names – many are carefully chosen by authors to send particular messages about the person, object or idea being named. For example, there is a big difference between the labels *vandalism* and *street art*, yet both have been used in newspaper editorials to describe the graffiti found in Melbourne's laneways.

Adjectives are words and phrases that describe nouns. They add extra meaning to words by telling us more about the nouns (for example, *first-time-ever* event, *shocking* details, *deplorable* situation, *welcome* change, *foolish* person). A person's choice of adjectives often reveals a great deal about their underlying point of view, as these words greatly colour or influence our understanding of the people, places or objects (that is, nouns) being described.

Verbs are our 'doing' words – they tell us what is happening in a sentence, such as 'the child *kicks* a ball'. This example is a relatively harmless one in terms of conveying opinion, but once we start talking about how a man *staggers* down an aisle, a woman *sprays* a barrage of insults at an opponent or a politician *squirms* in the face of tricky questions from a journalist, the language suddenly becomes more revealing. What does each of the previous phrases reveal to an audience about the subject and about the author's *opinion* of that subject?



▶ Your turn



3.3 Highlight the adjectives in the following advertisement **slogans**.

- a The big % off sale
- b Make a smart move with Grace
- c Discover new adventures along China's ancient Silk Road
- d Even more enchanting with Singapore Airlines' Business Class
- e Godzilla: experience a tremendously entertaining blockbuster

3.4 Look at the adjectives in italics and match each to an appropriate effect. Then indicate whether each effect is positive (P) or negative (N). An example has been done for you.

ADJECTIVES	EFFECT	P/N
her <i>radiant</i> smile	implies that the ideas are undeniable, valid	P
a <i>preposterous</i> claim	suggests intelligence, a keen intellect	
a <i>never-ending</i> saga	suggests beauty, happiness (<i>radiant</i>)	
her rather <i>bold</i> move	implies strength, fortitude	
an <i>unforgettable</i> moment	suggests importance, historical significance	
a <i>typical</i> blunder	implies stupidity, irrelevance	
his <i>salient</i> points	suggests that the mistake has been made before (implies incompetence)	
the board's <i>irrefutable</i> logic	implies that the situation has been ongoing (too long)	

3.5 Underline the adjectives in each sentence in the table. Indicate whether each one has a negative (N), positive (P) or **neutral** (X) connotation. Where the adjective is positive or negative, write an adjective that implies the opposite (antonym).

	N/P/X	ANTONYM
The ferocious sanctions by the US drove Cuba into the arms of the USSR.		
This fatuous gesture was met, understandably, with much contempt.		
All reports indicate that the move was a deliberate one.		
Although the results are staggering, there are no doubt more surprises in store.		
It was an illuminating performance, full of the kind of magic missing in recent theatrical productions.		



3.6 Read the following excerpt from a review of *The LEGO Movie*. Identify any nouns, verbs or adjectives that clearly establish the reviewer's points of view. Then, replace each of those words with an antonym to create a highly scathing review!

WARNER BROS' *THE LEGO MOVIE* IS ONE OF THE BEST IN 2014

A block-by-blockbuster? Now that is something that ain't been done before. Welcome to *The LEGO Movie*, then.

While it is indeed the grand exercise in product placement that the branded title suggests, there is no need for concern, nor any possibility of disappointment.

For this animated comedy also just happens to be one of the best movies of 2014.

The anything-goes creative ethos that is the very spirit of LEGO has applied to all elements of this production.

While everything snaps together as a complete all-ages offering should, the filmmakers are not afraid to seize a moment to quickly pull everything apart and build something different.

Just as the conceptual agility of *The LEGO Movie* never ceases to astonish — it will take at least three viewings to fully take in every last detail applied here — the visuals both innovate and resonate to heights only previously scaled by Pixar.

The animaters have fused cutting-edge CGI and traditional stop-motion techniques to piece together a complete LEGO universe.

While we already know there isn't much in the real world that LEGO cannot replicate, *The LEGO Movie* finds new and wondrous ways to make it all move. And make it all matter.

To cap it all off, the ingenious plotting of *The LEGO Movie* is both playfully subversive, and just great fun to play around with. [...]

Better still, *The LEGO Movie* sets a cracking pace with its humour, unleashing a non-stop barrage of clever one-liners and dazzling sight gags that play equally strongly across all age groups.

Which is not to say *The LEGO Movie* doesn't wear its shiny plastic heart out on its sleeve when circumstances dictate. Even the straight sentimental scenes pay their way without cheapening the overall experience.

Unlike most animated productions in the current climate, *The LEGO Movie* is not here to temporarily impress. It is here to leave a lasting impression.

Herald Sun, 3 April 2014 (excerpt only)

CONNOTATION AND EUPHEMISM

A word's literal definition is known as its **denotation**; many words also have an associated **connotation**. A connotation gives a word an additional positive or negative meaning in addition to its literal one. Consider the difference between the adjectives lazy and unmotivated; although each could be classified as having a negative connotation, the former sounds harsher because it is more blunt.

Euphemisms are used by authors to 'soften' such confronting examples. If a person is described as 'showing promise' or 'possessing unrealised potential', they could be trying to find a nice way of saying the person is lazy!

Your child is disorganised and disruptive.

Your child is experiencing some organisational and behavioural challenges.

▶ Your turn

3.7 Study the following vocabulary choices and discuss their different connotations with a partner. In each case, which is more negative? Which ones are positive? Are any neutral?

NOUNS	ADJECTIVES	VERBS
• capital punishment or death by firing squad	• sharp or cunning	• petted or groped
• hipster or fashion tragic	• assured or cocksure	• cut or slash (jobs)
• motorist or hoon	• rampant or widespread	• laughed or cackled

3.8 Connect each euphemism to its meaning. Then list some other euphemisms that you know and include their direct meanings.

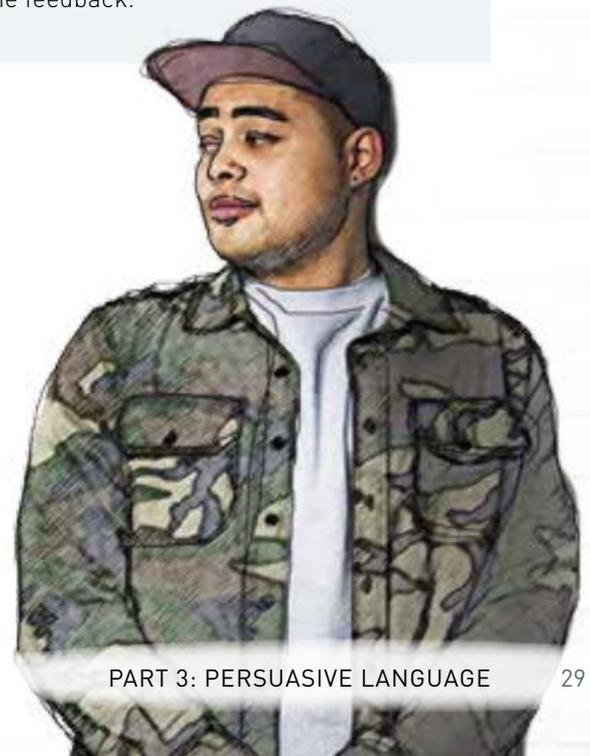
EUPHEMISM	DIRECT MEANING	OTHER EUPHEMISMS
generously proportioned	lie	
let go	overweight	
be economical with the truth	fire an employee	
lively	kill an animal	
pass away	disruptive	
put down	die	

3.9 It's time for some candid self-assessment. First, brainstorm a list of your worst traits as an English student (e.g. lazy, disruptive, terrible with homework). Be honest! Then, imagine you are your English teacher and that you are writing your English report.

- Write four or five sentences using polite and humorous euphemistic words and phrases to subtly convey to your parents your worst traits without sounding harsh or offensive.
- Share your sentences with others in the class and get some feedback.

WAR EUPHEMISMS

War euphemisms are used by governments and media companies keen to promote a particular image of conflict; soldiers may be *terrorists* or *freedom fighters*, depending on who is reporting. The deaths of civilians have, at times, been labelled *collateral damage* by governments keen to minimise public outrage. In 2014, when Australia was preparing to assist the US-led assault on ISIS in Iraq, the Abbott Coalition Government was keen for the intervention to be referred to as a *mission* rather than a *war*. This was a response to the public's heightened sensitivity and scepticism in relation to war as a result of Australia's earlier involvements in Iraq under Prime Minister John Howard and US President George W Bush.





➤ Your turn

- 3.10** The following opinion piece was published in *The Age* a number of years ago. However, its observations on the reasons why governments and the military might wish to employ euphemisms in the context of a war are still pertinent. Read the article carefully and complete the following activities.
- Highlight the euphemisms identified by the writer David Campbell. List them and beside each write the author's blunt, plain-English equivalents. Compare your work as a class.
 - According to Campbell, what are the connotations, or implications, of the word 'surge'? How do these connotations fit with the government's broader purposes in this context?
 - What does Campbell suggest is the implication of the euphemism 'surgical strikes'? Do you agree? Explain.
 - Explain what Campbell means when he says "'Staying the course" is seen as a good thing, although working out exactly what it means is as easy as nailing jelly to a wall.' Do you think this is an effective comparison? Work with a partner to devise two other creative comparisons that achieve a similar impact.
 - How would you describe Campbell's tone? How does this fit with his broader purpose?
 - As a class, discuss the following questions:
 - Can you think of any other war euphemisms? If so, why are they used?
 - Do you think war euphemisms are fair, or irresponsible and misleading?
 - What sorts of problems might we face in the context of a war if we refused to use euphemisms of any kind? Would there be advantages?



THE WEASEL WORDS OF WAR

The coalition of the willing is hiding behind euphemisms, writes David Campbell.

President George Bush's latest foray into Iraq is labelled a 'surge'. Not a rush, a flood, a storm or a torrent – to use some possible synonyms – just a surge. That tells us only one thing: the military spin doctors are working overtime.

'Surge' is such a harmless little word. It suggests a momentary increase, and not a very big one. Just enough to wipe out the bad guys. That's the message.

It takes us one further step into the strange world of the military

mind. That's a place where it's necessary to hide from the truth. Or conceal it from others.

The word 'torture', for example, is to be avoided. It's been replaced by 'extreme rendition' and, even then, that's an unpleasant practice perpetrated by others. It's been contracted out. We wash our hands of it.

Soldiers kill people. That's part of their job and they're trained to do it if faced with an enemy. War is bloody, brutal and unforgiving. It means death, trauma and terrible suffering for army personnel and civilians alike.

In today's media-dominated world, the horrors of war are

beamed into our lounge rooms daily. We see the carnage and the broken bodies. We hear the agonised cries of the wounded, and the despairing wails of those who have lost loved ones.

But the upper echelons of the military still try to sanitise the whole process, to scrub it clean of any nasty connotations, to make it fit for human consumption. Perhaps it helps them to live with the orders they give.

For example, dead soldiers are 'non-operative personnel'. And the innocents who die are 'collateral damage'. This term is in the dictionary as 'destruction or injury beyond that intended or expected'. What, we might



wonder, is the intended or expected level of collateral damage resulting from Bush's surge? Is there someone in the Pentagon who estimates the likely number of civilian casualties?

No doubt a significant part of this surge will involve 'surgical strikes' aimed at 'taking out' or 'neutralising' targets. That's a neat, clinical-sounding way of describing the bombing and shelling of enemy combatants. We have the image of a surgeon precisely manipulating a scalpel to cut away diseased flesh. But bombs and rockets are not surgical. They kill indiscriminately. They shatter buildings and people.

On May 1, 2004, an *Age* article gave an account of an attack on

the city of Fallujah in Iraq. The intense aerial bombardment involved laser-guided 220-kilogram bombs, Hellfire missiles launched by Super Cobra helicopters, and gunships pounding trucks and cars with 'the distinctive thump-thump' of 105-millimetre howitzers.

What sort of mind creates laser-guided 220-kilogram bombs, 'Hellfire' missiles and 'Super Cobra' helicopters and labels their combined use a 'surgical strike'?

The civilians unlucky enough to be caught in that rain of death are not to be thought of as people who have been killed or injured. They're not mothers and fathers and children whose lives have been destroyed, leaving loved ones who can only mourn. No.

They're 'soft targets', the victims of 'incontinent ordinance'. The military mind has a euphemism for every occasion.

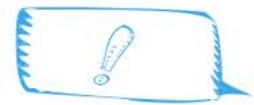
Iraq has also spawned a political euphemism industry. 'Staying the course' is seen as a good thing, although working out exactly what it means is as easy as nailing jelly to a wall. 'Cutting and running', however, is definitely bad. That's something the coalition of the willing would never do. At least, not in those terms. In the end, troops will merely be 'strategically redeployed'.

Or perhaps the process will be described as 'exfiltration'. It's already in the dictionary.

David Campbell, *The Age*,
17 January 2007



IMAGERY AND FIGURATIVE LANGUAGE



Figurative language creates strong **imagery**; it is language that creates 'word pictures' and is used non-literally. **Metaphors**, **similes** and **analogies** are all examples of a figurative approach. They can help to visually illustrate arguments and give language depth and colour.

Consider this example: if you heard someone say 'Barack Obama is a beacon of hope in a sea of political mediocrity' you wouldn't think that he was literally a lamp or lighthouse – you would understand that the phrase was being used metaphorically. It carries a positive connotation and suggests Obama is a man who stands out when compared to his political contemporaries. (The observation is also a cliché, but more on that later!)

➡ Your turn

3.11 Consider these definitions and examples of figurative language. Explain the impact of each example – what is the author's intention or purpose in each case?

DEFINITION	EXAMPLE
Simile: A form of comparison where one thing is said to be <i>like</i> or <i>as</i> another.	The alliance was <i>as fragile as a house of cards</i> , and <i>like lightning in both its intensity and brevity</i> .
Metaphor: A form of comparison where one thing is said to <i>be</i> another.	Hird – former Essendon <i>giant</i> turned AFL pariah – declined to comment.

DEFINITION

Analogy: A form of comparison where the features of one thing are used to describe elements of the other.

EXAMPLE

The heart is like a city's busiest intersection – *roads lead in and out, and all traffic passes through it at some point.*

- 3.12** Write sentences using figurative language to illustrate a distinguishing personal trait for a friend and a favourite teacher. (Be nice!) How does each sentence colour our view of the person?
- 3.13** Read the following opinion piece about attending the 2014 AFL Grand Final at the MCG and identify any similes, metaphors and analogies that you can find. In each case, write a sentence to explain how the example contributes to the author's contention, that 'the Grand Final brings out the excited child in all of us'.

CAN YOU FEEL THE LOVE TONIGHT?

I've never really liked sport. To me it has always seemed like an annoying distant relative – a slightly frightening unknown entity, completely foreign to my own world of experience but always hovering, nonetheless, in my peripheral vision. A buzzing fly at a summer barbeque. Annoyingly insistent.

And so imagine my surprise when my girlfriend of three months announced that she had scored the two of us tickets to the 2014 Grand Final at that grand old dame of sporting celebrity, the MCG! Oh joy, oh happy day! She knew me so well! I was like a kid in a candy store. No, seriously.

The day arrived and by 9am she was dressed resplendently in her baby poo brown and old egg yolk yellow Hawthorn best. You're a swan, I said, an absolute swan, thinking this was a compliment. How was I to know Sydney was this year's interstate interloper?! Her face was a map of something, but I couldn't quite read it. Possibly occupied Gaza. Anyway it didn't look good.



We arrived two hours early, for the 'pre-show entertainment'. By that of course they mean 'the soufflé that never rises'. It seems a fixture of this sporting holy grail that the pre-game schlock they pass off as goodtime gaiety is as uninspiring as week-old bread. Yeesh. Somebody get me a drink. Oh great – light beer in a plastic cup at \$15 per thimbleful! The AFL Grand Final: the gift that just keeps on giving.

And then something happened. The bronzed gods ran into the colosseum, snaking like two giant pythons through the picture-perfect, painted-on grass. That was the cue for the crowd to morph from a slightly bemused great uncle asleep at

Christmas lunch into his insane nephew, high on too much trifle and an excess of unnecessary gifts. And the roar! Deafening beyond belief, and really rather impressive. I looked around the great oval and saw approximately 100 000 kids having The Time of Their Lives. Period. Suddenly I felt like Scrooge for all of my curmudgeonly griping and cynicism. A real killjoy.

I leaned over to Mrs Scrooge and gave her a peck on the cheek, thanked her for the wonderful gift, and tucked into my lukewarm, overpriced pie with childish enthusiasm.

Max Downer, 2 October 2014

APPEALS

When authors make an appeal they target specific **emotions** (such as fear or compassion) or **values** (such as patriotism). People will engage more closely with an argument that they can relate to. For example, parents with school-age children who use public transport are likely to be affected emotionally by an editorial about increasing numbers of assaults at train stations. Similarly, an opinion piece on the negative economic and social consequences of full-time day care might target feelings of guilt in parents whose children use these services.

Authors can appeal to a broad range of emotions and values such as:

- fear
- justice
- compassion
- a sense of guilt or responsibility
- a sense of (in)security
- tradition or custom
- patriotism or national pride
- family values
- group loyalty
- financial concerns
- being 'up-to-date'
- self-interest.

▶ Your turn

3.14 Study this photograph illustrating the work of aid organisation Médecins Sans Frontières (Doctors Without Borders). To what emotions or values does it appeal? Which aspects of the photograph convey these appeals?

3.15 Work with a partner. Create phrases to appeal to the emotions or values listed under the 'Appeals' heading.

3.16 Sentences a to i appeal to a particular human emotion or need. Choose a phrase from the options below that matches that appeal and write the corresponding number in the space provided.

- | | | |
|-----------------------|--------------------------|----------------------|
| 1 a sense of security | 4 humanitarian instincts | 7 financial concerns |
| 2 a sense of justice | 5 patriotism | 8 fear |
| 3 tradition/custom | 6 being up-to-date | 9 family values |

- a** These men, who murdered two children in cold blood, have received four-year sentences and will serve their time under minimum security. Pity the parents who must now endure the thought of these assassins walking free before anyone can utter the words 'bring back the death penalty'. ____
- b** In the twenty-first century, Australia cannot justify a sense of detachment from world terrorism. We are as much at risk of an attack as the US or any other nation. The question is: are we prepared? ____
- c** Anyone who has written a blog or tweets occasionally would know just how nasty trolls can be. ____
- d** Australian parents hoping to 'purchase' children from desperate developing-world surrogate mothers should reconsider – this is the new frontier of human trafficking. ____
- e** The next time you consider allowing your child to travel by train after dark, consider this tragedy. ____
- f** The MCG is more than an oval; it's a national institution, a shrine to our heroes of cricket and AFL. ____



- g Banning Christmas carols in schools is the first step. Christmas itself will fall next. ____
- h Families already shoulder too much debt; another interest rate rise will mean doomsday for homeowners. ____
- i This is a no-brainer. To keep a child in detention without access to education and counselling is barbaric. ____

3.17 Consider the topics in this table. Decide which type of appeal is being made (see activity 3.16) and identify the group from the list who would most likely be emotionally influenced or persuaded by the appeal. Add other groups to each topic, if possible.

- compassionate citizens
- single, young professionals
- people with home loans
- parents working full-time
- conservative parents
- sports enthusiasts

TOPIC	TYPE OF APPEAL	TARGET GROUP/S
speech about interest rates under a particular political party		
feature article about the poor mental health of refugees in a detention centre		
opinion piece by a retired teacher, criticising declining behaviour standards in schools		
editorial in a tabloid newspaper criticising Australia's disappointing World Cup efforts		
article in a glossy lifestyle magazine detailing the 10 latest 'must have' gadgets		
report outlining the psychological risks of full-time day care for children		

3.18 Read the following extract from an opinion piece in *The Age*, and consider the range of appeals made. Identify specific verbal and visual aspects that appeal to particular emotions or values and explain what these emotions/values are in each case. Compare your findings with a partner.



AUSTRALIA'S ASYLUM SEEKER POLICY IS BREAKING PEOPLE

In the land of the fair go, is this what Australians want?

The United Nations Refugee Agency's mid-year trends report, released on Friday, reveals more than 5.9 million people globally were forced to flee their homes in the first half of this year. The UN High Commissioner for Refugees, Antonio Guterres, said: 'It is hard to see such numbers and not ask why so many people are today becoming refugees or internally displaced.'

But the same question is unlikely to be asked in Australia, where we rarely debate the broader question of global displacement or discuss the roots of a refugee's experience. These are subjects our governments try to erase from our thinking.

By narrowing our view of a refugee's experiences, the protection needs of individuals seeking Australia's help can more easily be ignored by

short-sighted politicians with self-serving agendas [...]

A recent letter by 15 doctors who have worked on Christmas Island points to 'unethical conduct and gross departures from clinical standards', and to decisions not always made in the best interests of a patient. The title of a recent Amnesty International report on its visit to the Papua New Guinea facility says it all: 'This is breaking people.'

In opposition, the federal Coalition talked endlessly about its plans to process asylum seekers in Nauru. The Coalition also promised that people would live in open camps, not closed detention centres. Now in government, the Coalition detains even pregnant women in the stifling conditions of Nauru, flexing its muscles for an Australian audience.

But in the land of the fair go, is this really what most Australians want? Do Australians



who want asylum boats to stop also support the indefinite and prolonged detention of children, pregnant women and vulnerable men or women? Do we really want to 'break people'?

I suspect that most Australians do not. So why are so many Australians quietly accepting the damage being done to others in their name?

Susan Metcalfe, *The Age*,
23 December 2013 (excerpt only)



3.19 Read the following speech by Australia's Chief of Army, Lieutenant General David Morrison, which was presented in an online video in the wake of allegations of misconduct demeaning to women by a group of army officers and non-commissioned officers. If possible, search for and watch the original online video. Then answer these questions.

- a What is the issue here, and what is the speaker's contention? Outline this contention in one clear sentence.
- b Why might Morrison have chosen to deliver the message in this video format? List as many reasons as possible.
- c In what ways is Morrison a potentially powerful ambassador for the issue?
- d Identify as many specific appeals in the speech as you can – be sure to label each one appropriately (e.g. 'an appeal to sense of justice or fairness'). How does each appeal work to support the contention? Try to be as specific as you can when you answer this question.

- e What other strategies does Morrison use throughout the speech in order to support his argument and convince the specific audience to support the cause? Either annotate the text with brief explanations, or create a list of the strategies and their impacts in your book. Share your ideas as a class.

The standard you walk past is the standard you accept

Earlier today I addressed the media and through them the Australian public about ongoing investigations into a group of officers and NCOs whose conduct if proven has not only brought the Australian Army into disrepute, but has let down every one of you, and all of those whose past service has won the respect of our nation.

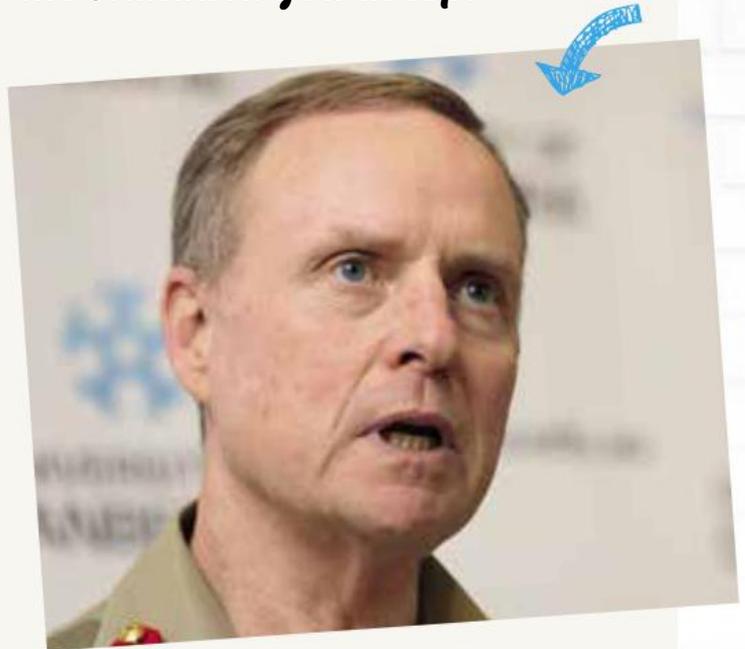
There are limits to how much I can tell you because the investigations into this network by both the New South Wales police and the ADF Investigative Service are ongoing. But evidence collected to date has identified a group of men within our ranks who have allegedly produced highly inappropriate material demeaning women and distributed it across the internet and Defense's email networks. If this is true then the actions of these members is in direct contravention to every value the Australian Army stands for.

By now, I assume you know my attitude to this type of conduct. I have stated categorically many times that the Army has to be an inclusive organisation in which every soldier, man and woman, is able to reach their full potential and is encouraged to do so. Those who think that it is okay to behave in a way that demeans or exploits their colleagues have no place in this Army. Our service has been engaged in continuous operations since 1999, and in its longest war ever in Afghanistan. On all operations, female soldiers and officers have proven themselves worthy of the best traditions of the Australian Army. They are vital to us maintaining our capability now and into the future. If that does not suit you, then get out. You may find another employer where your attitude and behaviour is acceptable, but I doubt it. The same goes for those who think that toughness is built on humiliating others.

Every one of us is responsible for the culture and reputation of our army and the environment in which we work. If you've become aware of any individual degrading another then show moral courage and take a stand against it. No-one has ever explained to me how the exploitation or degradation of others enhances capability or honours the traditions of the Australian Army. I will be ruthless in ridding the Army of people who cannot live up to its values, and I need every one of you to support me in achieving this. The standard you walk past is the standard you accept. That goes for all of us, but especially those who by their rank have a leadership role.

If we are a great national institution, if we care about the legacy left to us by those who have served before us, if we care about the legacy we leave to those who, in turn, will protect and secure Australia, then it is up to us to make a difference. If you're not up to it, find something else to do with your life. There is no place for you amongst this band of brothers and sisters.

Chief of Army, Lieutenant General David Morrison



VERBAL ATTACKS AND RIDICULE

A verbal attack denigrates an individual, group or idea, usually in an attempt to strengthen the viewpoint of the author. It may take the form of **mudslinging**, **slander** or **scapegoating**, or it might involve some humour, ridicule or satire. Sometimes it will criticise specific actions or comments; at other times it might focus on a person's physical attributes. An attack can be highly persuasive, but if the accusations are unfounded or unfair the strategy can backfire, making the author seem desperate or cruel. Judge this by considering the overall context and impact of the attack being made, and the nature of the argument the attack is designed to support.

➔ Your turn

3.20 Insert each term into the table to accompany its correct definition, and then provide an example of each.

- mudslinging
- slander
- scapegoating

	false and defamatory verbal statement designed to damage a person's reputation
Example:	
	making someone bear the blame for for the wrongdoings or faults of others
Example:	
	using insults and accusations, especially unjust ones, to damage a person's reputation
Example:	

3.21 Indicate whether the following examples qualify as slander (S), mudslinging (M) or scapegoating (G).

- a** labelling someone a murderer when he has been charged with grievous bodily harm _____
- b** blaming teachers alone for the decline in the literacy standards of school students _____
- c** referring to a politician's 'ballooning weight' in a report on their professional performance _____
- d** reporting (by a rival network) on a television celebrity's criminal record of an old drink-driving offence _____
- e** referring to a person as a terrorist before they have been convicted of a terrorism-related offence _____
- f** suggesting that a particular ethnic group was responsible for an outbreak of violence _____

3.22 Read the article from National Affairs Editor Tony Wright at *The Age*. It was written in response to comments from Palmer United Party leader Clive Palmer about Tony Abbott's Chief of Staff Peta Credlin. Then answer the following questions.

- a** In the first few paragraphs Wright makes a number of observations that attack Palmer on grounds of his appearance, his personal integrity, his professionalism and his wealth. How many examples can you identify? What is the impact of each, given the context? Explain.
- b** How does the photograph, which appeared with the article, support the author's view?



- c How would you describe the author's **tone of voice** in the first half of the piece and in the second half? How do these tones, and the shift from one to the other, support Wright's argument?
- d Wright employs a number of short, sharp sentences in this piece to heighten the impact of his key observations. Highlight them and explain how each one supports the overall argument.
- e Explain in two or three sentences why Wright has chosen to attack Palmer and whether or not you think these attacks are justified given the context and Palmer's comments.

CLIVE PALMER BLOWS HIMSELF TO SMITHEREENS WITH SPITEFUL ATTACK ON PETA CREDLIN

It is tempting, from time to time, to imagine Clive Palmer becoming so puffed up with self-importance that, like an over-inflated balloon at a party or Monty Python's corpulent Mr Creosote taking the last dinner mint, he explodes, leaving nothing but the slightest evidence that he existed.

Palmer blew into Canberra with all the makings of a merry prankster, sent to entertain us and to fill the void left by the disappearance from politics of characters who could grab and hold the public imagination.

Why, here was a fellow who broke the mould, who spouted the very last thought that came into his head, even if that turned out to be the direct opposite of the thought before that, who turned up to Parliament House in an old Rolls Royce designed to ferry royalty and when it broke down, rolled up in a brand new Bentley (and on Monday, squeezed himself into a Mercedes gull-wing sports car).

He snoozed through question time when he felt like attending and merrily caused the Prime Minister sleepless nights with threats to detonate the budget. Amusing old Clive.

A mere chance meeting between Clive and Malcolm Turnbull over slow-cooked duck and caramelised banana split with coconut ice-cream evolved, among fantasists across the land, into the makings of a leadership crisis.

Palmer, however, will struggle for dinner companions from now on, for he turns out to be what we all should have suspected.

He's a buffoon.

How else might we explain a parliamentarian who attacks a woman for wanting a baby; a woman, moreover, who has revealed the pain of discovering that it might be beyond her destiny and who has reached for the hope of IVF, so far unsuccessfully.

We don't need to explain it, or to add to the discomfort of Peta Credlin, even if she is more capable than most of looking after herself. As the Prime Minister's chief of staff and in a long career in the political firmament she's seen and survived plenty of tough days and handed out some hard treatment herself to those around her.

But Palmer deserved to be called out for his accusation that Tony Abbott's government



designed its paid parental scheme 'just so that the Prime Minister's chief-of-staff can receive a massive benefit when she gets pregnant'.

What a spiteful, ill-informed (Abbott himself has been talking and writing about his paid parental scheme for years before Ms Credlin became his chief of staff) and plain sexist attack it was, masquerading up as policy debate.

And Palmer knew it, as his following sly comment about Ms Credlin's alleged role in formulating government policy made clear.

'She's the top enchilada. She's the top dog - oh, I



shouldn't say that. She's the boss. She's chief of staff. She's the top person.'

'Top dog - oh, I shouldn't say that.' Charming.

And then, trying desperately to rescue his position, Clive

had the nerve to tweet 'I've not intended to personally attack Peta Credlin in my PPL criticisms. However, no key position in government should escape scrutiny.'

Party's over. Clive Palmer is a hot-air balloon.

And he's popped. Blown himself to smithereens.

Tony Wright, *Sydney Morning Herald*,
3 June 2014

CLICHÉS

Clichés are overused or overly familiar expressions but they can be very persuasive. They work best when an audience accepts their familiarity without question. However, they can alienate an audience if used excessively or lazily. The persuasive power of a cliché will come down to its context – *there's a time and a place for everything*, and *with a bit of elbow grease* an author can *bring the house down*. However, sometimes it can feel like the author is *flogging a dead horse* ...

► Your turn

3.23 Read the following excerpt from a tabloid newspaper editorial and answer the following questions.

- Identify any phrases that could be considered clichés. Why do you think there are so many?
- What is the overall point of view of the editorial? How are the clichés used to support this view?
- To avoid sounding unoriginal, what might the editorial have said in place of the clichés?

COLD COMFORT

Spare a thought this winter for those individuals who will be doing it tough, and sleeping rough, exposed to the elements. As you sit down as a family to a warming Masterchef meal of boeuf bourgignon, or perhaps just a humble roast, count your blessings. And perhaps say a little prayer for Mark.

Mark has been homeless now for 22 months; he has already faced two harsh Melbourne winters this way, doing everything within his power to avoid the nightmare of a frozen night outdoors with only the wind for company. Some nights he has managed to find a bed in a temporary shelter; more often than not he is turned

away because such centres are regularly overflowing with desperate individuals just like him who have beaten him to the punch. On nights like these, Mark confides, he often finds it difficult to gather the strength to soldier on. So far he has, but it raises questions: How much longer should he be expected to endure? Which setback will be the straw that breaks the camel's back?

There is, perhaps, one dim light at the end of the tunnel. The state government this week announced plans to invest another 2.4 million dollars into charitable programs across Victoria, and it warms the heart to think that Mark and many more just like him might be

spared this winter, might be given the reprieve they deserve. However, unless those funds that have been flagged for release are disseminated quickly and without impediment, it might just be a case of too little too late. At the end of the day, we are talking about human lives; and while we cannot put a price on that, money talks. It won't be a panacea, but every little bit counts.

[...]

We must continue to shine a light on this unconscionable darkness. We owe it to Mark to do so.

editorial, *The Melbourne Daily*,
20 December 2014 (excerpt only)



- 3.24 With a partner, brainstorm as many clichés as you can in three minutes, then compare your results as a class. If possible, identify a context in which each cliché is commonly used. For example, ‘it was a gold-medal performance’ is often heard in sport, whereas ‘at the end of the day’ is a common political cliché.



EMOTIVE LANGUAGE

Emotive language is confronting language used to arouse intense feelings, usually by appealing to an audience’s sense of fear, guilt, disgust, shame, etc. As the name suggests, emotive language targets a person’s emotions, not their logic or sense of rationality.

➔ *Your turn*

- 3.25 Consider the following newspaper headlines and how they are designed to target particular emotions. Highlight the specific words that trigger an emotional response, and identify the emotions or feelings targeted in each case.

Baby Jesse starves, alone

Convicted terrorists face firing squad

Mother of four bashed, left for dead

TEEN ABORTION NIGHTMARE

THE KILLING FIELDS: IRAQ BLOODBATH

- 3.26 Explain why emotive language might be popular in newspaper headlines and certain television current affairs programs.
- 3.27 Can an image use ‘emotive language’? Explain.
- 3.28 Read the following excerpt from a television news report and highlight the emotive words and phrases employed by the journalist.

Local news reports made little of the vicious slaughter of over 2000 innocent Iraqi refugees, the rapes of local women and children and the mass bonfires, lit in the village centre and fuelled by naked and bloody human bodies. Today’s events cannot be summed up by the empty rhetoric of terms like ‘genocide’ and ‘humanitarian disaster’; they are stomach-churning in their ferocity.

3.29 Rewrite each neutral headline using more emotive language. An example has been done for you.

NEUTRAL	EMOTIVE
Baghdad battles a daily occurrence for Iraqis	<i>Baghdad bloodbaths a daily nightmare for civilian innocents</i>
Woman experiences surgery without anaesthetic	
Violent storms and floods hit a Japanese city centre	
Teenager crashes father's car	

3.30 Read this news report from Britain's *The Guardian* newspaper and complete the activities.

- Identify the most emotive word in the headline. What connotations does this word have?
- What is the impact of the emotive description of childhoods being 'smashed to pieces'? Who might this phrase resonate with?
- Pick out at least three other emotive moments in this piece. As a class, discuss what is emotive about them and what impacts they might have on audiences.
- Identify and explain at least three emotive aspects of the photograph.



SAMANTHA CAMERON TELLS OF 'HARROWING STORIES' FROM SYRIAN REFUGEE CHILDREN

Prime minister's wife says childhoods are being 'smashed to pieces' after visit to refugee camp in Lebanon

Samantha Cameron has spoken of the 'harrowing stories' she heard from children who had fled Syria as refugees.

She warned that childhoods were 'being smashed to pieces' by the conflict after visiting families now said to be living in flimsy makeshift shelters in Lebanon's Bekaa valley.



© AP/WIDEWORLD

Cameron, an ambassador for Save the Children, was helping to draw attention and funds to the charity's work, as she met mothers and children who had witnessed relatives dying in the brutal civil war.

'As a mother, it is horrifying to hear the harrowing stories from the children I met today. No child should ever experience what they have,' Cameron said on Wednesday. 'With every day that passes, more children and

parents are being killed, more innocent childhoods are being smashed to pieces.'

Those she talked to included a 10-year-old girl who saw her mother dying after their home was shelled. Her father is still missing in Syria.

A 13-year-old girl spoke of her terror during shelling and bombing, and helping to retrieve her uncle's body after he was shot dead in the street. A mother

said her three-year-old son was killed by a sniper's bullet in front of her six other children as the family tried to escape Syria in a car.

Justin Forsyth, chief executive of Save the Children, who accompanied Cameron, said: 'Without more help, and quickly, we risk losing a generation of Syria's children.'

James Meikle, *The Guardian*,
28 March 2013

EXAGGERATION AND HYPERBOLE

Exaggeration is overstatement – language designed to make something appear bigger or smaller, better or worse than it is. For example, if an author argues that 'thousands' of residents are up in arms about a new development project when the real number is in the hundreds, the author is exaggerating, or overstating, the issue. **Hyperbole** (from the Greek 'excess') is exaggeration taken to the extreme for dramatic effect; it is not meant to be taken literally. The statement 'millions of teenagers are brainwashed by the idiot box every day' is one example.

Hyperbole can **sensationalise** an issue. It adds drama or excitement, or a shocking or overhyped detail that stirs enthusiasm but can also misrepresent the facts. Sometimes exaggeration is employed in a light-hearted manner; at other times it is used cynically or seriously with the aim of stirring concern or outrage.

▶ Your turn

- 3.31 What exaggerated or hyperbolic phrases do your parents, siblings or friends use day to day, and for what purposes? Create a class list.
- 3.32 Review the online news pages of either *The Age* or the *Herald Sun* newspapers. Can you find any exaggerated or hyperbolic headlines? Discuss their purpose and impact in the context of the overall report or argument – in other words, why do you think the headline was used in each case?
- 3.33 Read Greg Barns' commentary about scaremongering and hyperbole in the Australian media on the issue of terrorism. Then complete the following activities.
 - a How many examples of incorrect reporting does Barns offer to support his point that 'claims made by Australian politicians, police and media in recent days about alleged terrorist activity might well turn out to be plain wrong or at least over-cooked'? Why do you think he opens with this list?
 - b Barns' contention is made clearest at the end of the article. Summarise it in one sentence in your own words.
 - c What does Barns mean by 'police, politicians and media work hand in glove to whip up hysteria'?
 - d Discuss the purpose or impact of each of the newspaper headlines mentioned by Barns. Then, create more balanced or neutral headlines that are less **inflammatory** or divisive.

TERROR SCAREMONGERING THREATENS OUR DEMOCRACY

Be aware, be very aware that claims made by Australian politicians, police and media in recent days about alleged terrorist activity might well turn out to be plain wrong or at least over-cooked. This is because there is a history in this country in recent years of hyperbole, sensationalism, paranoia and misconstruing of conversations and activities when it comes to reporting on and about Australia's anti-terror laws.

Back on November 8, 2005, when high profile raids conducted in Melbourne by police and ASIO resulted in the arrest of several men alleged to be involved in terrorist activity, the then police commissioner Christine Nixon said: 'We were concerned that an attack was imminent and we believe that we have sufficient evidence to go before the courts to show that.'

There were media reports about Melbourne landmarks such as the Westgate Bridge, Flinders Street railway station and the MCG being targets for terrorist activity by this group of men.

The evidence in the lengthy court proceedings that culminated in a Supreme Court trial in 2008 showed nothing of the sort. The reference to the Westgate Bridge had been taken out of context and was completely innocent. There was simply no evidence of a plot to blow up Flinders Street station, and the reference to the MCG was in the context of a vague conversation between two of the accused.

A photograph of one of the accused, wearing battle fatigues,



in which he is seen with a gun in Lebanon in 2002, was touted by some media outlets as evidence of his terrorist intent. It was nothing of the sort.

The case against these men was put by the prosecution on the basis that they did not have a terrorist target and that they had no plan in place to commit a terrorist act. Christine Nixon's phrase, 'imminent terrorist attack', was simply wrong.

While that case was being played out in Melbourne, a Brisbane newspaper made the claim, in 2007, that the man wrongfully accused of involvement in terrorism activity, Dr Mohamed Haneef, had planned to blow up a Gold Coast high-rise building. The claim was absurd. The 'evidence' included a photo of Haneef and family members out

the front of a high-rise building; the photo had been taken when they were touring the Gold Coast.

Then there was Jack Thomas. Thomas was charged with terrorism offences a decade ago, and there were claims that he was Osama bin Laden's 'man in Australia'. Thomas had met bin Laden but he was certainly no threat to anyone and charges against him were eventually dropped.

The claims made in the past few days – that Parliament House was to be blown up, that beheadings of Australian citizens were planned – are nothing more than allegations. Prime Minister Tony Abbott and Opposition Leader Bill Shorten should not assume everything they are told by police and ASIO is proven beyond reasonable doubt,



Generation Y-should I care?

We should be worried about this generation. It has always been given what it wants, particularly when it comes to digital gadgetry. It is a generation that does not even remember a world without such technological luxuries – Gen Ys have been raised in households with computers and smartphones at every turn, so the benefits of the online world have been forever at their delicate fingertips. Their parents tell them they are special, perfect, unique little snowflakes and their teachers are all too scared

to say otherwise. It is a generation of people who were not even born in 1991 when Australia faced its last really serious financial crisis. So now they expect this online world to treat them well, to do them favours, to bring them success, possibly even fame. And that means that they do not understand how to cope when it all goes horribly, horribly wrong.

The Voice Online

LOGIC AND EVIDENCE

An effective way to persuade an audience is to present a strong logical case – to establish an argument that is both reasoned and plausible. Sensible people are more willing to accept a point of view if they can see and accept the underlying logic. Conversely, when an argument appears flimsy, ill-conceived or irrational it is unlikely to be accepted by discerning readers, even if there are other powerful language features at play. A reasoned argument can be created by:

- carefully considering the topic or issue and all of the conflicting viewpoints to establish a sound contention
- establishing a clear and appropriate structure for the argument
- communicating strong, logical arguments that are coherently linked
- providing valid, reliable evidence
- establishing **causality** where necessary.

It is important to be able to distinguish between *arguments* and *evidence* – arguments are the ideas, whereas evidence is the information used to *support* the ideas. Reliable evidence is relevant, factually accurate and valid within the context of the argument. It should come from a reputable source (e.g. Australian Bureau of Statistics or CSIRO) if it is being appropriated. There are different types of evidence, which include research findings, **anecdotal evidence**, facts and statistics, **expert testimony**, and they can have very different impacts.



EVIDENCE – WARNING!

Evidence can be very easily abused. Information that on the surface appears factual may instead have one or more of these problems:

- be skewed in a particular direction/focused on particular details, to suit an agenda
- reflect an insufficient sample size (e.g. if a phone survey of 50 people is used to assess national voting intentions)
- have certain details deliberately omitted (left out)
- be used in a provocative or inflammatory way
- be used out of context.

This is why it is important to read texts critically and to select information carefully and responsibly when constructing your own argument. Consider the evidence you are presented with and decide whether or not it is reliable, valid and appropriate in that context. When presenting your own point of view, be sure that you use reliable and valid sources. If you acknowledge your sources – either directly within the text or in a footnote – your work will carry more weight. (See ‘Referencing’ in Part 7.) Finally, use your evidence wisely. That is, do not subject your reader to an overdose of facts and figures, as this can detract from the argument.



➤ Your turn

3.35 When confronted with evidence that could help you support an argument, what questions could you ask that would help determine the evidence's validity? Use the information previously provided.

3.36 Match the type of evidence to its appropriate definition.

	TYPE	DEFINITION
a	facts and statistics (FS)	collates (gathers) data through scientific study
b	research findings (RF)	uses a personal story or case study to illustrate a point
c	expert testimony (ET)	relies on precise, irrefutable truths and/or statistical data
d	anecdotal evidence (AE)	calls on people with special skills or knowledge in a field to offer sound information

3.37 Label each of the following examples as one of the four types of evidence: FS, RF, ET, AE.

- a** Sixty-eight per cent of people surveyed felt a politician had been dishonest in the lead-up to the election. _____
- b** Two weeks ago, a colleague was driving on the Monash Freeway . She was abused by a motorcyclist, who yelled obscenities and accused her of cutting him off. _____
- c** The nutritionist Dr Fiona Stanley cites a balanced diet and regular exercise as the single most effective solution to soaring rates of childhood obesity. _____
- d** Cigarettes produce carcinogens, which damage the lungs, making it difficult for smokers to breathe and increasing their risk of heart failure. _____
- e** Scientists at the Columbia Institute have established a clear link between diet and dementia. _____
- f** There are approximately 580 cases of testicular cancer reported in Australia each year; if these cases are discovered early, 90 per cent of patients can be cured. _____
- g** My younger brother becomes agitated after he consumes fizzy soft drinks or junk food with preservatives; he shouts, is aggressive and struggles to concentrate. _____

3.38 Consider this extract from the Queensland Government website. Carefully study the facts, statistics and research findings from a number of recent reports into cyberbullying, then answer these questions.

- a** Identify which of the details presented are facts, which are statistics and which are research findings.
- b** Which particular facts, statistics or findings did you find most interesting or surprising? Why?
- c** Does the Queensland Government cite its sources? Do you think the sources seem reliable in this context?



Young people and technology

Cyberbullying facts

Research by the Australian Communications and Media Authority (ACMA) shows young people use the web – and social media – a lot. For example:

- > young people aged 14–17 had the highest rate of internet use at June 2010, with 91% going online weekly
- > chatting to friends is the main reason 89% of 16–17 year olds use the internet. Social media is also more popular among teenage girls
- > more than two in three 14–17 year olds consider the internet to be either 'very' or 'extremely' important to them
- > by 16–17 years of age, more than 75% of teenagers consider a mobile phone to be 'very' or 'extremely' important to them.

Research shows many of the same young people who bully others offline, such as at school, are also the same young people who bully others in cyberspace.

How common is cyberbullying, and who does it affect?

Australian researchers presented a conference paper, 'The prevalence of cyberbullying in Australia', as part of an international conference on violence in schools earlier this year. More than 3000 students from Year 6 to Year 12 across three Australian states shared their thoughts about bullying and cyberbullying in a questionnaire used for the study. The research showed:

- > more students reported being victims of face-to-face bullying than cyberbullying in the last year (30.5% compared to 14%). More than 7% of students reported experiencing both forms of bullying
- > age and gender differences, with more females (64%) reporting being cyber victims; and 14-year-olds most frequently reporting experiencing both forms of bullying

- > the majority (83%) of victims and those who bullied them knew each other in real life. Most victims and those who bullied also went to the same school, were the same gender and described themselves as a friend – not an acquaintance
- > 25% of young people who cyberbullied targeted people they didn't know
- > MSN, social networking, texting, email and chat were the mediums most commonly used by young people who cyberbullied.

How do young people feel about cyberbullying?

Of young Australians aged 12 to 17:

- > just over one in two – 54% – strongly or somewhat agree they 'worry about someone hacking into their page' on a networking website
- > 40% either strongly or somewhat agree they 'worry about getting upsetting personal emails, comments or chat messages'
- > 35% worry about what others know about them from their social networking service page.

SOURCES

* ACMA report 'Australia in the digital economy: the shift to the online environment'. Available on the Australian Government's Cybersmart website.

** ACMA report 'Click and connect: Young Australians' use of online social media'. Available on the Australian Government's Cybersmart website.

*** Campbell, M.A., Spears, B., Slee, P., Kift, S., & Butler, D. (2011, April). 'The prevalence of cyberbullying in Australia'. 5th World conference and IV Iberoamerican congress on violence in school. Investigations, interventions, evaluations and public policies. Mendoza, Argentina.



3.39 Consider this opinion piece from the ABC's online comment site *The Drum*. Then, answer these questions in discussion with a partner or small group.

- Do you feel the author establishes strong **cause-and-effect** relationships across the four steps outlining the 'Abbott Government's rationale against taking dramatic action to combat climate change'? Explain the logical progression to a partner.

- b Carefully consider the application of this same logic to debate around Australia's involvement in the 2014 coalition against Islamic State. Do you feel this is a compelling logical case? Try to explain your reasoning to a partner.
- c Consider the author's rebuttal of Prime Minister Abbott's estimate of the financial cost of such involvement. Is his logic compelling here? Explain.
- d Identify all of the evidence used in support of the arguments posed. Does the author cite his sources? Do you feel that this affects the persuasiveness of the opinion? Explain.
- e How effective do you feel this argument is, overall? Write three or four sentences explaining your view, using quotations from the article to justify your perspective. Debate the merits/ pitfalls of the argument as a class.

Is the cost of our symbolism worth it?

By now the Abbott Government's rationale against taking dramatic action to combat climate change is familiar to most Australians. Its logic follows four steps:

1) Australia's contribution is just a drop in the ocean; 2) As such, any action Australia takes will largely be symbolic; 3) As such, we can put to one side any assessment of how serious the original threat is and concentrate on whether we should make a symbolic gesture to this global problem; 4) Hence, the choice becomes: what is going to be the economic cost to Australia for this merely symbolic gesture?

When considering Australia's contribution in the fight against Islamic State, I would turn this argument around on them.

Australia's deployment of up to eight fighter jets, four support aircraft and 200 Special Forces is not sufficient to make a strategic difference on the ground. So, like in the climate change debate, we can put to one side arguments about 'per capita' contributions or whether Australia is 'punching above its weight' and instead make a hardnosed assessment of its physical effect.

When compared against the United States' forces, Australia's current contribution to the international coalition is largely symbolic. Whether IS is degraded, destroyed or continues to expand the territory under its control will not be significantly influenced by Australia's current contribution. So, if we want to be pragmatic, like in regards to climate change, we need to ask whether this symbolic gesture is worth it.

Prime Minister Tony Abbott has speculated that the bill for Australia's war against IS will come in at about \$500 million a year. This official figure will be much lower than the actual costs, as the added wear and tear on personnel and machines will not show up on balance sheets for a few years yet. Similarly, the costs associated with support staff here in Australia will not be factored in, but [are] there all the same.

A second potential cost is that to Australia's security. Opinion polling is showing that most Australians believe that our actions against IS are making us less secure. This might be right, but probably only marginally. The major direct threat to Australia is not from the IS fighters themselves. There are currently only an estimated 31000 IS fighters that are battling on four main fronts as dispersed as Damascus, Kobane, Mosul and Baghdad. The idea that IS commanders could spare fighters to return to Europe, North America or Asia to conduct terrorist operations is unlikely.

If an attack occurs in Australia it will most likely be from those that are finding it increasingly difficult to travel to the Middle East. Frustrated that they can't directly join the fight, they may feel obliged to take violent action closer to home. As such, it might be that Australia's military actions in the Middle East will make these individuals'



violent desires easier to self-rationalise, but in all likelihood they would have found an excuse to carry them out anyway [...]

There is, however, one significant difference between climate change and the fight against IS. That is, even if Australia was to cut its emissions to zero, it would not significantly affect global temperatures. It would be a positive symbolic gesture and show moral leadership, but have no practical difference. In contrast, there is no reason why the Abbott Government needs to keep Australia's contribution to the fight against IS at mere symbolic levels.

Unlike climate change, Australia could make a significant contribution to the course of the war against IS. Hypothetically, if IS was as big a threat to Australia as the political hyperbole suggests, then the Government could throw three regular brigades at IS, call up its reserves, introduce conscription and raise Defence's share of GDP to World War II levels.

However, this level of commitment to the war against IS is completely unrealistic. So, we are left with a simple question: is half a billion dollars a year over an indefinite period worth mere symbolism?

Adam Lockyer, *The Drum* (ABC), 17 October 2014
(excerpt only)

FORMAL AND INFORMAL ENGLISH

It is important to understand and be able to identify the basic difference between formal and informal English and the ways in which the two registers can affect an audience.

FORMAL ENGLISH

Formal English adheres to the conventions of Standard English and is appropriate in formal settings. Generally, formal settings are situations in which we do not know the group or individual being addressed, or involve people in some position of authority. When we use formal English, we generally pay attention to the rules of grammar and spelling, and we avoid the use of slang (see 'Informal English'), offensive words and contractions (such as *can't* or *doesn't*). Formal English can be very persuasive, as it can imply intelligence or authority. It has a distancing effect in that it makes the writer sound detached and therefore objective and rational. However, it can be off-putting if the tone is too detached, patronising or arrogant.

INFORMAL ENGLISH

Informal English includes **colloquial** language, which we use in everyday situations with familiar people. Colloquialisms are usually specific to a country or region (e.g. when describing a carbonated soft drink, some countries use the term 'pop' or 'soda', while others use 'fizzy drink'; here in Australia, we mostly say 'soft drink'). Also, colloquial English is not always grammatical because we do not have to worry about being misunderstood when we are speaking to those with whom we are familiar. (You can say 'Him and me are going to the beach' without having your friends correct you!) Informal language can sound friendly and inclusive, but it can also alienate or offend if used out of context.

Slang, which can be considered a sub-set of colloquial English, is reserved for the most familiar of people. It is used only with our social peers, and includes words that are sometimes considered rude or offensive, or are obscure to an outsider. Think, for example, of the language you use with your friends. Would you use the same words and phrases with, say, your teacher? A clerk in a store? An employer?



As always, the form the language takes is dictated by the context, purpose and audience. Formal and informal English styles are not mutually exclusive, either; persuasive writing is sometimes a clever mix of formal sophistication and informal moments. Commentators often blur the boundaries by mixing the two registers.



► Your turn

3.40 Indicate whether the following situations would generally call for formal (F) or informal (I) English.

- a an interview between a Year 6 student, his parents and the principal of a high school that the student is hoping to attend _____
- b a family dinner conversation among a mother, father and daughter on the topic of religion _____
- c a study group involving several students from a high school chemistry class _____
- d a phone call between a Year 10 student and a potential work experience placement provider _____
- e a broadsheet editorial on the issue of global warming _____
- f an email written by a university student on holiday to a close friend _____
- g an SMS from a student to his mother requesting permission to stay at a friend's house _____
- h an expository essay written by a student on a Year 12 English text _____

HUMOUR

The use of humour can be an effective way of persuading an audience. It can have a 'disarming' effect, whereby authors establish a relaxed, informal atmosphere in the hope of making an audience more receptive to their point of view. For example, by satirising the behaviour of politicians in a humorous article, an author may be able to establish a platform for the communication of more serious political content at the same time. Humorous texts often have a more serious subtext that the authors hope will be received along with the jokes and laughs.

The humour in a text may take the form of **satire, parody, irony, sarcasm, puns**, jokes or mild criticism. Sometimes informal, colloquial or slang terms can establish a lighter tone and provide a few laughs while also critiquing an aspect of society with language that an audience can relate to. The persuasive power of humour is a highly subjective thing, though; what is funny to some might be offensive or snide to others.

► Your turn

3.41 With a partner, define all of the humour terms shown in **bold**. Check those you are unsure of in a dictionary or the glossary in this book.

3.42 Name at least three reasons why opinion writers might employ a mixture of formal and informal language as a strategy in their writing.

3.43 Read the following column from Fairfax contributor Danny Katz, about illegal downloading. Consider the informal language and humour employed, and the impacts of these strategies. Then answer these questions.

- a How many informal words can you find? How do these words contribute to Katz's overall purposes?
- b Identify some specific instances of humour, and label them according to the terms outlined in **bold**.
- c What is the overall tone of the piece? Use more than one word to pinpoint it accurately.
- d Do you find the article funny? Explain, with reference to the author's language choices.
- e To whom is this article most likely to appeal? Justify your response.

THE GUILTY PLEASURE – AND PAIN – OF ILLEGAL DOWNLOADS

Attn: HBO Accounts Dept.

Please find enclosed a cheque for \$28.98, which I think is a fair retail price for the 10 episodes of *Game of Thrones* Season 4 that I downloaded illegally from the internet. Sorry, but this was the only way I could watch your show, as I don't have Foxtel, I can't access HBO GO, and I refuse to wait months until it's released on DVD while everyone else walks around with their smug faces, blabbing about the scene where the guy got the sword through the back of his head and it came out his mouth. I hate those spoiler people. They're everywhere.

Believe me when I say this, but thievery does not come naturally to me: I once stole a Lion's Club mint from a post office counter charity box and felt so bad about it, I put it back half an hour later and threw in a Werther's Original as a heartfelt gesture of my eternal shame.

So when I first decided to steal your show, I was sick about it. I did it late at night so nobody was watching. I put Blu-Tack over my computer's camera so the feds couldn't spy on me, and I wore a balaclava so I couldn't be identified, and little balaclava socks over each of my typing fingers.

Then I visited a website called The Pirate Bay – I don't know why; I just had a nagging hunch there might be something to steal from there. I sailed my browser into a foreboding little cove and found *Game of Thrones* 4 buried there between an episode of *Dragon Ball Z* and a PBS doco called *Natural Beekeeping Using Non-Disruptive Apiarian Methods*. Avast ye, there be treasure a'plenty for a hornswagglin' li'l cockswain like me!

So I downloaded it, sneakily, stealthily ... sluggishly. It took 1½ nights. Then I sat down to watch the first episode on my computer. And it was good, it was very entertaining, I loved how all the characters spoke in an obscure made-up Dothraki language, until 10 minutes in, I realised I'd downloaded the entire season in Portuguese. *Isso estava se tornando ridiculo!!!*

So I went to a different website called Kickass Torrents, and this one kicked ass. I downloaded the entire season in about 1½ hours, then sat down to watch the first episode on my computer. And it was visually dynamic, the editing was hyper-kinetic, until I realised I may have downloaded it a bit *too* fast – it was all weird and choppy, like watching a PowerPoint

presentation directed by Jean-Luc Godard.

Also, the season came with a generous bonus extra: some kind of malicious malware had encoded all my text with pop-up spam ads, and now I don't know how to remove it. (*Need a removalist? We offer a cost-effective service for residential and commercial jobs! Get a quote! Fully insured!!*)

So I went on one more website called ExtraTorrent, but I couldn't get anything extra, my internet stopped working – downloading all those episodes had used up my entire broadband allowance for the month, and I was only three days in.

So not only have I enclosed a cheque to pay for stealing your show, I have also enclosed an itemised invoice to cover Anti-Malware software (AUD\$29.95) and a monthly broadband upgrade from my telco (AUD\$25), incurred while stealing your show. My terms are strictly 14 days.

Muito obrigado,
Danny Katz (*Cat Flea Control is 100% non-toxic and safe for both adult cats and kittens! Free shipping!*)

Danny Katz, *The Age*, 12 July 2014



INCLUSIVE AND EXCLUSIVE LANGUAGE

Inclusive language uses the personal pronouns *we*, *our* and *us* to imply collectivity or togetherness, which allows an audience to feel involved by sharing a point of view. However, inclusive language can be used in both a positive and a negative sense; for example, the phrase 'we are all to blame here' serves to attack the audience and targets a sense of responsibility, whereas 'this land is our land' creates a positive mood, and aims to instil a sense of national pride.

Exclusive language usually aims to alienate or assign blame by creating distinct groups, or an 'us and them' mentality, with the use of the pronouns *they*, *their* and *them*. Consider the phrase 'they are power hungry': the word 'they' serves to single the group out as 'other'. The rest of society is excused from these negative attributes. However, exclusive language can sometimes distinguish rather than alienate a group – it is not always used negatively.

➡ Your turn

3.44 The following speech was written by writer/comedian John Clarke (with Ross Stevenson) and delivered in July 2000 by actor John Howard (no, not the former prime minister!) on a satirical ABC television show called *The Games*. Written for an international audience in the lead-up to the 2000 Sydney Olympics, the speech was an attempt to address the issue of Aboriginal reconciliation at a time when then-prime minister John Howard had declined to utter a symbolic 'sorry' for past mistreatment of Indigenous Australians. Consider Clarke's significant employment of inclusive and exclusive language and the impact of these choices, and then answer these questions:

- a What is Clarke's overall contention in this speech?
- b What is Clarke's overall tone? Use more than one word if necessary.
- c Explain how Clarke uses inclusive and exclusive language to position his audience. Refer to the specific impact of each example but also how all of the examples contribute to the point of view.
- d In what ways is the speech ironic? (Think about who wrote it, as well as who delivered it.)
- e Find an example of figurative language in the speech and explain its impact.
- f What other language features are at work here? How do they serve to position the audience?

'JOHN HOWARD' APOLOGISES

Good evening,

My name is John Howard and I'm speaking to you from Sydney, Australia, host-city of the year 2000 Olympic Games. At this important time and in an atmosphere of international goodwill and national pride, we here in Australia, all of us, would like to make a statement before all nations.

Australia, like many countries in the New World, is intensely proud of what it has achieved in the past 200 years. We are a vibrant and resourceful people. We share a freedom born in the abundance of nature, the richness of the earth, the bounty of the sea. We are the world's biggest island. We have the world's longest coastline. We have more animal species than any other country. Two-thirds of the world's birds species are native to Australia. We are one of the few countries on earth with our own sky. We are a fabric woven of many colours and it's this that gives us our strength.

However, these achievements have come at a great cost.

We have been here for 200 years, but before that there was a people living here. For over 40 000 years they lived in perfect balance with the land. There were many Aboriginal nations, just as there were many Indian nations in North America and across Canada, as there were many Maori tribes in New Zealand,



➡ John Howard, the Australian actor who delivered this speech on ABC television show, *The Games*

and Incan and Mayan peoples in South America. These Indigenous Australians lived in areas as different from one another as Scotland is from Ethiopia. They lived in an area the size of Western Europe. They didn't even share a common language. Yet, they had their own laws, their own beliefs, their own ways of understanding.

We destroyed this world.

We often didn't mean to do it. Our forebears, fighting to establish themselves in what they saw as a harsh environment, were creating a national economy. But the Aboriginal world was decimated. A pattern of disease and dispossession was established. Alcohol was introduced. Social and racial differences were allowed to become fault-lines. Aboriginal families were broken up. Sadly, Aboriginal health and education are responsibilities we have still yet to address successfully.

I speak for all Australians in expressing a profound sorrow to the Aboriginal people. I am sorry. We are sorry.

Let the world know and understand that it is with this sorrow, that we as a nation will grow and seek a better, a fairer and a wiser future.

Thank you.



➔ John Clarke, the Australian satirist who wrote this speech

COMMON SPEECH DEVICES

The verbal language strategies outlined below, some of which we have already discussed, often play an integral role in spoken language. They are particularly effective ways to hold an audience's attention, and speakers choose to use them for a range of reasons, but often because they are strategies that demand either some level of personal engagement from audience members themselves or a degree of critical thinking.

- exaggeration/hyperbole
- humour (such as irony, sarcasm, satire)
- inclusive and exclusive language
- repetition
- imagery
- rhetorical questions



➔ *Your turn*

3.45 Connect each of the devices on the left with an appropriate purpose on the right.

DEVICE	PURPOSE
1 inclusive/exclusive personal pronouns	to confront an audience with an idea or concept with which they are unlikely to disagree, or to imply the answer
2 humour	to create an 'us and them' mentality, to invite the audience to share the speaker's point of view
3 imagery	to increase the impact and memorability of key terms and ideas
4 hyperbole	to create a powerful, memorable picture of a concept or argument, which an audience can more easily relate to
5 rhetorical question	to ridicule or highlight weaknesses in an opponent's arguments, or to engage an audience by creating a relaxed environment
6 repetition	to create a dramatic effect in a limited amount of time by overstating a fact or piece of evidence

3.46 Use the numbers that accompany the devices in activity 3.45 to label each of the following examples.

- a 'As citizens, we all have a duty to respect and preserve our Indigenous heritage.' ____
- b 'And face it, you'd rather have him inside the tent pissing out, wouldn't you, than the other way around.' ____
- c 'The answer is accountability: government accountability, corporate accountability, public accountability.' ____
- d 'Ladies and gentlemen, this is by far the most selfish and narrow-minded administration in our history.' ____
- e 'Is this really the future that any of us envisaged for our children?' ____
- f 'The majestic wind turbines towered over the earth like benevolent robots, great white ecodroids.' ____

3.47 Consider the following speech, which is one of the most famous ever written: US President Abraham Lincoln's Gettysburg Address. It was delivered during the American Civil War, at the dedication of the Soldiers' National Cemetery, in Pennsylvania, four and a half months after the Union army defeated the Confederate army at the Battle of Gettysburg. It is only 10 sentences in length – but note how the final sentence, which is very long and contains a number of connected clauses, enabled Lincoln to achieve a powerfully persuasive climax.

Work in groups to make a list of all of the strategies employed and explain why the speech is so effective. Consider the context in which it was delivered, as well as the audience for whom it was crafted.

The Gettysburg Address

Four score and seven years ago our fathers brought forth on this continent, a new nation, conceived in Liberty, and dedicated to the proposition that all men are created equal.

Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived and so dedicated, can long endure. We are met on a great battle-field of that war. We have come to dedicate a portion of that field, as a final resting place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this.

But, in a larger sense, we can not dedicate – we can not consecrate – we can not hallow – this ground. The brave men, living and dead, who struggled here, have consecrated it, far above our poor power to add or detract. The world will little note, nor long remember what we say here, but it can never forget what they did here. It is for us the living, rather, to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us – that from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion – that we here highly resolve that these dead shall not have died in vain – that this nation, under God, shall have a new birth of freedom – and that government of the people, by the people, for the people, shall not perish from the earth.



Abraham Lincoln, 19 November 1863

▶ Your turn

- 3.48 Now consider this more recent speech. On 13 February 2008, former prime minister Kevin Rudd moved a motion of apology to the Indigenous Australian 'Stolen Generations', who in past decades had been forcibly removed from the custody of their birth parents and placed in care. The apology was the new government's first order of business, and made Kevin Rudd the first prime minister to publicly apologise to the Stolen Generations on behalf of the Australian people.
- This speech seems simple, but was it well-received at the time. As with the Gettysburg Address, identify as many compelling strategies as you can, and explain why each one is effective.
 - Explain the purpose and impact of the fact emphasised in the opening sentence. How does this set the tone and sentiment for the entire speech?
 - The prime minister mentioned a 'blemished chapter in our nation's history', the need 'to turn a new page' and later that 'this new page in the history of our great continent can now be written'. What is the connection between these observations and what strategy is employed here? What is the impact of these observations?
 - Find an example of an effective repetitive triplet or tricolon in this speech – where for dramatic effect, a similar sentence structure and combination of words is employed three times in a row. How is this strategy effective?

Apology to the Stolen Generations

Today we honour the Indigenous peoples of this land, the oldest continuing cultures in human history.

We reflect on their past mistreatment.

We reflect in particular on the mistreatment of those who were Stolen Generations – this blemished chapter in our nation's history.

The time has now come for the nation to turn a new page in Australia's history by righting the wrongs of the past and so moving forward with confidence to the future.

We apologise for the laws and policies of successive Parliaments and governments that have inflicted profound grief, suffering and loss on these our fellow Australians.

We apologise especially for the removal of Aboriginal and Torres Strait Islander children from their families, their communities and their country.

For the pain, suffering and hurt of these Stolen Generations, their descendants and for their families left behind, we say sorry.

To the mothers and the fathers, the brothers and the sisters, for the breaking up of families and communities, we say sorry.

And for the indignity and degradation thus inflicted on a proud people and a proud culture, we say sorry. We the Parliament of Australia respectfully request that this apology be received in the spirit in which it is offered as part of the healing of the nation.

For the future we take heart; resolving that this new page in the history of our great continent can now be written.



Part 3



▶ Silvia, Louise and Marjorie holding a photograph of their parents as Prime Minister Kevin Rudd (above) delivers the apology to the Stolen Generations at Parliament House, Canberra, on 13 February 2008.



We today take this first step by acknowledging the past and laying claim to a future that embraces all Australians.

A future where this Parliament resolves that the injustices of the past must never, never happen again.

A future where we harness the determination of all Australians, Indigenous and non-Indigenous, to close the gap that lies between us in life expectancy, educational achievement and economic opportunity.

A future where we embrace the possibility of new solutions to enduring problems where old approaches have failed.

A future based on mutual respect, mutual resolve and mutual responsibility.

A future where all Australians, whatever their origins, are truly equal partners, with equal opportunities and with an equal stake in shaping the next chapter in the history of this great country, Australia.

Prime Minister Kevin Rudd

NON-VERBAL LANGUAGE

When people use non-verbal language, they communicate by means other than words. These means include body language (facial expressions, movement and gestures) and sound (music, sound effects), as well as any other form of visual language.

Non-verbal language is common in non-print and multimodal texts such as websites, radio and television programs, and advertisements, where static or moving images and audio tracks allow points of view to be communicated using a number of different strategies. However, the influence of non-verbal and visual language in print texts is also significant; newspapers and magazines, for example, regularly use images that are carefully selected for maximum persuasive effect.

BODY LANGUAGE

People can say a lot about what they think and feel without uttering a word. Our whole bodies indicate our reactions to circumstances and convey our opinions; at times we consciously send these signals, and at other times they are unintentional and instinctive. The easiest way to analyse this non-verbal aspect of persuasion is to study it in context – watch individuals communicate a message and consider how they use their faces and bodies to support their view. Body language can also be studied in static images. When we consider people (subjects) in photographs and political cartoons, their relative sizes and their positions within the frame, we are also considering body language. Photographers and cartoonists usually think carefully about what their text's composition says about this relationship between the people involved.



➔ President Barack Obama and First Lady Michelle Obama take part in a moment of silence at the White House on the eighth anniversary of 9/11

SOUND

This aspect of language includes sound effects and music. These sound forms can be used to persuade through a process of association or via an emotional appeal. Sound effects are sometimes employed in multimodal texts such as websites or television programs in order to imitate real-life noise and create an air of authenticity, or alternatively to invoke a mood or atmosphere.

For example, in order to attract customers, the creators of a website for a health spa might choose to include the sound of birds chirping or flowing water to associate their service with peace and tranquility, or to appeal to a customer's desire to relax and escape the stress of city life. Think also about the sound of a cash register opening: 'ker-ching'! Most of us associate this noise with money being spent, and this could be used either in a positive sense to indicate a saving or negatively to imply a cost.

Music also has considerable persuasive power; advertising companies often spend large amounts of money to purchase the rights to music tracks in the hope that their product will sell via association or by appealing to a potential customer's emotions or values. In this context, it is often very popular music that is sought, as this means the advertised product has the potential to reach a wider audience.

▶ *Your turn*

- 3.49 Brainstorm as many forms of body language as you can. Explain the 'message' that each form is capable of communicating. Which of these forms can be considered rude or inappropriate? In what context/s?
- 3.50 What sorts of sound effects do you know of that are regularly used on television? Brainstorm a list with a partner and share your findings with the whole class.
- 3.51 What songs have you heard used in television advertisements recently? Explain the idea or mood each one could be associated with and/or to which emotions or values each one appeals.
- 3.52 As a class, brainstorm different examples of music being used to persuade or to support a point of view in advertisements, on television programs or on websites. Explain the choices in terms of the demographic/s being targeted, the associations and mood carried by each piece and the overall intention behind each choice. Suggest other pieces of music that might have been used to support a similar and/or very different view.



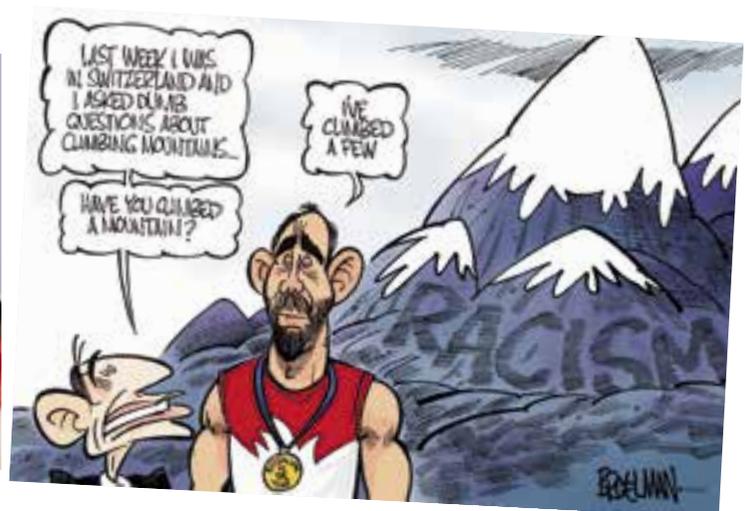
VISUAL LANGUAGE

Visual language is any non-verbal language that makes use of images, symbols, colours or other design features. This includes a huge range of text types, such as photographs, cartoons and illustrations, film footage and graphs (which we will look at in Part 4), as well as aspects of design, such as font selection and colours.

Visual language can work in conjunction with verbal or non-verbal language (in the case of multimodal texts such as websites and cartoons with **captions**) or by itself (such as in a series of photographs). Sometimes visual language can have a subtle – almost subliminal – impact on an audience, and its significance can be easily overlooked. At other times, the impact might be obvious. Authors of persuasive texts make just as careful visual language choices as they do word choices in order to appeal to their audiences.



▶ Australian of the Year winner for 2014 Adam Goodes, with Prime Minister Tony Abbott



The analysis of visual language requires a different metalanguage and set of skills, as visual texts often persuade through a process of **association** and by using the aid of **symbols**. The old adage 'a picture is worth a thousand words' is a cliché for a reason – because it is true! Visual artists understand that size, **framing**, colour, contrast and many other aspects of visual composition can communicate a range of ideas without using a single word. Regardless of the text type, there are aspects of a visual text's composition that you can always consider:

- subjects and objects and their relative sizes
- **foreground** and **background**
- contrast and juxtaposition
- symbols
- colours
- framing

In addition to studying these aspects, ask the following analytical questions:

- Context: What is the circumstance? What is the issue?
- Content: What is contained within the frame?
- Target: Who or what is the visual directed at? (A person? An institution? An idea?)
- Style: How is the content presented and what mood is created as a result?
- Message: What is the artist's overall view or contention?



➔ Your turn

- 3.53** Brainstorm all of the different visual text types that you see in your daily life. Which ones do you feel have the biggest impact on you (i.e. are the most persuasive)? Why?
- 3.54** What is a symbol? How many symbols can you think of that are commonly used in media texts? List as many as you can with a partner and discuss the significance and meaning of each one.
- 3.55** As a class, discuss the ways in which visual persuasive language can be used to persuade, and how this differs from the strategies outlined in the section on verbal language (words).
- 3.56** Create a glossary in your notebook of all the visual metalanguage terms you have been introduced to so far. Keep adding to this list throughout the year, and be sure to use these terms in your writing!
- 3.57** Consider the previous images of Tony Abbott and Adam Goodes. Analyse them by identifying and explaining the impact of their key aspects on specific audiences. Ask the five analytical questions outlined above in order to analyse each image specifically.
- 3.58** Choose a term from this list to identify the verbal strategy being employed in each of the examples in the table. Use your own knowledge to consider some of the potential impacts of each strategy on target audiences. The first one has been done as an example and each term can only be used once.

alliteration

anecdotal evidence

attack

cliché

emotive language

evidence

exaggeration/hyperbole

generalisation

inclusive/exclusive language

irony

pun



EXAMPLE	STRATEGY	PURPOSES AND IMPACTS
Brisbane's biggest blunder?	<i>alliteration</i>	<i>Draws attention to the 'mistake', implies problem is serious</i>
As I left the train, three drug-addled youths spat abuse at me and threw bottles at the platform, smashing glass and scaring a girl half to death.		
This man is a thug who seeks only to glorify theft and anti-social behaviour with his offensive so-called 'artwork'.		
There's a time and place for this sort of thing.		
The barbaric slaughter of these innocent women and children ...		
Only four in 10 smoke alarms fitted in Melbourne homes are fully operational.		
Video games promote violence and anti-social behaviour.		
He's got the Goodes!		
We all play a role here: it is up to every one of us to do our bit.		
These supposed 'tolerance' marches have in fact fuelled further racist incidents in the community.		
Every day in Australia, millions of viewers are completely brainwashed by manipulative advertising.		



3.59 Read the following three letters to the editor and consider the viewpoints being presented.

- a Identify the contention of each letter.
- b Identify each author's key persuasive strategies and explain their specific impacts. In other words, explain how each strategy supports the point of view by suggesting why this language was chosen and how the choice is designed to support the broader argument.
- c How does the visual material that accompanies Letter 1 position readers to support this particular point of view? Make specific reference to the composition of the image (framing, symbolism, etc.) as well as the writer's arguments.
- d Imagine you are a subeditor at the *Melbourne Rag* and have to incorporate some visual support on the letters page. Working with a partner, decide on at least two appropriate images for each of the other two letters. Try to identify specific aspects of each image that would work to support the arguments being presented by each writer.

Letter 1

Yesterday's report on schoolies week ('Schoolies week – rite of passage or reckless neglect') stated that 'only 10 000' schoolies were partying on Gold Coast shores and that a 'satisfyingly low' number of arrests had been made (13, apparently).

If these numbers are satisfying to your newspaper, then I am well and truly out of touch with society.

I shudder to think what my 17-year-old daughter is getting herself involved in while she's up there; ever since she left I've heard nothing but sickening reports of violence, drug abuse, vandalism and sexual promiscuity.

The words 'ecstasy' and 'cannabis' have been bandied about by your paper as though no one actually knows (or cares) what these deadly substances do. Reports have mentioned nothing of ethics, expectations or decent behaviour.

Is your paper really content to sit back and watch, while inexperienced children destroy their still-developing brains, without offering any standards for them to aspire to?

Your apathy makes me almost as sick as the thought of my daughter being manhandled by a drunken youth (or worse, a drunken adult) and feeling as though she has no right to say 'stop'.

Meryl Albain, Doncaster, *Melbourne Rag*, 12 December 2014



Letter 2

So another teenager has been bashed in Brisbane and remains in intensive care in the Gold Coast Hospital. Schoolies week ends in Queensland tomorrow, and not a moment too soon.

Before you jump on your do-gooder, touchie-feelie bandwagon and tell me I'm out of touch (that's Meryl's domain, letters, 12 December), let me get one thing straight: as a father of four well-adjusted young adults I know all about kids wanting to unwind after a stress-filled Year 12. However, I also know what it means to set limits, to stand firm and to generally be a good parent.

If I had a dollar for every time I'd seen one of my kids' schoolmates walk all over a mother or father who clearly had no clue about who was boss, I'd be on the Gold Coast foreshore myself – in a million-dollar penthouse.

My kids were all able to let their hair down after their Year 12 studies. One of them chose to do so at home, one of them on a friend's farm and two of them on our own glorious Victorian coastline. In each case the kids were within arm's length of one or both parents. There were no complaints either, because our children knew what to expect and they knew we would respect their right to some private, responsible fun.

Wake up to yourself, Meryl: you let your daughter loose on the toolies up north, and you are the one who should have taught her all about the 'deadly' drugs you seem to know so little about yourself.

Your anger smacks of the sort of guilt incompetent parents the nation over latch onto in the absence of sound, firm boundaries. Well, it's too late now, I'm afraid. The horse has bolted.

Nick Marks, Hawthorn, *Melbourne Rag*,
13 December 2014

Letter 3



My somewhat anxious mother collected clippings from your letters page while I was in Queensland last week during schoolies.

I can understand both her and your paper's concern, but I would like to say that my experience was an entirely positive and incident-free one.

Let's consider the facts: 27 000 happy students, 14 student arrests in total, with only two of these being for drug-related incidents.

In contrast 72 adults, or 'toolies' as they have so eloquently been labelled, were arrested for drunk or disorderly behaviour.

Who is really at fault here? Yes, a small proportion of students will choose to drink to excess for this short period of time following a stressful school year. A far greater number of adults, however, seem to be content to do this on a regular basis and for no apparent reason, often with very violent consequences.

What your letters pages have not touched on is the good will and positive sentiments that oozed from the vast majority of young adults who chose this destination for a well-earned break.

I had the time of my life. I didn't need drugs, I didn't hurt anyone and I would do it all over again.

Veronica Wills, Preston, *Melbourne Rag*,
21 December 2014



Remember, there is more to analysing how language is used to persuade than simply identifying language strategies or features. Show an understanding of the context and purpose of the text, as well as an ability to analyse the way language is used in the context of the whole argument. This involves discussing the specific impacts of individual language features on the argument in question, as well as the ways in which the range of persuasive strategies contributes to the overall point of view being expressed.

► *Your turn*

3.60 Based on your work in activity 3.59, write a paragraph on each of Letters 2 and 3. Discuss how some of the persuasive strategies you have identified position the reader to share each of the points of view presented. Some sample writing on Letter 1 has been provided as a guide. Note the following features of this sample writing:

- commences with an overview of contention and tone
- identifies specific strategies at work and makes use of concise quotation to provide evidence of these
- explains the specific **intended impact** of each strategy under discussion
- identifies specific audience groups that are targeted by the author with this strategy
- uses **linking words or phrases** to establish connections between the sentences, strategies and impacts – in other words, the writing shows how the various strategies work together to support the argument.

Letter 1 response

In an outraged voice, Meryl Albain writes to express disgust at what she sees as a passive acceptance by her local newspaper of poor behaviour on the Gold Coast during 'schoolies' week. By opening with the fact that '10 000' young people have congregated on the Gold Coast and emphasising that the paper used the word 'only' to describe this seemingly large number, Albain implies that it is the paper that is 'out of touch' with the public consensus, rather than herself. Furthermore, by immediately following this point with the personal information about her own daughter, in conjunction with some rather emotive appeals to a sense of concern in other parents through confronting references to 'violence, drug abuse, vandalism and sexual promiscuity', Albain puts a skewed emphasis on the potential problems of schoolies in a way that positions parents to focus on the risks rather than the reality of low rates of violence. This works to establish a sense of doubt in parents, and through contrast paints the newspaper as socially reckless or immoral in its reporting.

Seeking to shame the paper's journalists by attacking their supposedly irresponsible position on the issue, Albain claims that their 'apathy' makes her feel 'sick'. This emotive denigration is designed to spark outrage in fellow readers of the paper who might have some reservations about the week of revelry, particularly perhaps concerned parents, or older readers with little or no connection to the event, and consolidates an overarching sense of disappointment in the paper's journalism ...



Persuasive texts

YOUR MEDIA CONSUMPTION

How much media do you consume? Think about your daily habits: how much time do you spend online? Reading newspapers? Books? Watching DVDs or films? Listening to the radio or streaming audio online? Now think about how much of that time is spent consuming *persuasive* media texts, such as advertisements, opinion pieces, essays, etc. In other words, for how much of your day are you potentially being influenced or targeted by media texts that encourage you to share particular arguments or ideas?

In this section, we identify and analyse many of the more persuasive or influential text types that we encounter day-to-day. If you understand their various features and conventions, you will be able to better scrutinise their persuasive purposes and adopt similar strategies in your own writing.

MEDIA TEXTS

Media texts are our main source of information about the world. They come in a vast array of forms, but can be broadly categorised as print, non-print or multimodal.

Print texts comprise print-only or print *and* visual images, such as letters to the editor, editorials, opinion pieces, scripts for television or radio and transcripts of radio talkback programs.

Non-print texts include spoken or performed texts, such as speeches, dramatic performances or radio talkback programs. These texts have *no* print or visual images.

Multimodal texts refer to texts that combine two or more *modes* of language:

- reading (includes viewing)
- writing (includes composing electronic texts)
- speaking
- listening.

Examples of multimodal texts include online advertisements or websites that combine digital images with text and a soundtrack. Multimodal texts are common in our digital age. Advertisers, computer software developers and internet users have taken advantage of using several different modes of text at once. What might be some of the advantages of using a multimodal text to sell a product or communicate a message?

➡ Your turn

4.1 Identify whether each of the following is an example of a print (P), non-print (NP) or multimodal (M) text.

MEDIA TEXT	P/NP/M
letter to the editor about declining literacy standards	
television advertisement for a fat-free ice cream	



MEDIA TEXT	P/NP/M
ABC radio segment on Japanese scientific whaling	
television news report on health benefits of dark chocolate	
editorial in <i>The Australian</i> about the carbon tax	
online film preview for latest Marvel film	
political cartoon in a newspaper	
<i>Herald Sun</i> homepage, with news stories, audio files, advertisements, etc.	
transcript of Prime Minister Abbott's speech to world leaders at NATO 2014	

PRINT AND ONLINE MEDIA TEXTS

Print media texts, such as newspapers, are an important part of the Australian media despite declining circulation in recent years. This decline doesn't necessarily mean there are fewer people consuming news media; more likely, it reflects shifting news-reading habits and the rise of online news sources. You still need to be able to identify Australia's key newspapers, the states in which they are published and their publishers and owners. The more you are aware of who owns what and the range of purposes behind the publication of each text, the sharper your analysis of such texts will be.

Interesting fact: The majority of Australia's newspapers are owned by just two companies. Do you know them?

This section considers some of the important features of the newspapers that are such a significant part of Australia's media and looks at how and why they are constructed as they are. Then we will look at the range of text types within these newspapers.

➔ Your turn

4.2 Research each newspaper to find out its state of publication. Does it have national distribution? Which are owned by the same companies, and what are the names of those companies?

NEWSPAPER	STATE-BASED OR NATIONAL	OWNED BY?
<i>The Australian</i>		
<i>The West Australian</i>		
<i>Herald Sun</i>		
<i>The Age</i>		
<i>The Saturday Paper</i>		
<i>The Australian Financial Review</i>		
<i>The Sunday Telegraph</i>		

NEWSPAPER	STATE-BASED OR NATIONAL	OWNED BY?
<i>The Adelaide Advertiser</i>		
<i>The Daily Telegraph</i>		
<i>The Mercury</i>		

4.3 Research the companies that own most of Australia’s newspapers. How many of their papers can you name? Ask your teachers or parents whether they feel these companies are biased towards a particular political perspective. Are their responses consistent? What do the results suggest?

4.4 Who is the man in this photo? What do you know about him and his role in the Australian media industry?

4.5 If the majority of Australia’s newspapers are owned by just one or two companies, what implications might this have for the information we receive? Is this a problem? Discuss.

4.6 Find the websites of the two daily Victorian newspapers and take notes on the following details:

- website address (URL)
- company that owns paper
- other papers owned by company
- snapshot of major stories on homepage
- number of advertisements on homepage
- companies and products advertised
- different text types in Opinion section
- three issues covered in Opinion section
- overall observations about layout and style
- key similarities and differences (to other newspaper’s site)

4.7 Write a summary of the major similarities and differences between the two websites in terms of information presented, layout and design, types of advertisements and target audiences.



NEWSPAPER FEATURES

NEWSPAPER FORMATS – TABLOID AND BROADSHEET

Historically, there was an obvious physical distinction that could be made between **tabloid** and **broadsheet** newspapers: tabloids were A3 in size when closed, and broadsheets were A2 in size. You may have seen a frustrated commuter trying unsuccessfully to turn the pages of an unwieldy broadsheet – this is one of the reasons *The Age* changed to a tabloid-sized format in 2013.

However, apart from physical differences, there are also firm distinctions between the two newspaper types in terms of content and style. Tabloids are sometimes associated with a more populist approach to journalism. Broadsheets tend to offer more **in-depth** coverage. Consider the following entry from the Wikipedia page on broadsheet newspapers:

In some countries, especially Australia, Canada, the UK and the US, broadsheet newspapers are commonly perceived to be more intellectual in content than their tabloid counterparts, using their greater size to examine stories in more depth, while carrying less sensationalist and celebrity material.

However, all newspapers need high circulation rates to satisfy advertisers and shareholders, which means they need as broad an audience as possible. Editorially, this can have a homogenising effect on the content, reducing the differences between tabloid and broadsheet. Other independent print and online news companies have since emerged to fill the gap by offering comprehensive and independent journalism that is sometimes less compromised by such factors.

➔ Your turn

4.8 Complete the following summaries of the traditional differences between tabloid and broadsheet newspapers by inserting each key term into the correct space.

Tabloids (e.g. *Herald Sun*)

headlines objectivity line sensationalist emotional column inches

Tabloid newspapers are often more inclined to put a _____ or more populist slant on their content, either by granting more _____ to celebrities or sports people alongside regular news stories or by opting for dramatic, eye-catching _____ that aim to shock or provoke an _____ response. Tabloid newspapers are also sometimes inclined to take a harder _____ (point of view) on social issues and issues of law and order; at times these papers will judge the actions of people or groups involved in more controversial issues (e.g. illicit drug use, vandalism) in a way that oversteps the boundaries of _____.

Broadsheets (e.g. *The Age*)

complex economic factors discerning comprehensive

When people read broadsheets, they expect to find detailed and _____ reportage on serious social, political or economic issues and events. The language used is often more sophisticated or _____ than that of a tabloid paper, and a broadsheet audience is perhaps more likely to be described as critical, or _____. However, while many would argue that broadsheets offer a more rigorous account of current affairs than their tabloid competitors, these companies are often still driven by _____ and the interests and views of editors and owners.

NEWSPAPERS – OBJECTIVE OR BIASED?

Is the role of a newspaper to provide facts, opinions or both? When might this be a problem? The *Australian Journalists Association Code of Ethics* states that journalists should 'report and interpret honestly' and not 'give distorting emphasis'. You may be aware that people talk about the 'politics' of newspapers and media companies, or that some of these companies sometimes seem to support one political, social or moral perspective over another. These discussions suggest that the **objectivity** of the paper is compromised, and that it exhibits **bias**.

Consider the difference between a **fact** (undisputed 'truth') and an **opinion** (subjective belief); media texts, particularly news reports that aim to provide details of specific events, will usually contain a number of facts that are checked for accuracy and fairness. The aim is to maintain objectivity: to report the details of an incident without offering editorial commentary or personal opinion. Sometimes, however, news reports do include opinions, either from stakeholders or the journalists who have produced the story. Sometimes these opinions are directly stated, and at other times they are implied through careful argument structure, language choices and **subtext**. If an author appears to be favouring one opinion over others, then the text becomes biased.



Bias is not always a bad thing – it depends on its purpose. Naturally, an opinion piece of any kind will exhibit bias, as authors often intend to push one viewpoint over others. But news reports are technically not opinion pieces – we expect to receive statements of fact, and therefore we must think carefully about the information we are offered in such reports and judge accordingly. When writing about bias, it's important to distinguish between the noun (bias) and adjective (biased).

➔ Your turn



4.9 Decide whether each of the following statements is a fact (F) or an opinion (O).

- a The 2015 Mini Cooper S Coupe is a turbo-charged vehicle. _____
- b The new Mini Cooper is a streamlined and attractive car. _____
- c iPads are used extensively in many Australian high schools. _____
- d iPads are a distraction, not a learning tool. _____
- e A smartphone is a must-have accessory. _____
- f Drinking coffee in the evening is unwise. _____
- g Some energy drinks contain the stimulant guarana. _____

4.10 Look at the following texts and scenarios. Circle **Y** if you think bias would be likely and **N** if you think bias would be unlikely in each of the texts.

- a A letter to the editor in *The Age* aiming to persuade readers that offshore processing of asylum seekers is inhumane and a poor reflection on Australian culture. Y/N
- b An independently funded report for the government into the issue of police corruption. Y/N
- c An ABC radio news bulletin reporting the results of a state election. Y/N
- d An opinion piece written for the Entertainment section of *The Age* online by Richard Kingsmill, Music Director at triple j, on the current state of live music in Australia. Y/N
- e A student's essay, which argues for the abolition of live animal exports on grounds of animal cruelty. Y/N

4.11 Complete the following sentences, using either the noun or the adjective, as appropriate.

- a There is considerable _____ evident in the journalist's comments.
- b The journalist offered a disappointingly _____ version of events.
- c The editorial outlines the detrimental effects of _____ in print journalism.
- d This report would be enjoyable to read if it were not so _____.
- e People accuse *The Australian* of _____ reporting, but I think it's an objective paper.

4.12 Read the following article from Australian online commentary site *Crikey*, and consider the author's observations in relation to newspaper bias in climate change reporting. Then answer these questions.

- a Using the bullet points in the early section of the article and its details more broadly, write your own definition, or list, of what is meant by 'misleading reporting'.
- b Consider Wendy Bacon's analysis of News Limited's carbon tax reporting: 'This indicates a very strong **stance** against the carbon policy adopted by the company that controls most Australian metropolitan newspapers, and has 70% of Australian newspaper circulation.' What does this suggest about how news is presented in Australia? Do you think this is problematic? Explain.
- c Re-read the quotation included towards the end from Rupert Murdoch (News Corp CEO), and the information about News Corp's endeavours to make their offices more 'green'. How does this evidence work to colour our perception of Murdoch and the reportage in his papers?



THE MURDOCH PARADOX: BIAS IN CLIMATE REPORTING

Research has found more than 80% of stories on climate change from selected US News Corp outlets are 'misleading' – and the problem seems to extend to Australia, writes ANU's Simon Copland.

New research out of the US has provided evidence of the 'misleading' reporting of climate change by News Corporation. The report *Is News Corp. Failing Science*, written by the Union of Concerned Scientists, looked into representations of climate change at Fox News and *The Wall Street Journal* over a period of six and 12 months respectively.

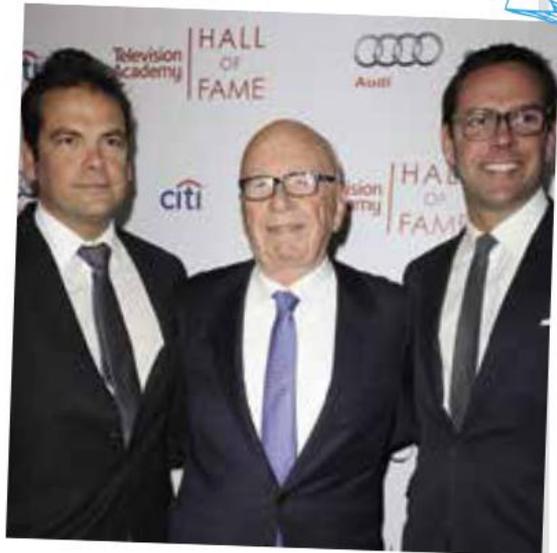
In their study, stories were investigated and rated 'accurate' or 'misleading'. Misleading pieces were defined as those that:

- had a broad dismissal of the scientific evidence that climate change is occurring and is largely due to human activities
- disparaged climate scientists generally or specifically
- disparaged or mocked climate science as a body of knowledge
- cherry-picked individual facts or findings to question overall climate science conclusions
- engaged in debates or conversations in which misleading claims drowned out accurate ones.

Out of 40 mentions of climate change on Fox News, 37 were determined to be misleading, or 93% of stories. The reporting in *The Wall Street Journal* (researchers looked at the opinion section) was slightly more accurate; 81% of stories were considered misleading. Disparaging the basic fundamentals of the science was the most common approach at both outlets.

This finding brings into stark reality the challenge climate scientists and activists have when it comes to the issue being reported in the media. Anecdotal evidence of misleading reporting on climate change is common, but this report provides evidence. It also shows that climate change reporting goes beyond simply providing 'equal sides' to scientists and sceptics. What it shows is that at least when it comes to News Corp, climate change is not even framed as a 50–50 debate, but is shaped by denying the existence of the problem.

The report focuses on News Corp in the US, but has ramifications in Australia. News Limited, the Australian subsidiary of News Corporation, which has 70% of Australia's newspaper market share, has been criticised for its reporting on climate change. The subject



➔ Lachlan, Rupert and James Murdoch

may have come up during Rupert Murdoch's recent Australian visit.

In Robert Manne's 2011 *Quarterly Essay*, 'Bad News: Rupert Murdoch's *Australian* and the Shaping of a Nation', he took aim at News Ltd's reporting on global warming. Manne's research found *The Australian* contained a high number of articles from those who denied the science of climate change, while commentary from those who had been published in academic journals on climate science was rare [...]

Manne's research was backed up in November 2011 by Wendy Bacon from the Centre of Independent Journalism and the University of Technology Sydney. Bacon reported that News Ltd had presented highly biased coverage of the federal Government's carbon pricing package. She stated:



'Negative coverage [of the carbon price] across News Ltd newspapers far outweighed positive coverage with 82% compared to 18% positive articles. This indicates a very strong stance against the carbon policy adopted by the company that controls most Australian metropolitan newspapers, and has 70% of Australian newspaper circulation.'

Bacon's research found that this coverage was systematic across News Ltd papers, with *The Daily Telegraph* and *Herald Sun* being standouts. Bacon found Fairfax newspapers were more balanced, with 56% of their stories positive and 44% negative.

These realities for News Corp run counter to some of the public posturing of Rupert Murdoch [...] In 2007 Murdoch stated:

'Now, I realise we can't take just one year in one city or even one continent as proof that something unusual is happening. And I am no scientist. But there are signs around the world, [...] [...] Climate change poses clear, catastrophic threats. We may not agree on the extent, but we certainly can't afford the risk of inaction.'

News Corp has also worked extensively to tackle climate change internally. The company has set up a Global Energy Initiative to address the company's carbon emissions.

The GEI website boasts that News Corp's action on climate change has seen the Carbon Disclosure Project rank the company in the top 5% of companies in the S&P 500 and the top 10% in the Global 500 for action on climate change.

What this report shows however, is that action within, and news coverage from the company, are very different beasts.

Simon Copland, 24 September 2012
(excerpt only)



Influence of ownership

So, we know that the majority of Australia's newspapers are owned by two companies. These companies, like all businesses, are driven at least in part by economic factors. Sometimes this means that the stories reported and the points of view expressed are subject to the scrutiny of company owners and newspaper editors, in light of their personal bias as well as audience expectation. Some newspaper companies stress the importance of maintaining **editorial independence** more than others; so remember that, at times, certain points of view are favoured over others, even in supposedly objective reports.

Influence of advertising

Advertisers often pay enormous amounts of money to have their products promoted in media texts, and this is how media companies can make a profit. Naturally, a bigger advertisement or one in a more prominent position (e.g. on the front or right-hand page of a newspaper) is more expensive, so larger companies with substantial advertising budgets, such as banks, car companies or multinational corporations, can afford to splash out on prominent advertising spaces.

*Interesting fact:
the layout of
advertisements is
often the first step in
the publication of a
newspaper.*



Demographics, target audiences

Collectively, the body of people who typically read certain newspapers, watch particular television shows, buy certain magazines, visit favourite websites and listen to particular radio programs is what is known as a **target audience (demographic)**. We've established that many media companies are profit-driven, and that advertising provides much of this profit and therefore shapes the initial stages of production. A media company aims to sell as many copies of its publications as possible by appealing to a broad cross-section of demographics through a number of different sections within the paper.

➔ Your turn

- 4.13 Ask your parents about the newspapers that they prefer to read and the sections within those papers that they find most appealing. What are their reasons for these preferences?
- 4.14 Watch one hour of television on a commercial network. Take note of the ads that appear in the breaks. At which demographic are they targeted? Is there a link between this and the genre of the television show into which the ads are inserted? What does this suggest to you about the nature of advertising?
- 4.15 Using the information in this section as well as your own knowledge, create a two-column table that lists some of the traditional major differences between tabloid and broadsheet newspapers. Consider form, language choices, target audience, purpose and content in your response.
- 4.16 Explain the difference between 'bias' and 'biased'. Write sentences using both forms of the word to indicate your personal view on the state of journalism in Australia.
- 4.17 In a coherent paragraph, summarise, in light of what you have read so far about media texts, how economic factors might influence the information offered by news companies. Then explain this to a partner using these key terms: objectivity, bias, advertising, owners, point of view, audience expectation.
- 4.18 Consider this range of Australian magazine publications. What do you know about each of them? Identify the demographic/s to which each one seems to be appealing, and discuss how these appeals are being made.



Headlines

The aim of a headline is to grab the attention of readers, and/or convey the main ideas of the story. To achieve the former, journalists and subeditors, who are responsible for adjusting the material provided by journalists and finalising how it will be presented, will sometimes resort to **sensationalism**, by focusing on a shocking or curious aspect of the story that may or may not be an important point; in such instances a headline can be misleading. Alternatively, some humorous **puns**, **allusions** or **alliteration** might be employed to arouse interest.



➔ Your turn

4.19 Match the headline strategies of sensationalism, pun, allusion and alliteration with their appropriate definitions.

- a _____: repetition of an initial consonant sound in two or more words close together, usually employed to enhance the rhythm of a written passage.
- b _____: a play on words by using a word or phrase that has a double meaning; most commonly employed as a form of humour.
- c _____: placing the focus on a taboo or controversial aspect to make a story appear more interesting, shocking or provocative than it actually is.
- d _____: comparison of one thing to another from a different context, such as comparing a modern-day person or event to a literary or historical event.

4.20 Identify examples of sensationalism, alliteration, pun or allusion in each of the following headlines. The first one has been done as an example.

- a 'Seen, but not Hird' (report on James Hird's initial silence about Essendon's doping scandal) a pun
- b 'Harry's hot-tub high jinks' (gossip column about a video of Harry Potter star Daniel Radcliffe in a spa) _____
- c 'Bieber, Las Vegas' (blog about a Las Vegas show by pop star Justin Bieber) _____
- d 'Alexander the Great' (report on up-and-coming AFL star Alex Simms) _____
- e 'Obama opens fire in Afghanistan!' (story about US President Barack Obama participating in rifle range practice with troops at a military base in Afghanistan) _____

4.21 Study the following headlines and subheadings and answer these questions for each.

Who in his write mind?

Poet Geoff Purge turns 70

Hard line on soft drinks

Coke gets canned from school tuck shops

Quoting reliable sorcerers

Halloween's a hoot for these wicked witches

- a What do you think the story is about?
- b What is the focus of the headline and subheading?
- c Identify any techniques being employed (puns, alliteration, etc.) and explain their impact.
- d Is the example neutral or biased? If biased, how does the language position the audience?



4.22 Write two opinionated headlines – one positive, one negative – for each of the following events. Experiment with the techniques typical of newspaper headlines such as sensationalism, metaphor, simile, alliteration/assonance, pun and satire.

- A survey reveals Australians have the highest rates of mobile phone use in the developed world.
- A 16-year-old girl wins the \$25 000 'Fashions on the Field' prize at the Melbourne Cup.
- A school announces a plan to notify parents of student absences via SMS.
- The Queen announces an upcoming visit to Australia.
- Your brother or sister washes the dishes for the first time in months.

TYPES OF TEXTS IN NEWSPAPERS

The following pages give an overview of potentially persuasive text types, starting with those that regularly appear in print newspapers and their online counterparts. Remember: when we use the term text type, we are referring to the **form** of the text, or the **genre** to which the text belongs. Genre is decided on the basis of the **features** of the text. An overview of the features of each text type is provided.

1 News reports and articles

A journalist's aim when compiling a news report is to communicate relevant facts about a 'newsworthy' event in an objective or matter-of-fact voice, by answering the '5 Ws' of journalism: who, what, when, where and why. However, as we have already established, some news reports can be as opinionated as those texts designed primarily for persuasive purposes (e.g. opinion pieces).

SUMMARY OF FEATURES

News reports and articles will often have these features:

- be written by journalists to report on the important facts and details of a specific event
- adopt a matter-of-fact tone and a detached, objective voice (less so in tabloids)
- employ mostly formal language, with exceptions (e.g. 'human interest' reports are often informal)
- aim for objectivity – but not always! May subtly or overtly include opinion or support a viewpoint.

Your turn

4.23 Read the excerpts from two news articles reporting on the same event but for different newspapers (one tabloid, one broadsheet). Then answer these questions.

- a Look only at the headlines and photographs (with their captions). What similarities can you identify in terms of how the two newspapers approach the event? Are there any obvious differences? Discuss as a class.
- b Which text seems more objective? What makes you say that? Discuss this as a class – how does the more objective text achieve this?
- c What other differences can you identify in terms of purpose and content? Pick out individual words or particular strategies employed by each journalist to achieve their purposes.
- d Why do you think the differences between these two texts exist, based on what you have learnt about tabloid and broadsheet newspapers?

CYCLONE MARCIA: QUEENSLAND TOWNS FACE FLOODS

Ex-Cyclone Marcia is continuing to spread misery, with some Queensland communities now flooding as others get on with cleaning up the enormous damage left by her ferocious winds.

The army will lend its muscle to the vast recovery task now underway in the hard-hit communities of Yeppoon and Rockhampton.

That help can't come soon enough with so many people, from pensioners to young families, struggling without roofs over their heads and essential services such as power and sewerage cut. The army has already done some preliminary work, flying over the battered communities to take aerial pictures of the damage and help



➔ Premier pledges to rebuild central Queensland

emergency services work out where to focus their efforts.

During a press conference at Yeppoon yesterday Premier Annastacia Palaszczuk said the speed the storm had picked up – jumping from a category 1 to 5 – had taken everyone, including the Bureau of Meteorology by surprise.

'They'd never seen this in their lifetime, so this was a rare event.

'Now, they're going to go back and look through all the research and try to work out how that happened so quickly.

'But can I just assure everyone the Bureau of Meteorology, they did everything that they possibly could,' she said.

But the drama caused by the former cyclone is not over yet [...]

news.com, 22 February 2015, (excerpt only)



CYCLONE MARCIA DAMAGE TO LEAVE THOUSANDS WITHOUT POWER UNTIL NEXT WEEK



➔ Fallen tree brought down by Tropical Cyclone Marcia

As many as 25 000 homes and businesses on the central Queensland coast look set to remain without power until at least Tuesday next week.

Bob Pleash, a spokesman for Ergon Energy, said 42 000 customers remained without electricity in Yeppoon, Rockhampton and surrounding

areas on Tuesday morning in the wake of Cyclone Marcia.

He said 65 000 were without power in the immediate aftermath of the storm on Friday.

Residents of Yeppoon and its outlying areas, where Marcia hit as a powerful category five, are in for the longest wait.

Ergon aims to have the coastal town back on line by Tuesday and all of Rockhampton by the end of this week.

Mr Pleash said a further 7000 customers were expected to be reconnected on Tuesday.

He said Ergon workers were facing an uphill battle, with 1800 powerlines brought down by Marcia.

'There is a massive amount of work to be done,' he said.

'There has been a huge amount of damage. We have had trees falling across a lot of lines and some areas are like a twisted mess.



'In outlying rural areas, some sections will have to be completely rebuilt.'

Mr Pleash said in areas requiring major infrastructure reconstruction, Ergon would

provide energy through generator power, until construction was complete.

Both Premier Anastacia Palaszczuk and Opposition Leader Lawrence Springborg will

tour Rockhampton and Yeppoon on Tuesday [...]

Kim Stephens, *The Age*,
24 February 2015 (excerpt only)

Your turn

4.24 Watch a week's worth of news reports on the ABC and on the commercial networks (channels 7, 9, 10) and make notes on the differences in terms of stories reported, language used and objectivity. What are your findings?

2 Editorials

Newspaper editorials are written by editors or teams of editors to reflect the views or stance of the paper. While they can be highly opinionated, editors will often try to establish a sense of fairness, responsibility and objectivity by acknowledging the range of viewpoints an issue has generated. Broadsheet editorials in particular tend to strive for this balance by offering complex, sophisticated and reasoned views. Tabloid editorials will, at times, sound more inflammatory and divisive, and typically are less detailed or comprehensive in terms of the arguments presented. The aim of both broadsheet and tabloid editorials is usually to sell the newspaper's point of view as authoritative, informed and trustworthy – a 'voice of reason'.

SUMMARY OF FEATURES

Editorials generally have these features:

- are written by a team of editors, to reflect the point of view of the newspaper
- offer some background; summarise and/or contribute to debate by presenting reasoned arguments
- offer different perspectives, acknowledge different community interests; may present key arguments and evidence for conflicting sides of an argument
- make recommendations, aimed at governments, businesses, community leaders and the public
- criticise, at times harshly, behaviour deemed unacceptable by the paper
- adopt a commanding, authoritative tone, for example, 'It has long been this newspaper's firm belief that ...'
- are characterised by formal, sophisticated language and complex sentences and paragraphs (particularly 'broadsheets')
- use 'we' (usually to imply a need for community action or involvement) but not 'I' or 'me'.

Your turn

4.25 Read the following brief editorial from *The Sunday Age*, which appeared after a longer editorial on climate change, and answer these questions:

- a What is the contention of this editorial? Explain it in one sentence.
- b Find examples of each of the following strategies in the editorial, and explain the likely intention behind each one in terms of audience response: figurative language, appeals (be specific), alliteration, evidence.
- c How is the way in which this point of view is expressed different from what you might expect in other text types (e.g. a news report)?

EDITORIAL

And another thing ...

Toys are serious business. As the world economy wobbles like a fat American tourist doing a limbo dance in a Trinidad street, it seems that the sale of toys are holding up pretty well as Christmas looms. Many parents don't want to deny their children

a visit from Santa, despite the fear of job losses, the gyrations of world markets and property price plunges. Toy makers say parents prefer to do without so the kids can enjoy a happy childhood. But do your children need ride-on dinosaurs or robot dogs that do everything real dogs do and eat expensive batteries

as well? Maybe children want more than toys? A recent study showed that parents don't spend enough time with their children. This Christmas, your greatest gift could be the gift of your time. Wouldn't that be something?

The Sunday Age

➔ Your turn

4.26 The following is an example of a tabloid editorial on the issue of voluntary euthanasia.

- a What is the contention of this editorial? Why is it hard to pin down, and what does this suggest about this issue and the editors' sense of their audience?
- b Explain the pun in the headline. Which event has brought this issue back into the spotlight?
- c Look carefully at the article's opening two sentences. How do they work together, and what is the purpose here in terms of audience positioning?
- d How does the paper position its audience to see Dr Philip Nitschke? How is this achieved, and why do you think the paper adopts this particular strategy? Think carefully about the sensitivity around this issue and your focus on the role of the audience from question c.

A DYING DEBATE COMES BACK TO LIFE



Dr Philip Nitschke may have achieved a forum to further argue his case for voluntary euthanasia after the deaths of two Melbourne women, as reported in Friday's *Herald Sun*.

That forum could be in a court if Dr Death, as he is known to his opponents, is charged following a police investigation.

As reported in Friday's *Herald Sun*, 66-year-old Claire

Parsons committed suicide because she felt existing laws left her no choice after she assisted in the death of her friend.

According to Dr Nitschke, Ms Parsons informed him she could not deny 75-year-old Val Seeger's wish to die after she was diagnosed with Alzheimer's disease last year. Nor did Ms Parsons wish to live without her.

What has made this case unique as well as tragic is that Ms Parsons was a healthy woman who died because she feared the law. Dr Nitschke's



role in her death refocuses attention on what has been one of the main issues in legalising voluntary euthanasia.

This concern is usually because of the potential for someone to choose to die when they have been convinced to do so by someone who might benefit from their death, or when effective medical treatment is still possible.

Dr Nitschke confirms selling the equipment used in bringing about the deaths of Ms Parsons and Ms Seeger, and says he has sold 1000 such kits without being charged. He admits there have been other suicides.

In the case of Ms Parsons, he says she could not be discouraged from sacrificing her own life. Assisting a suicide carries a maximum five-year jail term in Victoria, with six prosecutions since 1997 involving a suicide pact, inciting suicide and aiding or abetting suicide.

Dr Nitschke is no stranger to voluntary euthanasia deaths and is a director of Exit International

as well as planning to open what he calls a euthanasia clinic in Melbourne.

Many people agree with Dr Nitschke's views in assisting those who no longer wish to live in pain or have a terminal disease, and many others do not.

The voluntary euthanasia campaigner founded Exit International after the Commonwealth overturned legislation in the Northern Territory that briefly legalised voluntary euthanasia in the 1990s.

The Rights of the Terminally Ill Act, believed to be one of the first of its kind in the world, allowed terminally ill patients to commit medically assisted suicide. Dr Nitschke administered what was said to be the first legal voluntary euthanasia injection.

Right-to-die groups said the legislation gave people the choice of 'death with dignity'. Right-to-life groups were just as passionately opposed and the debate has continued in Australia as terminally-ill

patients have gone to other countries to arrange their deaths.

The *Euthanasia Laws Act 1997* passed by federal parliament prevents Australian territories from allowing voluntary euthanasia but does not stop the states from changing the law.

Many doctors oppose voluntary euthanasia and point to the medical profession's obligation to preserve life, while others in the medical profession are just as concerned about the need to relieve unbearable suffering.

Doctors may feel that death does not always occur with either dignity or comfort, while others would argue that advances in palliative care make euthanasia unnecessary.

While we should always be sensitive to the wishes of the ill and those in pain, as a society we should never be comfortable to sit idly by as a perfectly healthy woman decides she has nothing left to live for.

 Editorial, *Herald Sun*, 5 June 2014

4.27 Now, read this editorial from *The Age* on essentially the same issue. Consider the similarities and differences between this editorial and the previous tabloid version and answer these questions:

- a Outline the contention in one sentence. Why is the contention of this editorial easier to pinpoint and what does this suggest?
- b Pinpoint the tone of the editorial. Use two to three words to account for any shifts. How does this tone support the paper's purposes, in terms of audience impact and a desire to persuade?
- c Re-read the 'Summary of editorial features'. Identify some of those features in this text. Compare your answers with a partner and then as a whole class.
- d Look back at the overview of the Aristotelian model of argument from Part 2. Which of the stages of this method can you identify in *The Age* editorial? Why do you think the editors adopted such an approach to structure their argument?
- e Discuss as a class the major differences between the two editorials in terms of purpose and form.

RIGHTING A TRAVESTY FOR THE TERMINALLY ILL

Today, *The Age* calls on federal parliament to recognise in law the right of terminally ill people to choose, under rigorously regulated circumstances, the timing and manner of their death. In coming hours, the cross-party Senate legal and constitutional affairs committee is expected to report on such a legislative proposal by Greens senator Richard Di Natale. Throughout this week we will be publishing, across our digital platforms and in our newspaper, stories, interviews and arguments to ventilate the case for change, and we invite our readers to participate in the debate in the pages of the paper and online.

The committee may well raise a small number of concerns, but we believe, as other nations have shown, it is eminently possible to produce a law with adequate safeguards. And we believe the moment has arrived for our lawmakers to respect a position surveys have long shown is supported by as many as eight in 10 of our citizens.

We hold that life is inestimably precious and should be protected. But we recognise there are many terminally ill people who suffer dreadfully. In such cases, we share the view of Dr Rodney Syme, one of the leading proponents for physician-assisted death and a man who openly admits to having helped terminally ill people die by giving them the means and knowledge to end their suffering. He is doing so for Peter Short, a Melbourne man close to death who has been campaigning for the right to choose and who is

one of the people who inspired Senator Di Natale's bill. A video interview with Mr Short, who testified before the Senate committee, is part of our coverage this week.

Dr Syme's argument, based on decades of experience, is compelling: dying may be associated with excruciating suffering, and there may be a crescendo of suffering as death draws nigh; a doctor's duty is to relieve suffering; some suffering will only be relieved by death; a doctor's duty is to respect a patient's autonomy; some patients rationally and persistently request assistance to die; and, palliative care cannot relieve all the pain and suffering of dying patients. Palliative support is central to our advocacy – most people who have the option of physician-assisted death do not take it, but as Dr Syme, Mr Short and many others attest, those who do have that option immediately benefit because it alleviates fear and anxiety.

Some argue that people might unduly make such a final decision because they are depressed or feel they are a burden to others, and that unscrupulous relatives might seek to manipulate a patient. Overseas experience suggests these concerns are misplaced. Another issue the committee report might raise is definitional boundaries. What should be the definition of terminal, for example? We believe settling this is also readily

within the capacity of our lawmakers.

As we have stressed in the past, we do not support voluntary euthanasia advocate Dr Philip Nitschke, because through his organisation, Exit International, he aids people who are not terminally ill to die by suicide, and we are concerned he is fuelling inappropriate demand – and an online black market – for a particular drug being used to induce death. It is in the public interest to pass a law that permits medical practitioners such as Dr Syme to offer peace to terminally ill patients but prevents those like Dr Nitschke from facilitating the death of people who should instead receive treatment.

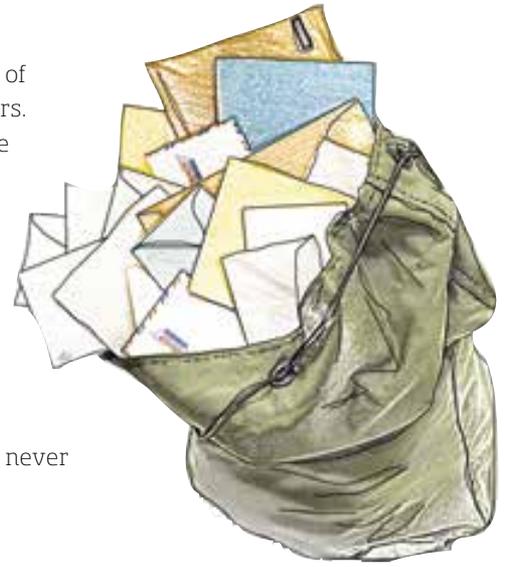
The time has come for Australia's political leaders to not only grant a conscience vote, but to urge their colleagues to advance our civilisation by passing well-honed legislation. This issue concerns all humanity. It transcends party politics, and it behoves our elected representatives to show courage and decency by delivering an enlightened, compassionate change.

Editorial, *The Age*, 9 November 2014



3 Letters/emails to the editor

Letters and emails are typically far more personal than editorials; the sense of fairness and objectivity in quality editorials is sometimes missing from letters. This is because letters are generally written in response to an event or issue of personal interest to the writer and are therefore passionately argued. However, this is not always the case; we also see many restrained letters from individuals keen to promote a thoughtful and considered public dialogue on the issue. We also sometimes see authoritative letters from groups of professionals expressing their objection to, or support of, an issue relevant to their employment. Sometimes letters are detailed and logical, at other times they are brief and highly emotive (writers are always subject to a maximum word limit). A newspaper will always check the source of the letter to confirm that the writers are genuine – editors will never publish anonymous letters.



SUMMARY OF FEATURES

Letters/emails to the editor will generally have these features:

- differ substantially in tone – (e.g. may be restrained/reasoned or passionate/inflammatory, or a combination)
- employ formal and informal language, depending on context and audience
- offer arguments in defence of the point of view – the quality of these arguments varies wildly!
- offer personal and anecdotal evidence in support of arguments
- generally push one side of an argument over another, often employing provocative questioning techniques

➔ Your turn

4.28 Read the following letters, which appeared after news reports of poor behaviour at particular Victorian schools during last year's 'muck-up day'. Consider how differently the letters communicate their varying points of view on the issue, then answer the following questions:

- In your own words, outline the point of view expressed by each writer and the reasons for their viewpoint.
- Study each writer's choice of vocabulary. Find three examples of words or phrases from each letter that have been carefully chosen to support the point of view, and explain specifically how each example provides this support. Then suggest alternative words or phrases that would have sent a very different message.
- Identify two to three other language features employed by each writer to support their key arguments. Explain how they are using these features to attempt to position the audience to support their ideas.
- Which of the two letters do you find most persuasive? Justify your response.
- Write a letter to the editor expressing your point of view in relation to this issue. First, conduct some research of your own. Then, construct a detailed response of 300–400 words that outlines several arguments and, if possible, provides some evidence in support. Consider your approach in terms of tone and style (logical, emotive, balanced, etc.) and choose your language accordingly.

Letter 1

The thuggish and mob-driven behaviour of Year 12 students on 'muck-up day' confirms what many of us have suspected for some time: this is a generation that knows no bounds and no common decency.

We hear the phrase 'civics and citizenship' in educational circles more and more these days – why? Because kids don't actually know what either term means, far less how to incorporate the concepts into their daily lives, and as a result concerned adults spend half their lives frantically searching for ways to help kids see that living in a community means looking out for that community, not tearing it apart through violent acts and selfish attitudes.

I travel by tram to work. Almost every day I see teenagers ignore elderly people standing patiently next to the sign labelled 'priority seating'. Almost every day I hear cruel conversations about fat kids, skinny kids, dumb kids, smart kids, kids who 'suck' because they have everything and those who 'suck' because they have nothing ... It would seem you can't win. Some say the teenage years are the happiest years of your life; I beg to differ.

The sooner teachers and parents realise that we need to take a harder line with these out of control kids the better. I say bring back corporal punishment – it didn't hurt me. (Not in the long term, anyway ...)

Jed Dansch, Warwickville

Letter 2

In this paper yesterday, Jed Dansch outlined his concerns regarding 'a generation that knows no bounds and no common decency'. I doubt whether his didactic sermon, full of what could only be described as jawdroppingly inaccurate generalisations, would be reaching many of the ears he seems so keen to give a good-old-fashioned 'clip'.

Kids, especially teenagers, will experiment, try on new 'selves'. Occasionally this means they do things they will later regret. Any sensible adult would acknowledge that a lot of 'muck-up day' behaviour is technically wrong. Yet they would also understand that some pranks and misdemeanours are more harmful than others, and that it would be unnatural and unrealistic not to expect some mischief on a day which has come to symbolise a release from 13 years of conformity and hard work. The behaviours witnessed on this day in recent years are by no means new, nor are they particularly shocking. I see no more evidence of this generation 'tearing [communities] apart' than any other. (Mr Dansch's dismissive remarks are hardly new, either, but they might just be helping to tear communities apart.)

What I see here is the age-old conundrum: younger people need, and want, guidance; adults sometimes fail to provide it, preferring to offer a sermon on the mount rather than modelling civil behaviour themselves. Mr Dansch was keen to stress the importance of 'civics and citizenship', yet felt comfortable describing an entire generation of individuals as 'violent', 'selfish' and 'out of control' ... Was the irony lost on him?

Jed old chap – kindly do us all a favour and retreat back to the dark recesses of whatever rock you crawled out from under. This issue requires open minds, not armchair critics keen to fire off knee-jerk nannyisms from the comfort of their ivory towers. Or is that glass houses?

David Halliwell, Narre Warren



4 Opinion pieces

Opinion pieces are point-of-view responses written by individuals considered to have **expert status** or a **vested interest** in an issue, or they might be written by a **public figure** whose opinion is influential. Generally, they aim to explore an issue in depth, and often the author makes suggestions or offers practical solutions. Because the author often has experience related to the issue, the opinion piece is usually carefully considered. But if the author does have a vested interest in the issue, consider whether the evidence used is reliable, valid and appropriate in the context.

SUMMARY OF FEATURES

Opinion pieces will generally have these features:

- present an informed, opinionated point of view to widen debate; they might be scathing, supportive, etc.
- be written by someone with expert status or a public profile
- adopt an authoritative, assertive, confident tone
- employ quite formal and sophisticated language, which can be skilfully varied to appeal to a wide audience
- display strong writing skills – clear structure, wide vocabulary, range of persuasive devices
- incorporate anecdotes to personalise/illustrate the issue.

➔ Your turn

4.29 Read this opinion piece that appeared on *The Drum*, the ABC's online opinion forum, and answer these questions:

- a What is the writer's point of view? How is the extensive anecdotal detail used to support this view?
- b To what emotions and/or values does the author appeal? Provide specific examples.
- c Identify some other strategies employed to support the point of view. How is the author hoping that these strategies will work to position and persuade the audience?
- d Consider the author's identity. How does his language and argument reflect his professional status?
- e How is the visual language intended to support the point of view?

FALL OF THE BERLIN WALL: A ROAD TRIP INTO HISTORY

It was a privilege to be part of the generation that passed into East Germany knowing there was an easy and free way of getting out, writes Peter Ryan.

As global stories go, few compare to the crumbling of the Berlin Wall in November 1989 as Soviet Union satellite states

across eastern Europe began to fall like dominoes.

I was working as a news producer for the BBC in London at the time and marvelled at the intense planning that involved intricate and often secret plans for mobilising reporters, producers, camera crews and pieces of satellite equipment into place for the anticipated fall of the Berlin Wall [...]

As the fast-moving events unfolded and intensified, teams were sent behind the lines into eastern bloc nations like Romania and Bulgaria that seemed likely to topple as the anti-Soviet mood towards democracy took hold.

Although travel restrictions had been softened by East German authorities, no one expected what appeared to be





possible from early October – the fall of the Berlin Wall was coming faster than expected.

While many of my colleagues were being enlisted to head to Berlin as the BBC planned major coverage, I was given the news that I would be staying in London.

Rather than missing out on history in the making, and having exhausted lobbying efforts to be sent, I managed to book a week off – encouraged as always by my wife Mary Cotter who remains my best life adviser.

We hired a trusty Vauxhall and headed off around 4am from London to take the ferry to Calais [...]

More than 20 years before in-car navigation systems became commonplace, we studied foldout road maps and made our way to Bruges for the night, on to Hamburg the next day and then into East Germany on our way to Berlin.

As we got closer to Berlin, we soon saw streams of people, presumably east Germans in their Skodas and Ladas, heading west – horns tooting, lights flashing, arms waving. The

new-found freedom of just going out on a day trip was their reason for jubilation and you could cut the happiness in the air with a knife.

It was all consuming and I thought at the time about how many Australians took their travel liberties for granted.

It was an unforgettable experience – and the excitement easily surpassed taking a right-hand drive Vauxhall on West German autobahns as left-hand drive BMWs and Mercedes glided past.

As soon as we checked into our hotel not far from Checkpoint Charlie, we headed out into the streets of West Berlin to witness history unfolding before our eyes.

East German soldiers peered through cracks in the Wall and even allowed those on the west side to light up their cigarettes.

Soldiers walked atop the Wall, viewed by locals and tourists who jostled to clamber up makeshift stands to view over into the East.

Mary and I lined up to take our turn with a hammer and chisel chipping what we could

from the graffiti-covered Wall which was once an icon of the Soviet Union's iron-fisted resolve against the West.

The chisel slipped and I emerged bloody having scraped the skin off my knuckles. But it was a price I was prepared to pay to be a participant in an event the whole world was watching.

The next day we lined up at Checkpoint Charlie for our day visa to get over into East Berlin. The weather was cold, drab and grey – just like the Soviet style architecture – but it was a privilege to be part of the generation that passed into East Germany knowing there was an easy and free way of getting out.

I returned to Berlin two years ago, once again as a tourist, and found it to be vibrant, colourful and free.

I walked through the Brandenburg Gate from west to east, remembering how it was a cold sealed-off no-go area just 23 years before.

Since then, German reunification has been a challenge but it eventually became a successful template despite initial cries that the West German economy would not be able to sustain the extra demand for basic services and givens such as health care and education.

Our road trip from November 1989 might sound like the account of a journalist's road trip.

But for me, it will always represent a career highlight and underscores the privilege of being a journalist with a front row seat to history.

Peter Ryan, *The Drum (ABC)*,
10 November 2014, (excerpt only)





➔ Your turn

4.30 Read this opinion piece from *The Age* by Malcolm Fraser and Barry Jones, and answer the following questions.

- At whom is this article targeted? Refer to the text to justify your response. Remember there may be more than one target group – different groups may be targeted at different moments.
- Consider the headline. Which words seem most powerful and how do they persuade?
- Consider Andrew Dyson's complementary image. What is its message and how is it conveyed?
- Consider the identities of the authors. Fraser was a Liberal prime minister, and Jones a minister in Bob Hawke's Labor government. What impact might these facts have on readers?
- What is the contention of the authors? Identify the arguments and evidence put forward in support of their view. Does this case seem logical and rational? Discuss as a class and justify with evidence.
- Which values do the authors appeal to? Provide examples of specific appeals.
- Identify other strategies employed to support the argument and explain their impacts.

PERVERSE MIGRATION BILL SHREDS THE RULE OF LAW

If passed, *The Migration and Maritime Powers Legislation Amendment (Resolving the Asylum Legacy Caseload) Bill* would effectively enshrine in law the mistreatment of asylum seekers and refugees who flee to our country to escape persecution, torture and death.

The legislation is the perverse creation of a Government prepared to tear up the rule of law for its own political ends. It bestows an unprecedented level of power on the immigration minister to make life and death decisions about individual refugee cases. It creates a regime where the chance of sending people back to a situation of grave danger, or even death, is a real possibility.

It denies permanent protection to those found to be refugees, simply because of their mode of arrival to this country. Even babies born on Australian soil to parents who arrived by boat will be denied protection, rendered stateless and detained

offshore until being 'resettled' in squalor and risk of attack on Nauru. We should rightly ask, if the government is prepared to be so cruel and give itself this much unchecked power over refugees, who's next?

The bill narrows the definition of a refugee. This makes it easier to send more people back to harm, rather than offering them protection. This is a particularly insidious step which will render obsolete decades of legal precedent and stack the odds against refugees. For example, if it's considered that a refugee can simply 'modify their behaviour' to avoid persecution or harm at home, they'll be sent back. Would you expect the inspirational Nobel Peace Prize winner Malala Yousafzai, who fights for girls' right to education in the face of Taliban opposition, to 'modify her behaviour' and simply retreat indoors?

Under this bill, refugees will be disadvantaged by the very consequences of their

life-threatening situation. For example, their case may be knocked back because they have false or no travel documents. This is inherently unfair. People fleeing for their lives don't have time to get their paperwork in order and are often forced to travel on false documents to escape.

Would we have expected people fleeing Nazi Germany to obtain travel documents from Hitler? Would we punish them for using a friend's passport to clear the border and escape the concentration camps?

Not only are these measures unfair, they are unnecessary. The current Migration Act already contains a robust legal process for determining whether someone is owed protection from harm. We require people to tell their story, repeatedly, consistently, with evidence, and within the confines of the law. We judge their character, undertake security checks and review their health. It is incredibly difficult to pass this process unless



you are anything other than a refugee.

This bill effectively dismantles this robust process for people arriving by boat, creating a parallel system under which life or death decisions will be made via a brief, cursory assessment. Known as 'fast-track', decisions may be made within two weeks of arrival, with people having to present their case under intense pressure and with no legal assistance or understanding of our system. It will undoubtedly see people returned to harm and persecution.

We borrowed this process from the UK, where it has already been ruled unlawful by its High Court. This does not concern our government however; it is more interested in avoiding our country's laws altogether. People receiving a negative decision through the fast-track process will be at the mercy of the minister to decide if their case is deserving of review. Having a minister—particularly one with such a fixed agenda—make decisions about individuals flies in the face of procedural fairness.

In its determination to send people back at all costs, the government also wants to remove consideration of whether someone is at risk of torture when seeking to return them home. It is astonishing that the government wants to deem torture and our non-refoulement obligations irrelevant when removing someone from Australia. It is essentially a guarantee of returning people to face serious harm or death.

As well as circumventing Australian law, the bill also seeks to put the government above international maritime law,

so it can send people on boats back to the country they're fleeing from, without any court oversight. The bill further puts us at odds with the international community by denying people who come by boat permanent protection, indefinitely.

The reintroduction of temporary protection visas (TPVs) means that refugees have to prove and re-prove they are refugees. Australia has tried this approach before, at considerable emotional and mental cost to desperate people forced onto temporary visas, who were left in limbo, unable to reunite with their family. The harm this caused is so well documented it's almost become its own field of mental health. TPVs break people who managed to survive torture.

It is in the interest of the Australian community to have people settled quickly, so they may heal from their trauma, gain work or undertake study and get on with their lives. Some 95 per cent of people on TPVs the first time around ended up with permanent protection. There is no reason to believe this statistic would be any different now. In fact, situations of conflict are more protracted than ever before, making peoples' need for permanent protection even more likely.

Prime Minister Tony Abbott and Immigration Minister Scott Morrison have work to do to get this bill through the Senate in December as they plan. It appears that in their negotiations with Clive Palmer, they were far from honest about the scope and



consequences of the bill and his support for it is now shaky.

Other Senators and MPs have also expressed concerns about the bill, including crossbench Senators, who will ultimately decide its fate. This bill not only seeks to tear up the rule of law, it serves to undermine our proud history as a multicultural nation, inspiring the world with our diversity and harmony.

It feeds fear to the electorate, which the opposition feels obliged to support, in a context of a beat-up of Olympian proportions. The numbers of refugees heading for Australia are trivial compared to those travelling to many European countries. They don't overreact. We do.

There are moments in history which are turning points. Now is such a time. Australia can stand up and protect the rule of law or become an international pariah, living isolated at the end of the world, forever in fear of others.

Malcolm Fraser and Barry Jones,
The Age, 7 November 2014

Malcolm Fraser was prime minister of
Australia 1975–1983.

Dr Barry Jones is a former minister
for science in the Hawke government
1983–1990.



OTHER TYPES OF TEXTS IN NEWSPAPERS

Essays

Essays are formal written compositions on a specific topic. They can be persuasive/argumentative in nature, to promote one side of an issue over others, or they might be informative/expository, where the purpose is usually to provide facts and explanations, or simply to explore ideas. For the purposes of this Area of Study we will focus on the persuasive variety. Persuasive essays share some features with opinion pieces, letters and editorials, but must follow more stringent **structural conventions** (they need an introduction, body paragraphs and a conclusion). Occasionally, an opinion piece in a newspaper is presented in the form of an essay.

SUMMARY OF FEATURES

Essays should have these features:

- have a clear structure – an introduction to provide an overview, several body paragraphs, and a conclusion
- contain one main idea in each body paragraph, which is developed and supported by appropriate evidence
- employ language that is as sophisticated and formal as possible; use of the personal pronoun 'I' should be kept to a minimum (with the exception of more personal persuasive essays)
- contain a sound objective, usually employing a calm, reasoned tone that can be varied to engage readers
- make careful use of linking words (although, however, in addition, etc.) to skilfully connect arguments.

SAMPLE ESSAY

Read the following persuasive essay by a Year 11 student, on the topic 'Love is a powerful, and sometimes destructive, force.' As you read, reflect on the following notes from the teacher to the class, which focus on some of the essay's interesting language features. Note that the essay is clearly structured with these key features:

- an engaging, lively introduction with a contention
- a number of key arguments in separate body paragraphs, developed from a topic sentence
- a conclusion that summarises the key threads and reiterates the contention (without sounding repetitive).

Note the use of the personal pronoun 'I' – while this is generally not acceptable in a formal school text response essay, in this broader persuasive essay form it creates an engaging level of rapport with the reader.

Note also the use of contractions, for example 'that's' and 'we're' in the introduction. This creates a more relaxed, informal voice and helps the author to establish intimacy with the reader. Again, this would be inappropriate in a more formal essay, but is effective in this persuasive mode.

Finally, note the effective use of the linking words and phrases (in **bold** in the essay). Consider how they help to enhance not only the flow of the text, but also the logic of the overall argument. These connectives are critical to good writing.

Your turn



- 4.31 What persuasive strategies can you identify at work in this essay, and what is the impact or purpose in each case? Annotate the essay to identify these things.
- 4.32 Highlight the contention and the key arguments in each body paragraph. Is there a clear sense of logic connecting these elements? Could the logical links be improved in any way? Explain.
- 4.33 How would you describe the student's voice? How does this voice add to the persuasiveness of the piece overall? (Incorporate some of the arguments of the essay into your response.)
- 4.34 Write your own persuasive essay on the topic of love, or any other topic of interest. Take care to structure the essay effectively, in accordance with the bullet points in the 'Summary of features' and 'Sample essay' sections. Try also to construct a logical and reasoned case, and to employ a range of persuasive strategies in your writing to enhance its persuasiveness.

Love is a powerful, and sometimes destructive, force



It should go without saying that love is essential to our lives. As the comedy folk duo Flight of the Conchords once said, 'Love is the strongest kind of adhesive'. It's powerful, it's moving, it can sweep us off our feet and carry us to dazzling heights – **but** it can also be destructive, harmful and very, very painful. Love isn't always easy. Everybody knows it, that's why we're all a little tired of going to see a movie where guy meets girl, they get married and live happily ever after – we know that's often not how it works. We go to see characters' love triumph over whatever plot-convenient complication they stumble across, or perhaps be destroyed by it if we're in a more pessimistic state of mind, because that is how love works – there are challenges and there are adversities, and the ways in which we deal with them create the drama. Love is a powerful truth drug – under its influence, our true natures are revealed, for good or ill – and **hence**, the way in which we approach love is revealing of our true selves.

Love has the power to transform us from cynics to believers. I once read a novel that contained the lines, 'When I am with you, I lose myself. When I am without you, I find myself wanting to be lost all over again.' I found it around the time I met my current girlfriend – and a few weeks later, I was reminded of the quote and suddenly found it more revealing. When I was with her, I felt at home in the world and totally comfortable with my identity. When she was gone, I noticed she occupied my mind so much that I was tempted to start charging rent. It wasn't easy, **though**, wooing her – there were a lot of complications. I found myself on the verge of calling it quits and giving up more times than one. **And**, coming from a conservative Asian background, telling my mother about her was one of the hardest things I've ever had to do. **But** I stuck with it, because inside, I had realised an important truth: I loved her. There would be no mountain that I wouldn't climb to be with her. Old men and cynics might look upon my naivety and shake their heads, but I am neither, and I am still capable of hoping for an ideal future.

However, the challenges in a relationship are not always surmountable – sometimes there is just no coming back from the hurt a deep love can cause. My own parents' relationship demonstrates **this fact**. When my mother and I moved to Australia

and the distance became a problem, my parents' relationship degenerated, culminating in their divorce. The irony, perhaps, was that the distance between them seemed to open them up to the problems they were facing, and then there was no way for them to get back to where they had been.

Furthermore, sometimes the strain of a relationship can just be too much to bear – in the poem 'Love (dialogue)' by Michael Dransfield, we see a man and a woman engaged in an affair, as the woman cheats on her husband. She doesn't want to stay with him; when asked how long she's waited for him, she replies 'too many years'. **And yet**, instead of dealing with the inherent problems with her husband and gaining some closure, the woman instead chooses to escape it – to seek refuge from her own failing marriage in another relationship. **This relationship, however**, also fails – she is unwilling to leave her husband and enter a stable relationship with the new man. The poem chronicles the development and decline of their relationship, symbolically showing its timeline through the order of the snippets of their meetings – their final farewell, 'Goodbye. I'll see you', wraps up the poem and the relationship, by showing the eternal, unbridgeable chasm between them – she is unable to commit to saving either of her relationships and dealing with their challenges, **and as such**, both of them unravel, and are destroyed.

Not all relationships are unsalvageable, **however; indeed** most of them suffer change, but often this change has its own strange benefits. In another poem, 'The Hug' by Thom Gunn, we see a couple faced with the challenge of age – they are no longer young, and their relationship is in danger of becoming stale and dulled by time. **However**, after a night of drinking and celebration, they lock in a tender embrace – a touching gesture that renews their relationship 'as if [they] were still twenty-two'. The phrase, 'It was not sex', shows that their relationship has managed to survive **despite the fact that** the sexual urge has faded – for this couple, intimacy no longer comes from sex and partying, but from simple contact and close proximity. **Despite** the ravages of time, their love has matured past the sexual and into a less physical but equally meaningful – perhaps more meaningful – form of love. This image **is echoed in** sculptor Ron Mueck's similarly themed artwork, 'Spooning Couple', which



shows a loving pair in the midst of a warm, tender embrace, completely ignorant of the world around them, lost in their connection. Love, **as it shows**, is not always about fireworks and sleepless nights of passion – true love will remain intimate and overcome challenges long after these delights have faded.

Love has a tendency to bring out our real character and our true natures are often revealed by how we deal with adversity. **Sometimes**, the challenges are too great – we are faced with insurmountable problems and the relationship

dissolves, like that of my parents; or we look for an escape, take refuge in others, or set off on another destructive relationship, as the lovers in 'Love (dialogue)' are shown to do. **But sometimes**, if we're lucky, and the love is strong enough, it can triumph – above age and time and any adversity. I am a young man; I may be naive, but I'm not stupid. Love shows who we really are and forces us to confront great challenges – if I am lucky, and count my blessings, I think I can still overcome mine.

Max Nie, Year 11

Speech transcripts

A speech transcript is a printed verbatim copy of a speech. Usually it contains non-essential information such as interruptions and questions. While an actual speech is a non-print text when it is delivered, any written record of the speech is a print text.

Some common strategies employed by speechwriters include **repetition**, emphatic language, humour, **rhetorical questions**, anecdotes and appeals. However, speeches are as unique as the individuals who deliver them, and often cannot be 'boiled down' to a crude list of techniques. They are written and delivered for a multitude of reasons and the language used varies significantly depending upon the context and the audience. Take each speech on its individual merits and consider carefully who it was designed for and the speaker's purposes.

SUMMARY OF FEATURES

A speech transcript will have these features:

- have a clear introduction and greeting, and a strong conclusion that may restate the main arguments
- highlight key arguments, often by 'signposting' (first of all, second, etc.) and support these with evidence
- often incorporate anecdotes, humour, inclusive language, rhetorical questions, vivid imagery and figurative language – strategies that engage and challenge an audience
- often directly address the audience or ask questions to encourage active listening and critical thinking
- often incorporate repetition or a repetitive triplet (also called a tricolon) to reinforce ideas
- sometimes argue by consequence or propose hypothetical scenarios for the audience to contemplate ('What would happen if ...', 'Imagine in 20 years ...').

➔ Your turn



4.37 Read this extract from former prime minister Paul Keating's famous Redfern Speech, delivered in the Year for the World's Indigenous People, 1992. The speech made a powerful impact at the time and has remained ingrained in the national consciousness since. Many of the issues Keating addressed then are still relevant today. After reading it, answer these questions.

- a Which of the features of a speech transcript can you identify in this speech?
- b This speech was praised for its power and frankness, and it left many people in tears. What key moments do you think might have been particularly emotive? Why?
- c How many appeals can you identify, and what types are they? What is the impact of each?
- d In your opinion, what are the most powerful moments in the extract and why? Discuss as a class, then watch the full speech online and reflect on the most powerful moments in terms of Keating's delivery. Did your opinion of the speech alter after seeing it spoken? Explain.

Redfern Speech

[...] Redfern is a good place to contemplate these things.

Just a mile or two from the place where the first European settlers landed, in too many ways it tells us that their failure to bring much more than devastation and demoralisation to Aboriginal Australia continues to be our failure.

More I think than most Australians recognise, the plight of Aboriginal Australians affects us all.

In Redfern it might be tempting to think that the reality Aboriginal Australians face is somehow contained here, and that the rest of us are insulated from it.

But of course, while all the dilemmas may exist here, they are far from contained.

We know the same dilemmas and more are faced all over Australia.

That is perhaps the point of this Year of the World's Indigenous People: to bring the dispossessed out of the shadows, to recognise that they are part of us, and that we cannot give indigenous Australians up without giving up many of our own most deeply held values, much of our own identity – and our own humanity. Nowhere in the world, I would venture, is the message more stark than it is in Australia.

We simply cannot sweep injustice aside. Even if our own conscience allowed us to, I am sure, that in due course, the world and the people of our region would not.

There should be no mistake about this – our success in resolving these issues will have a significant bearing on our standing in the world.

However intractable the problems seem, we cannot resign ourselves to failure – any more than we can hide behind the contemporary version of Social Darwinism which says that to reach back for the poor and dispossessed is to risk being dragged down.

That seems to me not only morally indefensible, but bad history.

We non-Aboriginal Australians should perhaps remind ourselves that Australia once reached out for us.

Didn't Australia provide opportunity and care for the dispossessed Irish? The poor of Britain? The refugees from war and famine and persecution in the countries of Europe and Asia?

Isn't it reasonable to say that if we can build a prosperous and remarkably harmonious multicultural society in Australia, surely we can find just solutions to the problems which beset the first Australians – the people to whom the most injustice has been done.

And, as I say, the starting point might be to recognise that the problem starts with us non-Aboriginal Australians.

It begins, I think, with that act of recognition.

Recognition that it was we who did the dispossessing.

We took the traditional lands and smashed the traditional way of life.

We brought the diseases. The alcohol.

We committed the murders.

We took the children from their mothers.

We practised discrimination and exclusion.

It was our ignorance and our prejudice.



➔ Paul Keating with Anon Link, 7, at Redfern Park in 1992



And our failure to imagine these things being done to us.
 With some noble exceptions, we failed to make the most basic human response and enter into their hearts and minds.
 We failed to ask – how would I feel if this were done to me?
 As a consequence, we failed to see that what we were doing degraded all of us.
 If we needed a reminder of this, we received it this year.
 The Report of the Royal Commission into Aboriginal Deaths in Custody showed with devastating clarity that the past lives on in inequality, racism and injustice.
 In the prejudice and ignorance of non-Aboriginal Australians, and in the demoralisation and desperation, the fractured identity, of so many Aborigines and Torres Strait Islanders.
 For all this, I do not believe that the Report should fill us with guilt.
 Down the years, there has been no shortage of guilt, but it has not produced the responses we need.
 Guilt is not a very constructive emotion.
 I think what we need to do is open our hearts a bit.
 All of us[...]

Extract of Redfern Speech, delivered in Redfern Park by PM Paul Keating, 10 December 1992

NON-PRINT TEXTS

Non-print texts contain no printed words or visual images of any kind. Common examples include speeches and radio talkback programs. Analysis of such texts requires consideration of the ways in which spoken language differs from other forms of language, and of how these differences can impact on audiences. For example, watching and listening to a speech live is an altogether different experience to reading a transcript of the same speech after the fact; the transcript can offer no indication of how the speaker stood (**posture**), what **gestures** they used, what **tone of voice** they adopted at various stages of the speech or when and why they chose to **pause** or add particular **emphasis**. It also fails to take into account the context of the speech and the **mood** or **atmosphere** in which the speech was delivered. All of these aspects can impact greatly on the way the speech itself is received, and how persuasive it is.

➔ Your turn

4.36 Consider the following aspects of spoken language.

pause

pace and timing

pitch

volume

tone

intonation

sentence fillers

articulation and diction

stress (emphasis)

rhythm

a Define each term to a partner.

b Explain how each aspect of spoken language is important in terms of audience engagement.

4.37 Using YouTube or any other media player, find and listen to Martin Luther King Jr's famous 'I have a dream' speech (or choose another speech). Before you listen to it, obtain a transcript of the speech. As you listen, annotate the speech transcript to identify any significant aspects or features of the spoken language, as outlined in activity 4.36. Then, share your notes with a partner and explain to them your opinion of the three most persuasive moments from the speech.



RADIO PROGRAMS ARE NON-PRINT TEXTS

Triple J's radio current affairs program *Hack* can be heard every weekday between 5.30 and 6.00 pm. It is similar to a television current affairs show in the sense that a host offers editorial commentary, and a number of reporters present key stories on a range of issues, in this case stories of interest to young people. A show such as *Hack*, when heard in its original context (i.e. over the radio), is an example of a non-print text because there are no printed words or visual images to be found. Of course, a transcript from such a program is a print text. Here is an extract from one such transcript, found at the *Hack* website.



Empathy games and #Gamergate

Would you play a video game that made you cry?

Imagine you're sitting in a hospital room, your son is dying from cancer in the bed next to you and there's nothing you can do to save him. Well, you don't have to imagine it anymore, you can play it in *That Dragon, Cancer*.

'An interactive, autobiographical retelling of my family and our battle against that dragon cancer in our life,' developer Ryan Green explains. It's about his son Joel.

'It's about being in the space and resting there and contemplating it and experience what it is to love the simple things and the simple interactions and the simple discussions that we have in life, and kinda like let that soak all through you,' Ryan says.

Games like this, known as empathy games, aren't your typical gaming experience. They're not about running and shooting, instead they're about dealing with social issues and making you feel something ...

Stephen Stockwell and Kaitlin Sawney,
Hack, ABC, 17 October 2014

➔ Your turn

- 4.38 Listen to *Hack* over a number of days and take notes on the types of issues covered and the manner in which the stories are presented. Consider reporting your findings to your class.
- 4.39 In a small group, plan and produce a *Hack*-style segment on a local issue of interest to you all. In this piece of journalism strive for objectivity, or balanced reporting, rather than overt bias or persuasion. Follow these steps:
- Research the issue carefully and work out exactly what it is you want to cover in your report.
 - Devise a list of interview questions and speak to a range of people to gather different views on the issue. Record the interviews so that you can edit the sound later.
 - Edit the interview responses into a coherent order. Choose music or sound effects to include at key moments to help communicate the views expressed. Think about any editorial overdubs you will need to record so that the final product makes sense.
 - Write an editorial introduction and record it, along with the overdubs identified in the previous step.
 - Add the soundtrack, and you're finished! Be sure to play this segment to your class.

VISUAL TEXTS

This section covers visual texts that use images and symbols to argue a point, either in place of or in conjunction with verbal language. Remember to also refer to the section on 'Visual language' in Part 3 when analysing visual or multimodal texts.



CARTOONS AND ILLUSTRATIONS

Cartoons and illustrations from artists are commonly found in the Opinion sections of print newspapers and their online counterparts. These cartoons or illustrations – such as the digitally altered ‘globe on a spit’ – are an expression of a point of view, in the same way that a letter or opinion piece is. While most of these images offer the artist’s point of view, they may also support or respond to the newspaper’s editorial stance. This is why they are often positioned next to an editorial. However, while the perspective expressed in the image and the print text may be similar, the means by which it is communicated differ significantly. Cartoons and illustrations often communicate a serious message in a humorous fashion, commonly through the use of **satire**, **caricature** or **irony**. Sometimes they will contain only visual language; at other times they will combine visual language with a verbal **caption** or some speech from the subjects. Images such as these are more visually arresting than a written opinion, but the underlying message can be just as complex, and is often quite subversive.

Summary of features

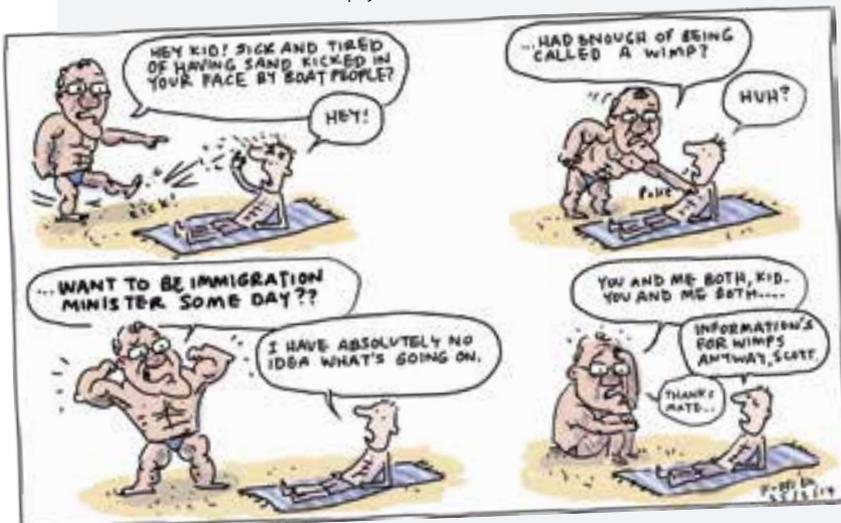
Cartoons will often include these features:

- visual commentary on an issue
- a point of view, just as an opinion piece or letter to the editor does
- satire, sarcasm, caricature and other forms of humour
- an appeal to government, businesses, community leaders, the general public
- a verbal caption in support of the visual language (but not always)
- a subversive, scathing, critical tone and/or style.

➔ Your turn

4.40 Complete these tasks for each of the following cartoons or illustrations:

- Explain the context in one sentence.
- What is the artist’s overall message? Again, explain in one sentence.
- With a partner, discuss significant aspects of the artwork’s subjects and objects and their relative sizes, the foreground and background, colours, symbols and framing.
- Choose one of the artists and write a short paragraph to explain how they use different forms of language to position an audience to share a point of view. Refer to the section on ‘Visual language’ in Part 3 to help you.



➔ Jon Kudelka, *The Australian*, 25 February 2014



➔ Harry Afentoglou, *The Canberra Times*, 30 January 2013

PHOTOGRAPHS

Photographs are often used to help communicate a written or spoken point of view because they tend to be more 'immediate' or visually arresting than words. Advertising companies know how to attract specific demographics by targeting needs, desires or emotions, and photographs can be a powerful way of 'hitting' these targets because they can carry so many associations.

For example, the author of an article on animal cruelty might try to **engender sympathy** by including an emotive photograph of a pup chained to a fence in an anonymous backyard. They might also choose to print the photograph in black and white, as this creates a more serious and sombre **mood** than colour. The author would also carefully consider the best way of **framing** the pup to focus the audience's attention on harrowing aspects, such as the pup's protruding ribs, which would imply malnourishment. All of these visual details work together to elicit feelings of compassion and shame, and to communicate a powerful message of neglect – and all with the use of a single, static image.

Analyse a photograph as you would a cartoon or any other visual, using the aspects and questions outlined in the 'Visual language' section in Part 3. In addition, you should consider the use of the camera itself and discuss any relevant aspects of the shot sizes and angles employed and any significant use of lighting and effects. Also, remember that photographs can 'lie' – they can be digitally edited and altered to appear more compelling, flattering or shocking! If you can see obvious evidence of such alteration, consider carefully why it has occurred and the possible intention in terms of impact.



➔ Your turn

- 4.41 Explain the difference between a camera shot size and a camera angle to a partner.
- 4.42 Classify the following shot sizes from furthest away to closest. How would you define the typical composition of each type to someone who knew nothing about how a camera works? Can you find an example of each one in a magazine, newspaper or online?

close up	long shot
extreme close up	medium or mid shot
full shot	establishing shot

- 4.43 Explain the potential impact of these camera angles on the way an audience perceives the subjects or objects in photographs or on film or television:

low angle	high angle
eye level	bird's eye/aerial

- 4.44 Consider the use of the camera in this photographic still from *Samson and Delilah*, the acclaimed 2009 Australian film directed by Warwick Thornton. Write sentences to explain the intended impact of any significant framing, shot or angle choices made by Thornton.



➔ *Samson and Delilah* stars first-time actors Rowan McNamara and Marissa Gibson and tells the 'survival love story' of two 14-year-olds living in a remote Aboriginal community

Part 4



➔ **Your turn**

4.45 Look at the following photographs.

- a What issue is illustrated in each of them? In each case, do you feel the image is persuasive or neutral in its representation of the subjects/objects? Explain.
- b Explain how each photo uses language to persuade. Outline the context, content, target audience, style and message, and analyse the content and style in terms of subjects, objects, size, foreground, background, colours, symbols, framing and camera shots/angles.
- c For each image, suggest an alternative that would present the subjects in a different light.



➔ Russell Molony, winner of the Indigenous Surfing Title at Bells Beach, 2012



➔ A child poses for a photograph at the rubbish dump in Anlung Pey, Cambodia, which is home to 300 people.



➔ Alex McKinnon of the Newcastle Knights National Rugby League team is overcome with emotion while making his first public appearance after he broke his neck in a tackle during an NRL game early in the 2014 season.

- d Source a persuasive photograph of your own and deliver an oral presentation to outline the persuasive elements in use and their impacts. Display the photograph in such a way that you can identify these elements to the class.

POSTERS

Posters are used for a range of purposes, but typically to advertise a product, service or event or to communicate information. They vary significantly in terms of content and presentation, although most employ a combination of verbal language, such as slogans and **headings**, and visual language, such as **graphics** or symbols. A poster can be analysed in the same way as a photograph or cartoon – in terms of context, content, target audience, style and message, and visually in terms of the subjects, objects, size, foreground, background, colours, symbols and framing.



➡ Your turn

4.46 Study this poster used to advertise the 2013 Superman film *Man of Steel* and answer these questions.

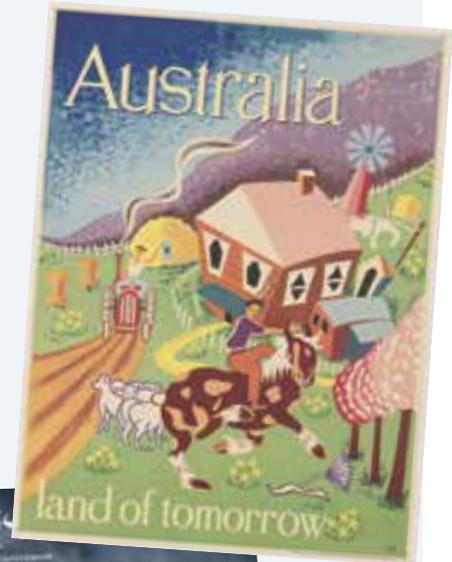
- Can you see any symbolism or allusions at work in this poster?
- Consider the following extract from Revelation in the *Bible*, about the return of Jesus Christ at the Second Advent – ‘Behold, he cometh with clouds; and every eye shall see him, and they also which pierced him: and all kindreds of the earth shall wail because of him. Even so, Amen.’ (Revelation 1:7) Does this help you answer question a? Why might the filmmakers want to make such an association? (Consider the identity of the central character and the long history of Superman films in Hollywood.)
- Explain the use of camera shot size, angles, framing, lighting, colour and computer graphics – what impact is achieved?

4.47 Consider these two Australian Government immigration posters from 1948 and 2014. Then answer these questions.

- Using only these posters, explain the government’s purpose in each case.
- What do you think has changed between 1948 and 2014 to change the persuasive purpose?
- Make notes to compare and contrast the two posters in terms of imagery, symbolism, colour, mood and use of verbal language.
- Write a detailed paragraph in which you compare and contrast the two posters in terms of their purposes and the use of verbal and visual language features.

4.48 Photograph or print a copy of a persuasive poster you’ve found in a public place or online.

- Annotate the poster or make notes to explain the persuasive features of the poster. Use appropriate metalanguage in your explanation, such as framing, symbolism and contrast.
- Give an oral presentation to explain how the poster uses both verbal and visual language to persuade. Display the poster and refer to specific elements of its composition during your presentation.



CHARTS, GRAPHS, TABLES AND GRAPHICS

These forms of visual language convey specific information related to issues and events, and present potentially confusing information in a way that is easy to understand. However, as well communicating certain 'facts', such visual support can sometimes be used persuasively to support a point of view. As usual, analyse any such language carefully. Don't be fooled: seemingly 'factual' or 'reliable' data is easily manipulated. Results can be skewed, and flattering or damning aspects of information can be highlighted or left out to suit a particular purpose. Remember to look carefully at the axes of any charts, graphs or tables – scale can be distorted to imply a more significant trend than the reality of the situation would suggest!

➔ Your turn

4.49 Consider this graphic, which was published in the *Sydney Morning Herald* in April 2014 and accompanied a report on the potentially deadly Middle East Respiratory Syndrome. Then answer the following questions.

- Work with a partner to identify the type and purpose (or impact) of each of the elements (e.g. photo, map, graph, verbal language) of the graphic.
- Are there any elements of this graphic that seem persuasive, or even misleading, rather than objective? Why? Discuss as a class.

4.50 Now consider this second graphic, which was used by independent think tank *The Australia Institute* to comment on Australia's use of its foreign aid budget. Then answer these questions.

- What is the overall message of this graphic?
- How does the graphic position its audience to consider the issue of Australia's foreign aid spending? What do you think are the three most persuasive elements of the graphic, and how do they work to persuade?
- As a class, discuss any additional information that might have been included to allow for a more informed assessment of Australia's foreign aid spending.



MULTIMODAL TEXTS

A multimodal text uses two or more 'modes' of communication (reading, listening, etc.) in an integrated way. It might do this by combining print, image and spoken text, as in film. Blogs are good examples, as they can combine video footage, hyperlinks, images and text in an engaging and interactive way. However, a ballet performance can also be considered multimodal: it incorporates the *spatial* element of movement, the *visual* impact of the sets, costumes and dancers and the *aural* impact of the music. Even something as simple as a picture book, which contains both words and images, can be considered multimodal. The appeal of many multimodal texts is that they often engage with a number of our senses—sight, sound and in some cases even touch. These texts can have a complex persuasive impact on us that manipulates a range of thoughts and feelings simultaneously.

➔ Your turn

- 4.51 Think about the types of multimodal texts you engage with regularly.
- What types of texts are they?
 - Which ones have the most persuasive impact on you? Why?
 - Create a class list of multimodal text types.
 - Explain some of the advantages of using a multimodal text to sell a product or communicate a message.

TELEVISION CURRENT AFFAIRS PROGRAMS

Current affairs programs explore topical issues by presenting introductions and editorials from the host, reports from journalists, live-to-air or pre-recorded interviews with stakeholders or experts and occasional special-interest presentations (such as financial advice segments). Individual reports are edited and presented with the use of video footage, usually with voiceover, **sound effects** and/or music, clips of interviews or soundbites, and a range of visual language. The programs usually have a regular host, and this host can have a persuasive impact as a result of the image they project. Some hosts have reputations as being provocative or opinionated; others seek to project a more neutral, balanced (but still authoritative) perspective. The same can be said of the journalists who create the stories, and the editors who shape these stories into products – some strive to maintain objectivity more than others!

Interviews

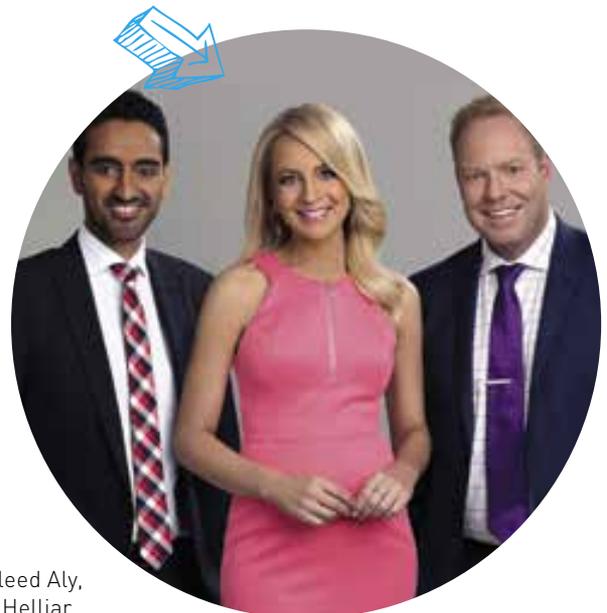
Journalists and hosts conduct interviews with stakeholders or experts to explore the interviewee's point of view. When analysing an interview, take into account the visual language (what you can see) as well as the verbal language (what is said). Consider the interviewer, the interviewee and the location in your analysis.

LOCATION

- Where is the interview conducted: in a television studio or on location? What persuasive purpose does this location serve? Is it 'neutral' territory, or does the location favour one point of view over another?
- Is the background neutral or does it present the interviewee in a particular light? Is it held in a laboratory to suggest scientific **credentials**, or on a football oval to indicate sporting prowess?

INTERVIEWEE

- Identity: who are they? Expertise/status? Appearance?
- Body language: smiling and nodding in response to the interviewer's comments? Facing the interviewer directly? Appearing relaxed and open to discussion? Alternatively, sitting at an angle, or crossing arms or legs in a gesture of defensiveness? Pointing finger or waving arms aggressively?
- Attitude: is it enthusiastic? Considerate? Dismissive? Aggressive?
- Verbal language: is it articulate? Informed and educated on the issue? Are persuasive strategies employed?



➔ Hosts of *The Project*: Waleed Aly, Carrie Bickmore and Peter Helliar

INTERVIEWER

Ask all of the same questions as for the interviewee, but also consider the following points:

- Questioning style: are the questions asked in a friendly manner, or aggressively? Does the interviewer allow the interviewee to answer in full or are they cut off?
- Types of questions: are they easy, whereby they don't challenge the interviewee, or hard-hitting, whereby they force the interviewee to justify their position? Are they closed (requiring short or obvious answers) or open (encouraging a detailed response)?
- Are they encouraging or discouraging the interviewee in any way? How?

Consider the following table.

ENCOURAGING LANGUAGE AND GESTURES	DISCOURAGING LANGUAGE AND GESTURES
<ul style="list-style-type: none"> • supportive non-verbal gestures (e.g. nodding) 	<ul style="list-style-type: none"> • negative non-verbal gestures (e.g. folded arms)
<ul style="list-style-type: none"> • sympathetic comments ('I understand ...') 	<ul style="list-style-type: none"> • unsympathetic comments ('That's ridiculous ...')
<ul style="list-style-type: none"> • considerate tone 	<ul style="list-style-type: none"> • aggressive or sarcastic tone
<ul style="list-style-type: none"> • allowing interviewee to answer in full 	<ul style="list-style-type: none"> • cutting the interviewee off mid-sentence

➔ Your turn

4.52 Can you add any more 'encouraging' or 'discouraging' language or gestures to the table?

4.53 Do you regularly watch any current affairs shows? If so, which ones and why? What about your parents? Ask them why, and what they expect to gain from watching them. Discuss your findings as a class, exploring some of the key differences between the different current affairs shows shown on Australian television.

4.54 Over a 1–2 week period, view several episodes of the following programs:

- *7:30* (ABC1, 7.30 pm, Monday–Thursday),
- *A Current Affair* (Channel 9, 7.00 pm, Monday–Friday),
- *The Project* (Channel 10, 6.30 pm, Monday–Friday).

Make notes on their similarities and differences by answering the following questions and the ones in the 'Interviews' section. Consider reporting your findings to the class.

CURRENT AFFAIRS PROGRAMS – COMPARATIVE ANALYSIS QUESTIONS

Hosts	How do they present? What image do they project? (appearance, voice, mannerisms, etc.)
Reports	Types of stories? Are they serious or sensationalist? Give examples. How many stories per program? Any other regular segments?
Advertising	Are advertisements shown during the program? If so, what sorts of products are being advertised? What conclusions can you draw about the program's demographics?
Presentation	What image does the show try to project? (serious, intellectual, entertaining, 'moral guardians', etc.) Any significant use of colours, set design, music, sound effects, etc.?

- 4.55 Look at these promotional photographs for the hosts of different Australian current affairs programs.
- What image does each program attempt to project with the photograph? In other words, how does the show attempt to position the audience to view the host?
 - What visual language strategies are being used to achieve this positioning or image?
 - Do you think these images are similar in style, or are there differences? Make notes and discuss as a class.



➔ Leigh Sales, host of 7.30



➔ Tracy Grimshaw, host of A Current Affair

DOCUMENTARIES

A documentary is a work of non-fiction that aims to ‘document’ reality and therefore strives for objectivity rather than bias. The most common forms are film and television documentaries, but they can be in radio and photographic format, too. In recent years, feature-length documentaries such as *Blackfish*, *Exit Through the Gift Shop* and *Food, Inc.*, as well as older documentaries such as *An Inconvenient Truth* and Michael Moore’s blockbusters *Bowling for Columbine*, *Fahrenheit 9/11* and *Sicko* have been popular with audiences. Intriguingly, these films were successful because of their persuasive power; this is controversial in a genre that has traditionally sought to document facts in an informative fashion. To this end, documentary makers are sometimes labelled opinionated entertainers rather than educators, who present interesting but not necessarily objective versions of issues. Analyse the merits of a documentary for yourself by considering how the information is presented.



➔ Your turn

- 4.56 Think about some recent documentaries.
- How many can you think of? Brainstorm a list as a class. Do you think they were primarily neutral or persuasive in terms of the director’s purpose?
 - View one (or more) of the documentary films you listed in activity 4.5a. Use the following table headings to make notes to indicate how the documentary maker attempts to position the audience to share a point of view. Explain the impact of each technique you observe.

VERBAL LANGUAGE CONTENT SPOKEN/WRITTEN LANGUAGE, PERSUASIVE STRATEGIES, TONE, ETC.	NON-VERBAL LANGUAGE CONTENT BODY LANGUAGE, GESTURES, SOUND EFFECTS, MUSIC	VISUAL LANGUAGE CONTENT IMAGES, CAMERA SHOTS AND ANGLES, COLOURS AND SYMBOLS

- Give an oral report on the documentary’s most persuasive scene. Use your notes from activity 4.56b.



4.57 Consider this poster for the 2006 documentary film *An Inconvenient Truth*, directed by Davis Guggenheim. The documentary is about former US Vice President Al Gore's campaign to educate citizens about global warming, and it was hugely popular. Then answer the following questions:

- a Consider the verbal language placed with the film's title, as well as the poster's overall design. Which genre of filmmaking does the poster satirise, and why?
- b Identify one verbal and one visual aspect of the poster's language that creates a form of pun or conveys a double meaning. Explain the impact of each.
- c Comment on the poster's significant use of colour, and any other verbal or visual elements that you find particularly persuasive. Discuss as a class.
- d Is this poster multimodal? Explain.
- e Using appropriate computer software, design your own multimodal poster for a 'fictional' documentary of your own choosing, or for one of the ideas listed:
 - a day in the life of your frightening family
 - a school run by zombie teachers
 - parents who secretly hack their children's Facebook accounts
 - dancing dogs.



WEBSITES (AND OTHER ONLINE TEXTS)

A website is an electronic page or series of pages uploaded to the internet. They are multimodal when they offer interactive combinations of, for example, text, static visuals or moving images such as video footage, and audio. Modern webpages often allow dynamic forms of content to be accessed by users and businesses. Many websites are set up to be persuasive, unless they are dedicated to the sharing of information (such as government websites related to census data, etc.). Increasingly the data captured is 'sold on', or used to increase the persuasive potential of advertisements or other information by having it tailored to individual users' interests.

Some common web text types and applications include the following:

- **Online forums:** Web applications that facilitate discussion within an internet group or 'virtual community'. Also known as web forums, message boards or electronic discussion groups.
- **Blogs:** Short for 'web log'. Similar to online forums in that they facilitate online discussion, although many are like personalised online diaries. Often interactive; most are text-based, but can also include photos, videos, etc.
- **E-zines:** Word derives from 'electronic' and 'magazine', which is exactly what they are – magazines in electronic form. E-zines cater to special interest subjects, such as musical genres, and are usually a series of webpages.
- **Wikis:** Software applications that allow users to freely create and edit webpage content using any web browser. They encourage democratic use of the web and promote content composition by non-expert users.

➔ Your turn

4.58 Study the website pictured and answer the following questions.

- Explain the various purposes of this website. What aspects of the site help to convey each purpose?
- Identify a specific appeal being made and explain the intention behind it.
- Look at the visual language of the power plug. What famous painting does it allude to? Discuss with your teacher and explain the purpose of this allusion.
- The site contains a number of **imperatives** – phrases that strongly urge people to do something – such as ‘Switch now’. Identify some other examples, and explain their specific impact.



ADVERTISEMENTS

Advertisements are representations of reality – constructions – designed to sell a product or an idea. They are usually created by copywriters at advertising agencies and appear in magazines, newspapers or on billboards; non-print varieties can be heard on the radio. Multimodal ads are commonly found on television and the internet and are increasingly being used to replace old-fashioned, static billboard posters. Advertisers now use digital billboard posters such as the one pictured.



Aspects and features of advertisements

Advertisements generally have these features:

- will be biased/subjective and designed to present the product or concept in a flattering light
- appeal to particular senses, emotions or desires; often work on a ‘must-have’ mentality
- may try to sell via association (e.g. using celebrity power: Lady Gaga promoting Google Chrome)
- are often multimodal (use a mixture of verbal, non-verbal and visual language)
- often deal in stereotypes (e.g. businesspeople) and are aimed at specific demographics (e.g. teenagers).

Desensitisation

As a society, we have become increasingly desensitised to advertising in public spaces because we are so used to seeing it everywhere. Advertisements appear at the bottom of our television screens during programs and they are positioned on public transport windows and in between goals at the football – much to some people’s disgust! Advertisers are constantly trying to find original and effective ways of persuading consumers.

Is advertising ethical?

In recent years some companies have come under fire for pitching advertisements directly at children. Whether film characters are selling fast food or ‘alcopop’ drinks are being marketed at underage teenagers, significant moral and health-related arguments arise in this context. Issues of morality aside, your job is to consider how an advertisement uses language in all its forms to persuade. To do this, ask yourself these questions:

- Exactly who is this advertisement aimed at (demographic), and how can I tell?
- What appeals are being made, if any? What other types of language have been used?
- What aspects of the visual design stand out, if relevant (symbols, colour, framing, etc.)?
- How have the creators sought to position the target audience with the various forms of language?

➔ Your turn

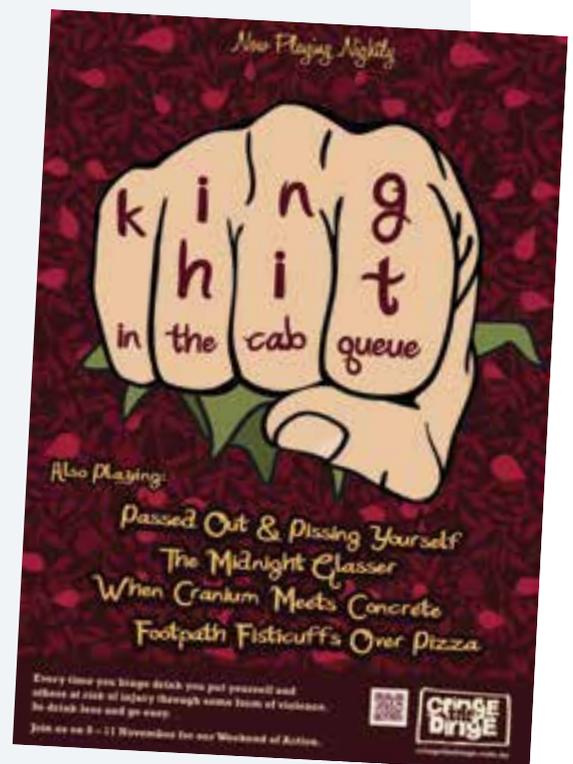
4.59 Study the following two car advertisements and then answer these questions.

- With a partner, discuss the ways in which language is used in each advertisement. Consider the context and target audiences of each advertisement and explain the impact of specific language strategies.
- Which advertisement do you think uses language more effectively to appeal to its target audience? Why?



4.60 Look at this confronting poster advertisement and answer the following questions.

- Who is the target audience (demographic)? How can you tell?
- How does this advertisement parody another form of poster? Why do you think the designers might have chosen to do this, in light of your answer to question 4.60a?
- What emotions and sentiments does the ad appeal to? (For example, does it appeal to the viewer's desire to be seen as sexy or cool? Does it appeal to the viewer's need for social acceptance?) How does the ad create this appeal?
- Write a short paragraph to explain the advertisement's purpose/s, use of language and the impact of this language on a specific target audience.
- Design your own multimodal advertisement, for the same purposes as are evident in this example. Think carefully about how to use both verbal and visual language to appeal to your chosen target demographic.





Analysing argument

HOW DO YOU ANALYSE AN ARGUMENT?

Exactly as you have been doing so far in this book! In this part of your English course, when you study how argument is made and language is used you are asked to analyse and sometimes compare the arguments presented in texts as well as the ways authors construct these arguments to position their audiences. This involves several elements:

- considering the intent and development of an argument, along with any bias in its presentation of information and ideas
- identifying significant language strategies that contribute to the persuasiveness of the argument
- discussing and analysing the intended impacts of these arguments and language features on the specific audience groups being targeted.

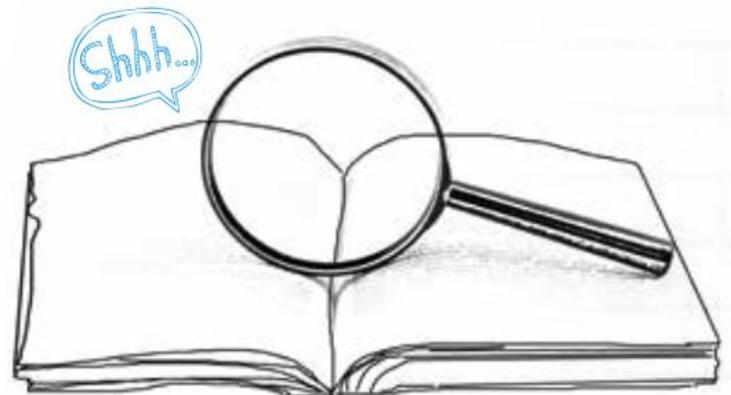
In other words, you are being asked to *identify and analyse the way in which argument and language complement one another and interact to position the reader.*

WRITE CRITICALLY AND SYSTEMATICALLY

Writing that analyses the arguments and language in texts requires a great deal of critical thinking and a systematic approach. Clearly explaining an argument and the use of persuasive language is not easy. It is more than just identifying language strategies and commenting on their effects. You have to *show* an understanding of the purposes of the text and the key arguments being put forward, and *how* specific language choices operate in relation to those purposes and arguments. You need to *explain the specific intended impacts of key language features in light of the aims and ideas of the authors in question.*

As we have already discussed, if someone is seeking to persuade you to agree with their opinion, they can use a range of ideas and persuasive strategies. Say, for example, a writer wants to explore the impact of global warming on Australian agricultural practices. The writer might appeal to logic, use authoritative evidence and write in the third person. These strategies would be immediately persuasive to an audience who is unaware of the fact that the writer has left out critical conflicting evidence or has demonstrated bias.

Argument analysis requires you to consider all aspects of the writing – the arguments and the language features – and how the ‘whole package’ works in context. To do this, you must consider the elements of context, purpose, audience, language and form that were mentioned in Part 1, and then use the following ‘Critical questions of argument analysis’ to prepare a coherent piece of writing.



➔ Your turn

- 5.1 Use the information from the 'How do you analyse an argument?' section as well as from the 'Information for VCE students' section in Part 1 to answer the following questions.
- Create a bullet-point list of the key skills in this Area of Study under the title 'Argument analysis: what is expected?' Review it with your teacher and use it as an ongoing reference for your written analyses.
 - Based on what you have learnt in Parts 1–4, write your own lists of what to look for in an argument and language features. Use these lists in conjunction with your bullet-point list of key skills from activity 5.1a.



Critical questions of argument analysis

Whatever the text, always ask the following questions. If you can be accurate and specific in your answers, you will be able to produce an effective analysis of both argument and language. The acronym CAPITALS will help you to remember the important questions. Test yourself and a partner in the weeks ahead.

C Context

When was the text created? Was it in response to other texts or particular events? Is any background knowledge required?

A Argument

What is the overarching point of view, or contention? What ideas or arguments are put forward in support of this view?

P Purpose and positioning

What are the author's overall purposes? How do the persuasive strategies reflect and support these purposes? How does the author want to position the audience on the issue? Why?

I Issue and implications

What is the issue and what are its implications? For example, the issue of whether schools should be allowed to conduct random drug tests has wider implications that relate to issues of privacy, safety, health, etc.

T Text type

What type of text is it and why has this text type been chosen? What are the interesting features of genre or form in this example and how might they impact on someone's reading of the text?

A Author and audience

Who is the author? Do they have a vested interest? Does their identity impact on their viewpoint or audience? Who are the target audiences? How is it made apparent in the text, in terms of the language choices?

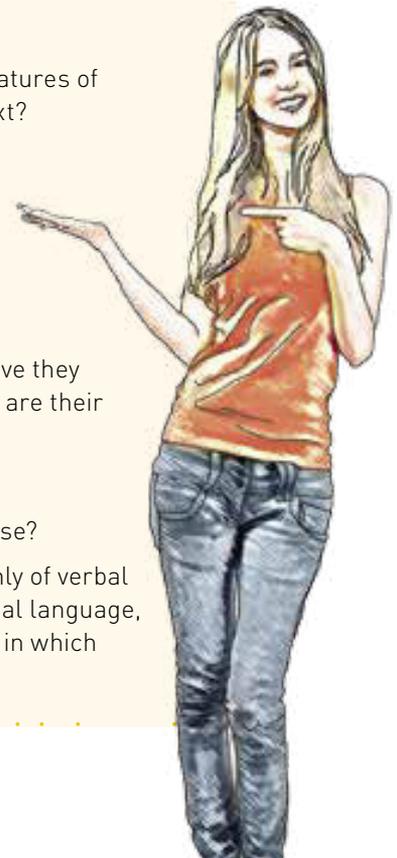
L Language features

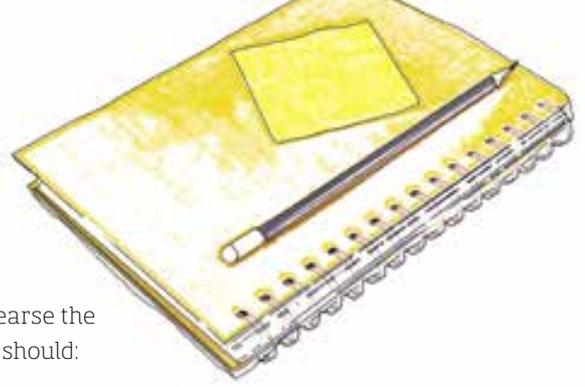
What persuasive language features (verbal, non-verbal, visual) are predominant? Why have they been chosen? (Consider how different choices might have made a different impact.) What are their impacts on the target audiences? How do they support the arguments?

S Stakeholders

Who are the stakeholders (parties involved) in this issue? What do they stand to gain or lose?

Remember: the aim is to consider 'the whole package'. A written text will consist mainly of verbal language, but also consider any relevant aspects of design and layout, as well as any visual language, such as images or symbols, that accompanies the writing. Carefully consider the context in which the text appears, as this can significantly change the way it is read by an audience.





LANGUAGE FOCUS

NOTE-TAKING

Detailed note-taking should be a regular part of your analysis work. Rehearse the skill – it does not come naturally to many students. For all text types you should:

- write notes, or construct a table using headings and subheadings
- make annotations with either handwritten comments in the margins or by inserting comment boxes into electronic documents or texts.

Your notes should summarise the content and nature of the arguments presented, as well as the specific impacts of key language features. Ask yourself: 'How does the author want the audience to think, feel or respond at key moments?'

➔ *Your turn*

- 5.2 Read any opinion piece or editorial from Part 4 or a recent article you have downloaded from the internet or used in your English class. As you read it, take careful notes, using one of the approaches discussed in the 'Note-taking' section.

WRITING ABOUT PURPOSE OR INTENTION

Useful phrases

The following expressions help to explain exactly how a particular language strategy serves either to position an audience or to support a point of view. Use them throughout your analyses of argument and language.

- | | |
|---|---|
| ▪ This strategy is designed to ... | - incite anger or outrage by ... |
| ▪ The aim here is to ... | - advocate the view that ... |
| ▪ These provocative verbs position readers to ... | - propose a viable alternative to ... |
| ▪ With the intention of ... the author ... | - divide the audience by ... |
| ▪ The writer/speaker hopes to ... | - provoke serious debate by ... |
| - evoke/instil a sense of ... | - elicit an emotional response that ... |
| - alienate dissenters by ... | - validate the underlying contention by ... |
| - include the audience in the debate by ... | - encourage support for ... |
| - appeal to a sense of ... | |



Make specific verb choices

Carefully choose the most specific verb to explain the aim of a writer's particular argument or strategy. Some useful verbs are listed here.

- | | | | |
|------------|-------------------|----------------|-----------|
| accentuate | dismiss | highlight | praise |
| allude to | draw attention to | inform | provoke |
| attack | educate | intensify | rebut |
| challenge | emphasise | lend weight to | reflect |
| criticise | encourage | negate | reiterate |

Use linking words or phrases, connectives and conjunctions



Linking words are highly effective ‘signposts’ that make it easy to follow a line of argument and clarify the links between your individual sentences and ideas. They can indicate:

- a new point similar to the previous one
- a new point of a different or contrasting nature
- a conclusive or summative point (the logical end of an argument)
- a complete change of topic.

If used effectively, linking words make even an average argument seem more convincing. But if used awkwardly or incorrectly, they will confuse the reader. Whether you are producing an analysis or your own opinion piece, linking words are crucial to the coherence and sequencing of your argument.

➔ Your turn

5.3 Review the useful phrases list, the list of useful verbs and the table of connectives. Then answer the following questions.

- What other useful purpose/intention phrases can you add to the list in the ‘Useful phrases’ section?
- Work with a partner or your class to brainstorm any other suitable verbs to add to the list in the ‘Make specific verb choices’ section.
- How many other connective words or phrases can you add to this table? Work with a partner or search the internet. Compare as a class, then create your own comprehensive table as a reference tool – these expressions are very useful and important in your own writing.

CONNECTIVES		
A NEW POINT (SIMILAR)	A NEW POINT (DIFFERENT/ CONTRASTING)	A CONCLUSIVE/ SUMMATIVE POINT
in addition	however	overall
furthermore	on the other hand	in conclusion
also	in contrast	therefore

d The following linking words and phrases are sometimes difficult to classify using the categories in the ‘Connectives’ table. Why is this so? Are any of them synonymous?

- admittedly
- despite (this)
- although
- nevertheless

5.4 Choose the appropriate linking word or phrase to complete the following sentences.

- in contrast
- for this reason
- however
- in addition

- Cigarettes clog the arteries, making breathing difficult; _____ to this, they are expensive!
- This beachfront proposal is robbing our children of their heritage; _____ we must fight the council’s decision to allow its construction.
- All parents want the best for their children. _____, any fool can see that three hours of homework every night in Year 7 is not appropriate.
- For ‘pro-choice’ campaigners, the right to an abortion is symbolic of a woman’s right to choose. _____ ‘pro-lifers’ see the act as barbaric and murderous.

5.5 Complete the following letter to the editor by choosing an appropriate linking word to fill each space.

To the editor,

I am disgusted at this government's proposal to introduce drug tests in secondary schools. It is an offensive proposition because it serves to undermine family relationships. _____, it is sending the wrong message to our children; it is saying 'we don't trust you', and I for one do not wish to be associated with such a negative agenda.

I could list dozens of reasons as to why this is a flawed initiative, _____ here are my three major concerns: _____, children are individuals. This proposal negates this, and lumps a law-abiding majority in with a troubled, misunderstood few. _____, my children know they can come to me to discuss how drugs might affect them; this proposal only serves to erode the bond of trust that parents have established with their kids. _____, this proposal sends a cynical and patronising message. If we want our children to remain open and honest, this is the worst thing that we could be doing.

_____ if we strive to maintain open lines of communication and build on trust, we will enjoy strong relationships with most, if not all, kids.

_____, this proposal is out of touch and barbaric. I feel like we're headed back to the scaremongering of the 1950s. The fact is, drugs exist, and teenagers will experiment. _____, we need to be realistic and face facts. Otherwise we might as well kiss our kids goodbye once and for all.

The answer is simple: just say no to drug tests.



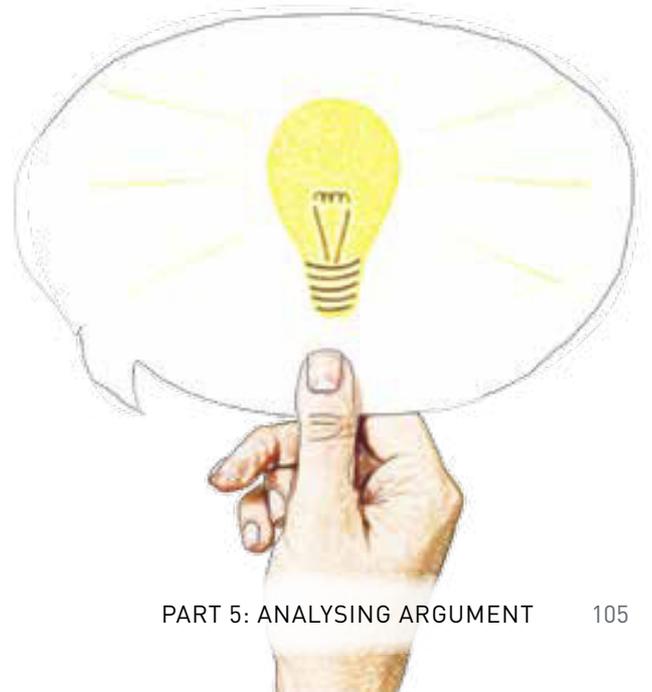
Vary your sentence structure

To make your writing more interesting and less repetitive, consider the different ways in which a sentence can be structured. Look at this example from a student's written analysis of a text:

The writer attacks and undermines the state government's credibility by labelling the new water conservation strategy an 'ill-conceived disaster'.

This sentence can be written in a number of different ways, as the following examples show. The phrase 'by the writer' is not always necessary so don't overuse it in your own writing.

- Aiming to undermine the state government's credibility, the writer attacks the new water conservation strategy and labels it an 'ill-conceived disaster'.
- The state government's credibility is potentially undermined by an attack on the new water conservation strategy, which is labelled an 'ill-conceived disaster'.
- The writer, aiming to undermine the state government's credibility, attacks the new water conservation strategy by labelling it an 'ill-conceived disaster'.
- The new water conservation strategy is attacked and labelled an 'ill-conceived disaster' by the writer*, which undermines the state government's credibility.



➔ Your turn



5.6 Consider this sentence from 'Sample single-text analysis 1'.

Positive statements such as 'Why this matters' and 'How we win' use upbeat and inclusive language to reassure young people that their involvement through the petition is smart and community minded.

- Re-write the sentence in three different ways, being sure to identify the strategies employed, provide examples and show how the strategies relate to the overall purpose and how readers are impacted or positioned.
- Choose another sentence from 'Sample single-text analysis 1' and repeat the process in activity 5.6a.

STYLE

The *style* of a text refers to the way in which it has been constructed or the manner in which it is expressed. Do not confuse style with *tone* or *voice*. Tone refers to the way a piece of writing would sound if it were spoken aloud, or, for example, the emotional quality of the delivery. *Voice* is sometimes used to mean the same thing as tone; however, it can also describe the identity of the person who is speaking. For example, the voice of a piece could be an elderly female retiree from Frankston, the head of a lobby group or a school prefect.

When we refer to the style of a text, we refer to the many elements of its composition:

- how clearly an author has used language
- the emotions that the text conveys
- whether it is objective, neutral or conveys bias
- whether the writing is concise
- how carefully the argument is constructed
- the originality of the writing.

➔ Your turn

5.7 The following words can be used to describe the style of someone's writing. Do you know their meanings? Give as many definitions as you can to a partner, then look up the terms you don't know.

impartial convoluted succinct reasonable unique
formulaic passionate illogical biased dull

5.8 The words in the following table can also describe the style of a text. Note that they all have positive connotations.

- Categorise each of the style words from question 5.7 into the table according to whether they are synonyms (similar in meaning) or antonyms (opposite in meaning). Do not use the same word twice. What other synonyms and antonyms can you add? Use a thesaurus.

STYLE OF TEXT	SYNONYMS	ANTONYMS
objective		
concise		
enthusiastic		
logical		
original		

- b** Work with a partner to explain the meanings of each of the following 'style' words (use a dictionary if necessary). Create a table with the following headings to classify whether each word has a positive (P) or negative (N) connotation. Then write a simple definition or a synonym in the last column. An example has been done for you.

warm	rambling	polished	straightforward	clumsy
sophisticated	balanced	obscure	long-winded	
vague	awkward	fluent	imprecise	

STYLE WORD	POSITIVE (P) OR NEGATIVE (N)	DEFINITION/SYNONYM
clumsy	N	awkward

- 5.9** Read the following texts on the issue of appropriate behaviour at office Christmas parties.
- a** List at least five words to describe the style of each text. Choose your style words from those given on the previous pages, or select your own.
- b** How is the style of each text a product of its respective forms and audiences? Answer with reference to specific language choices made by each author.

Text 1

YULE BE SORRY IF YOU DON'T ASK THESE 3 QUESTIONS ABOUT YOUR COMPANY'S CHRISTMAS PARTY

To avoid getting a writ for New Year, a company's directors [...] need to meet some obligations even when they are not attending staff Christmas parties, says Holding Redlich partner Michael Selinger.

'Bullying, sexual harassment, and even violence are unfortunately not uncommon incidents that businesses continually have to deal with at this time of the year,' says Selinger.

As a result, directors and senior officers, who are not involved in the day-to-day operations of a company, could be exposed to claims or complaints, as a result of behaviour at a workplace during this period.

However, there are some simple strategies to keep everyone safe, and the business out of the firing line from any claims or complaints, adds Selinger.

A good starting point for directors and officers is to ask these three questions:

- 1 Are you confident that everyone in your business understands what behaviour is acceptable and what conduct will be considered unacceptable?
- 2 Do senior managers and workers know what the repercussions can be if misconduct takes place?
- 3 What systems does your business have in place to ensure this understanding is achieved?

'If you are a director or a senior officer in the company and you don't know the immediate answer to those questions, you need to get on top of things quickly, as you could find yourself personally liable for the misconduct of others,' adds Selinger.

This is because senior officers can be liable for breaches by workers in respect to laws that make bullying and harassment unlawful; the business itself can be directly liable under health and safety laws; and the business can be vicariously liable for the misconduct of staff under anti-discrimination laws.

Michael Bailey, *BRW*,
29 November 2013, (excerpt only)



Text 2

To: sharris@itel.net.au

Subject: Disaster!

Hey Sammy – OMG!!! Did you hear about Jules? One too many fruit punches @ Xmas bash and she ended up telling her boss where to go ... V embarrassing. Of course, now she's super-stressed – thinks she's going to get fired!!! Doubt it'll be that bad but Mon morning will be interesting ... !

;)

Catch ya then – C xxx



tone

Tone has several meanings: it refers to the way a text sounds when it is read aloud (e.g. appalled, annoyed, humorous); it also can describe the mood of a visual or written text (e.g. *dark, sombre, light-hearted*). Tone is conveyed through specific words and can be easily identified in spoken texts, as the expression of the speaker's voice conveys their intention. The tone of a text can also change the way the words are understood. For example, a sarcastic tone implies the opposite of what the words actually state; if someone says 'Great!' sarcastically, we understand that they don't actually think the situation is great at all!

PINPOINT THE TONE ACCURATELY

In written texts, the tone of a text can be difficult to establish; re-read pieces of writing to analyse the sentences closely. A text's tone can change to suit different purposes; for example, an elated or outraged tone might be attention-grabbing, but a rational or measured voice may more effectively communicate a complex and logical argument. Many texts will employ a range of tones for this reason. Here is a table of useful tone words, listed in broad synonym groups – be sure to consider their subtle differences and choose carefully when using these words in an analysis.

Useful tone words

calm	amicable	amused	arrogant	alarmed
diplomatic	appreciative	humorous	condescending	bewildered
moderate	approving	ironic	patronising	outraged
open-minded	conciliatory	ridiculing	proud	shocked
reasonable	friendly	sarcastic	self-important	critical
authoritative	sympathetic	sardonic	self-righteous	disappointed
cautious	understanding	satirical	heavy-handed	dismayed
conservative	earnest	animated	moralising	forthright
guarded	humble	elated	punctilious	matter-of-fact
restrained	modest	enthusiastic	cynical	unequivocal
apathetic	apologetic	fervent	negative	aggressive
detached	remorseful	passionate	pessimistic	confrontational
insipid	sentimental	zealous	scathing	hostile

➔ Your turn

- 5.10** In groups, create brief dialogues for the following roles and scenarios. Experiment with a range of tones.
- A teenager argues a case for borrowing the new family car for the evening. Play the parent first as annoyed and outraged, then as supportive and friendly.
 - Two football fans discuss the results of an AFL match in which one team was thrashed. First play the roles of the fans as sarcastic and nasty, then as despondent and heartbroken.
- 5.11** Write a letter to the editor of a newspaper to express concern regarding some appalling student behaviour you witnessed on an afternoon bus. Write two brief paragraphs:
- in an *outraged* tone, to outline some of the specific behaviours you've witnessed
 - in an *restrained* voice, to make recommendations to the schools or students concerned.
- 5.12** Write a definition of each of the following tone words. Include at least two synonyms.
- a admonishing _____
- b authoritative _____
- c patronising _____
- d satirical _____
- 5.13** Match each tone word to its definition.

scathing moderate appalled unsympathetic despondent earnest facetious pessimistic

	insensitive; tactless; lacking compassion
	stressing the negative or unfavourable view; thinking the worst
	avoiding extremes of emotion; controlled; restrained
	sincere; genuine
	extremely shocked; angry and dismayed
	joking or jesting; tongue in cheek
	harsh; critical; attacking
	forlorn; unhappy; discouraged

- 5.14** Choose an appropriate tone word from any of the previous lists to describe each of the following excerpts.

EXCERPT	TONE WORD
This 'initiative' takes my breath away. How can we expect ambulance workers to provide professional, responsible care when they are working 10–14 hour shifts, day in and day out, for weeks at a time? And for such atrocious pay? Premier, your offer is an insult: ambos, don't accept it – you are worth so much more.	
It is appalling to think that professional sportspeople will be treated differently to members of the general public when it comes to illicit drug use. What message does this send to our kids? 'It's okay to do drugs, so long as you're good looking and talented?' This is shameful hypocrisy at its finest.	



EXCERPT	TONE WORD
Once again we confirm our status as the equine hub of the nation thanks to the wonderful Melbourne Cup. Jaw-dropping fashion, gourmet produce and, of course, those glamorous, galloping geldings. A national treasure – well done, Melbourne!	
So not only do we have to stand up for hours at a stretch on these outmoded, painfully slow sardine tins the state calls ‘trains’, we now face the added bonus of knowing that there will be ‘no noticeable improvements to services’ in the short term, while we wait for the results of another report. Brilliant.	
To suggest that the future of this project will be decided on economic grounds is foolish; there are significant environmental issues to address, and at this stage it would appear that neither the state government nor the Port Authority has taken the necessary steps in this direction.	

CONSIDER THE IMPACT OF TONE

As with all aspects of argument analysis, explaining the effect of a particular tone is more important than simply identifying it. The **intended effect** or the intended impact of the language refers to how the language makes us feel, think and respond. For example, if someone used an *aggressive* tone in an article on children in asylum detention in Australia, their aim might be to make the audience feel alienated, threatened or perhaps even offended about such a hard line policy.

Use the mnemonic ‘TEE’ (Tone, Example, Effect) to help you remember to identify the tone and explain its effect. (Mnemonics are language tricks that help us to remember things, such as ‘i before e except after c’.) Also, when you identify the tone of a text, be sure that you can pinpoint individual words or phrases that indicate the tone. Look at the examples in this table.

TEXT	EXAMPLE	TONE	EFFECT
‘This report is a damning indictment; it reveals years of systematic abuse and negligence within the aged-care industry, and the issues must be addressed immediately ...’	‘damning indictment’	critical, condemnatory	establishes a sense of failure; accuses and attacks the aged-care industry
	‘must be addressed immediately’	emphatic, insistent	implies a sense of urgency; paints the author as responsible, proactive, a ‘moral guardian’
‘This ceremonious pomp and posturing is sadly typical of a government obsessed with public image ...’	‘ceremonious pomp and posturing’	dismissive, scathing	represents the government as focused on outward show and self-promotion at the expense of action; encourages readers to feel resentful about the fact that nothing has been done
	‘sadly typical’	cynical	suggests that the conceited behaviour is no surprise; paints the government in a negative light

Helpful hints

There are many ways to introduce the tone and explain its effects. Experiment by using a range of sentence structures and avoid overusing the word ‘tone’. Here are four examples:

- Smith condemns the plan in an aggressive **fashion**, which suggests that ...
- Suggesting that ... Smith condemns the plan in an aggressive **voice** ...
- Johnson criticises the government’s new legislation in a scathing yet humorous **tone** ...
- The speaker contends, in a scathing yet humorous **tone of voice**, that this new legislation will negatively impact ...

➔ Your turn

5.15 Pinpoint the tone in each of the following samples of writing by using the TEE approach. Explain the impact of this tone.

TEXT	TONE	EXAMPLE	EFFECT
a 'There is often only a fine line between satire and puerile, sexist slander; Redfoo's latest single sits fairly and squarely in the latter category. He should apologise for this offensive attack on women and men alike ...'			
b 'Poor Leslie Cannold! ... She can't afford to send her son to private school! If you don't like your local state school, Ms Cannold, perhaps you should find another one ...'			
c 'This entire community should feel proud of its achievements – not for a very long time have we seen such a tireless display of teamwork and genuine benevolence. Hats off to all of you ...'			

5.16 Source an editorial from this book, *The Age* or the *Herald Sun*.

- Re-read it carefully. Identify key moments in the editorial where the tone changes or 'shifts'.
- Explain why this shift has occurred in terms of the author's purpose. How does the change in the tone reflect a change of the argument, intention, etc.?

Part 5





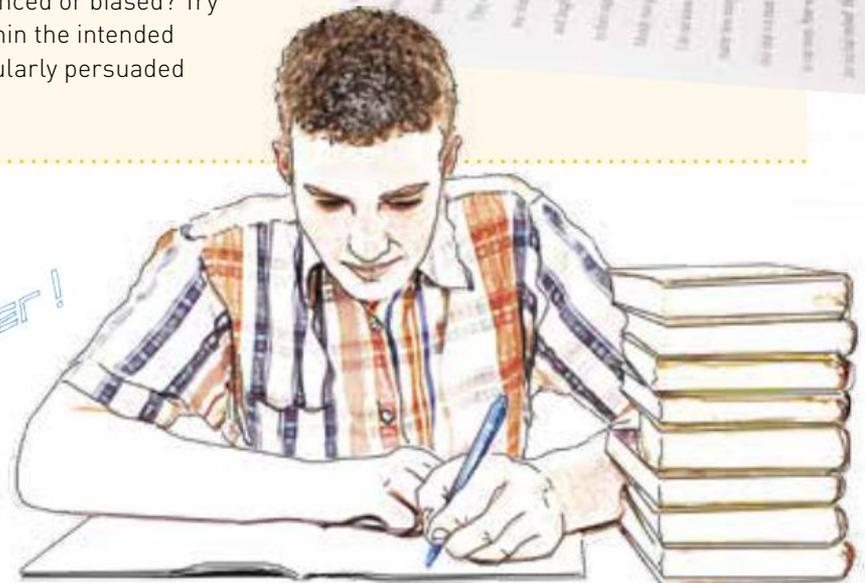
How to construct an analysis – single text

Sometimes, in this Area of Study you are required to analyse the argument of a single text. You can take many approaches, and some are more appropriate for particular text types than others. Your final product should be clearly structured into paragraphs, and it should contain a suitable introduction, several body paragraphs and a conclusion. The following steps outline one possible approach. Your teacher may be able to suggest others.

- Step 1** Read the text at least twice – re-reading helps you to pick up on the text’s subtle aspects, such as tone and irony. Annotate the text or take notes to identify **key arguments** and **key language strategies** and how they serve to support the contention. Focus on the specific impacts of the arguments and features of language, as well as how these elements work together.
- Step 2** Answer the CAPITALS questions in the ‘Critical questions of argument analysis’ in note form.
- Step 3** Plan your piece; decide which arguments and language strategies you will discuss and in what order. This depends on the text type – you could work through the text from start to finish and break it down into key ‘sections’, identifying and explaining key arguments and the impacts of language features as they appear. Focus on how the language positions the audience to accept each idea, as well as the overall contention. Show how the author’s language choices reflect the arguments and intention, as well as how they are chosen to suit the audience.
- Step 4** Write an introduction that identifies the issue and its context, the text type, the author and their point of view, and the overall tone and/or style of the piece. Perhaps also outline any significant structural features (headline, design features, etc.) and their impact if this is relevant.
- Step 5** Write the body paragraphs, showing how the language is used to support the author’s arguments. Incorporate analysis of visual language, where it seems most relevant to the author’s specific arguments, to show how verbal and visual language features work together. Vary the structure of your sentences to avoid sounding repetitive. Be concise – use phrases such as ‘This is an attempt to ...’ or ‘This repetition serves to ...’. Exercise your vocabulary and avoid clichéd and common phrases.
- Step 6** Write a conclusion to summarise the author’s purpose and how they have used a range of argument approaches and language features to persuade. Reflect on the quality of the argument. Was it logical? Reasoned? Was it adequately supported? Balanced or biased? Try also to identify subgroups within the intended audience that might be particularly persuaded or alienated, and explain why.



Super!



➔ Your turn

- 5.17 Go to the website of the Australian Youth Climate Coalition (AYCC) and click on the 'Campaigns' tab and then the 'Renewable Generation' campaign (see the partial screenshot). Think carefully about the range of ways in which verbal and visual language is used to position the target audience to share a point of view. Identify key arguments and language features and explain their impacts – be sure to consider how the whole package works together.



- 5.18 Now read this high-scoring sample analysis of the AYCC campaign. Consider the useful phrases in **bold** and annotate them to indicate why they are effective elements. Discuss your answers as a class.

Sample single-text analysis 1

In 2014 the Australian Youth Climate Coalition established an online campaign to support renewable energy initiatives and condemn government plans to 'scrap billions of dollars of renewable energy investment'. The campaign **emerged in the context of** lapsed federal government support for climate change action and in the wake of the dismantled carbon tax. **It sought to** maintain young people's enthusiasm and commitment to serious action on climate change through renewable options. The campaign was **an upbeat mixture of** positive slogans and imperatives, and arresting

photographs and illustrations, **designed to** foster community empowerment and support for the initiative.

Unsurprisingly, the AYCC puts the online campaign option front and centre at the top of its webpage, **hoping to elicit the support of** young people comfortable with online protest and activism. This campaign **directly appeals to a youth audience** who aligns itself with clean energy initiatives and against coal options. The page is entitled 'RENEWABLE GENERATION' in a bold word-play statement **that asserts** that young people are the generation to bring about

high-scoring response

renewable energy change and can 'renew' the country's focus. **This positivity is supported by** the colourful retro illustrations at the top of the site: bright yellows and greens **stir a sense of** patriotism and nostalgia, and reflect the colours of the sun's power and the earth's natural fertility respectively. **Readers are positioned to feel** upbeat about the possibility of a 'renewable future'.

These bright colours **contrast starkly** with the grim photograph of a coal-fired power station further down the webpage. Miserable dark browns mingle with clouds of billowing grey smoke **to create a depressing alternate vision** of Australian power generation, one which is **clearly designed to spur the youth audience on to** commit to the campaign by submitting their details. The text under the heading 'The problem' **emphasises** the impacts of the government's plans; observations such as 'the government is currently trying to scrap billions of dollars of renewable energy investment' and risking 'thousands of future jobs' **paint the government as** financially reckless and destructive, and **encourage young people to consider** their own professional futures and the risks that such cuts might present to them personally. Overall this campaign promotes a positive vision for a future 'Australia powered by renewable energy' while demonising a government that threatens this future.

The other elements on the webpage **work together to present** the renewable approach as the most logical and beneficial to all of Australia. Positive statements such as 'Why this matters' and 'How we win' use upbeat and inclusive language **to reassure young people that** their involvement through the petition is smart and

community minded. **This is reinforced by the argument that** Australia has 'the sun, wind and space' to create an economy 'powered 100% by renewable energy'. This last, highly optimistic claim is **more an ambition than a factual projection or research-based statistic**; however, many young people would find its positivity persuasive. **Such appeals to youth enthusiasm are also evident in** 'We love renewable energy and why wouldn't we?' as well as the (unsupported) 'Polls show that Australians want to see more investment in renewable energy'. **Each relies on generalisation rather than firm evidence to persuade**, but on the surface appears reasonable, particularly to young people already inclined to support such initiatives.

The impressive photograph of hundreds of white posters on the lawns of Parliament House, spelling out 'YOUR CHOICE = OUR FUTURE', makes **an inclusive and direct appeal to this youth audience by** combining a sense of community and activist spirit with national pride. The word 'choice' also links back to the campaign and the importance of submitting a protest to the government. **In conjunction with** the emphatic closing remark 'This is a campaign we can win' and the plea 'will you join us?', the AYCC **leaves its young audience** confident of change and empowered by their own role in helping to facilitate it.

Overall, the campaign is an engaging call to action that targets primarily young adults to give strong support for renewable energy action. The colourful design and inclusive language **combine to inspire** enthusiasm and commitment, with the ultimate aim of ensuring that the audience understands that 'As young people, it's [their] future environment and jobs on the line'.

5.19 Read the following opinion article that featured in an Australian broadsheet newspaper.

- a** Analyse the quality of the arguments and how effectively they are supported and developed. Do you think the author Chris Hey constructs a sound logical argument? Explain.
- b** Highlight the key arguments put forward and list the key language features that support each one. How does Hey tailor his language to support the arguments presented? Use examples to explain.
- c** Discuss as a class how you would best construct an analysis of this particular point of view. How would you structure this response? Where would you incorporate discussion of the visual language? Why?

WHO'S READY TO HELP?

The concept of introducing an overseas aid tax – a proposal initiated by a broad cross-section of businesses, churches and altruistic interest groups and outlined in this newspaper last Tuesday – is an honourable one. It would assist thousands of people around the world, enhance Australia's international reputation and provide invaluable local business opportunities.

Currently Australia's foreign aid contributions are nothing short of abysmal – by no means do we share equal responsibility with the rest of the world. In 2000 we pledged to aspire to the UN Millennium Goals, whereby we aim to help eradicate world poverty by 2030. Yet in 2007, rather than expending the 0.5 per cent of GDP that we promised in order to achieve this worthy aim, we spent just 0.28 per cent; despite repeated claims from both sides of government in the years since, this figure has not substantially changed. Furthermore, in January 2014 the Abbott-led Coalition announced it would slash Australia's aid contributions to pressing issues such as climate change, health and sanitation crises in developing countries via a whopping and immediate \$650 000 000 in cuts. This is a shameful surprise announcement from a government which campaigned on a promise of no cuts.

An overseas aid tax would help to facilitate the necessary redressing of this failure in a fiscally responsible manner, as the burden would be carried by the whole community. And, as it would be means tested

(calculated as a proportion of net income), the impact on those families and individuals who could least afford it would be negligible. At the other end of the scale, individuals earning hundreds of thousands of dollars a year would simply be giving a little back to those around the world who need it most.

There is no denying the moral arguments behind the implementation of such a tax – in an age of 'global villages' and 'global markets', how can we justify not coming to the aid of our fellow human beings, wherever they might be? How can we do nothing when thousands die every day from diseases which are cured with a 30 cent vaccine in the western world? To paraphrase humanitarian activist and U2 front man Bono, our place of birth should not determine whether we live or die. Children born into poverty did not ask to be poor, nor can they be asked to get themselves out of such a predicament when their access to education is either severely limited or non-existent. As compassionate human beings they deserve our help, and this aid tax helps us help them.

The benefits of such a tax are not just moral, either. Currently, a majority of Australia's foreign aid budget is spent on employing Australian contractors and buying Australian goods to send overseas. Hundreds of Australian businesses and workers rely on these initiatives – imagine the additional jobs that could be created if this tax were introduced? Furthermore, to those who argue that aid usually ends up in the hands of corrupt

dictatorships, by employing more Australian contractors we are helping to ensure that our money gets to where it needs to be. Poverty is the breeding ground for terrorist activity and despotism; by contributing more aid we are doing our bit for global stability.

Such aid would enhance Australia's reputation as a global citizen. It would strengthen our economy. It would bring us more allies, and diminish our enemies. It would provide opportunities for education and empower impoverished communities. But most importantly, it would save lives.

So hands up – who's ready?



Chris Hey is a lecturer in economics and political science and founding member of *What Price Peace*, a Melbourne-based charity organisation and lobby group



➔ Your turn

- 5.20 Read 'Sample single-text analysis 2', which is a medium-scoring response. Note how it is structured around Hey's key arguments, and how the discussion of significant language ties in to these arguments.
- Look at the student's discussion of how Hey's language supports his ideas. While there is some good discussion, there is also summary or commentary rather than analysis, and the discussion is very general in places. It could be much more specific. Where and how might this response be improved?
 - Look again at the student's use of language. At times, the student uses informal words or phrases that undermine the overall quality of the writing. Identify these awkward informal moments, and rewrite them using more sophisticated terms.
 - This student used a separate paragraph to analyse the two images. The analysis might have been more effective if it had combined the visual discussion with the paragraphs on the verbal arguments and language. Explain how this might have been done.
 - Does this student refer to specific audience groups? Where and how might she have done this, and to which groups might she have referred?
 - Has this student written an effective conclusion? Explain, then discuss as a class.
 - Write your own analysis of 'Who's ready to help?' Remember the tips you've been offered and think about the limitations or weaknesses of the sample.

Sample single-text analysis 2

Economics lecturer Chris Hey wrote a piece for a Melbourne newspaper on the idea of a foreign aid tax, arguing that Australia could do more to assist developing countries by expecting all Australians to contribute. His argument is a very strong case for more action and uses persuasive language to get the point across effectively.

Hey immediately argues that the aid tax is a good idea and criticises governments for not doing enough, aiming to have readers thinking that more action is needed. The headline poses a direct question to readers and encourages them to consider what it is that the author might want them to help with. This is designed to encourage the audience to read on to find out more. Hey then tells the audience in the first paragraph what he's talking about, which means that there would be no doubts in readers' minds. He says the tax idea is 'honourable', and this word suggests that all Australians would benefit from seeming noble if they took this generous step, which is backed up by the statement that it would 'enhance Australia's international reputation'. He then contrasts these positives with poor government efforts to make the politicians look bad. The evidence of failure to meet 0.5% target makes the government seem lazy and causes anger in readers. They would then feel

even angrier when they read that the current government is 'slashing' our contributions. This suggests we're going backwards rather than forwards.

Hey then looks at all the positives the tax would bring for Australians. He says it would be done in a 'fiscally responsible' way, which makes it sound like a careful approach so people don't worry about losing lots of money. The focus on the means testing achieves the same result. When he says that rich people would be 'giving a little back' he makes it sound like the overall contributions are really small and nothing to worry about. He also then confronts readers with the 'moral' arguments, and poses questions to challenge readers. The repetition of 'How can we justify', 'How can we do nothing ...' makes readers think there is no other choice and urges them to act. This is basically a guilt trip but it's effective because it's more emotive than the section that uses just dry statistics. Furthermore, using Bono from U2 makes people realise that this is a big issue and that if pop stars are involved then we all should be making an effort. He closes this section by focusing again on self-interest, arguing that lots more jobs could be created. He says that 'hundreds' of people already rely on this industry and 'imagine'

medium-scoring response

what we could achieve if we donated more – this makes people feel optimistic about the benefits of action rather than focusing on cost.

There are also two images which support Hey's view and they both make an emotional appeal. The first is a photo of cute developing country children, smiling and looking happy; this positions us to think that they are benefiting from

the aid contributions. The other image – of hands holding up the globe – suggests that we can make a difference if we all act together.

Overall Hey's argument is very strong because he combines a logical case with some emotive appeals. It would probably appeal to a wide group of people and it would be hard to disagree with his case.

5.20 Read the following opinion piece from freelance radio producer Tom Wright, which appeared on the ABC's opinion website *The Drum*. As you read, consider the annotations that identify some of the key arguments and language features, and how they work to persuade his online audience.

Direct imperative – blunt message to challenge readers

Idyllic image – links to Wright's argument about the beauty of flying

Alliterative and slightly hyperbolic – positions readers to see flying as wondrous

STOP COMPLAINING ABOUT THE MODERN MIRACLE OF FLYING

Sure, you can criticise the food and the elbows, but nothing beats the ability to skip around the world from the (relative) comfort of a chair 30 000 feet in the air, writes Tom Wright.

A few years ago I watched US comic Louis CK talk about broadband on a plane flight. The system was a trial and fell over after a few minutes. Louis's neighbouring passenger rolled his eyes and complained [...]

And Louis went to town on the West's sense of collective entitlement – the fact we can fly in a chair in the air all across the world



plane route that could carry me to the land of my birth.

How lucky I am.

Fifty years ago a return plane flight would have cost the same as a small car. One hundred years ago I would have held a living wake to 'celebrate' my emigration to Australia. Coming back was not really an option.

Now I just enter details into search engines. The cost is sizeable but not impossible.

In our increasingly atomised society, long haul plane flights are a rare communal experience, where you are up close to humanity in all its forms for long periods of time. Everyone's emotions

Informal, anecdotal opening to hook readers with reference to well-known comic

Writer identifies himself with majority of readership (economy class, not business)

Tone suddenly shifts – becomes more lyrical and emphasises wonder of flying

Historical comparisons – show readers how fortunate they are and to 'get over' their petty complaints

Appeal to human desire for connection – romanticises idea of flying



Lyrical descriptions – again elevate idea of flying beyond the petty problems we sometimes encounter

of departure, arrival, excitement or despair swirl about the cabin like the mysterious smells from the galley. This gets magnified by a few drinks and lack of sleep.

On planes I cry at the Pixar movies: normal plots that I find boring and predictable on the ground seem to move me 30 000 feet in the air.

I'll admit flying long haul has its challenges: the food, the elbows, the delays, the waiting. And then there is the terror, known and unknown, that makes you take your shoes off at security and makes planes fall out of the sky. One of my

Writer considers flipside – acknowledges the downside to appear more reasonable

stranger experiences was editing a pilot from Malaysia Airlines speaking before the twin catastrophes of 2014. His admission that he has learnt to love the Earth he regularly flies over and how the location systems work on Malaysia Airlines planes makes listening to him now kind of hard.

But on the plus side, if you fly from Australia to London, you fly over warzones past and present, volcanoes, and some amazing landscapes. You get hit by lightning and survive. You are most likely travelling with an array of animals underneath you in the hold.

Being in the air that long gives you time to meet new people. Someone who met their eventual husband on a flight to Europe said that on such a long flight by yourself, you can be who you want to be. Free of your baggage both literally and metaphorically.

So next time you fly long haul, ignore the babies, delays or Adam Sandler movies. Look out the window (maybe take binoculars, like I do), enjoy the largely phone free time, and consider that you are in a chair in the air, taking part in a modern miracle.

Tom Wright, *The Drum*, 14 November 2014

Swift return to idealistic, exaggerated positives in attempt to brush aside potential dangers and negatives

Finishes with a plea for readers to remember the 'miracle' of flight – rhyming 'chair in the air' a playful consolidation of this idea



➔ Your turn

5.22 Read 'Sample single-text analysis 3'. Note how the piece is structured around Wright's key arguments, and how the discussion of significant language features ties in to these arguments.

- Highlight the sentences that focus clearly on the impact of the arguments and language. How do they position the target audience to share the writer's point of view? What do you notice?
- Can you identify some key weaknesses in this analysis? List them and then discuss as a class.
- Write your own analysis of the Wright piece, taking care to address any issues you identified in activity 5.21b.

Sample single-text analysis 3

In late 2014, freelance radio producer Tom Wright wrote an opinion piece for the ABC's online forum *The Drum* to celebrate the wonder of modern flight. Wright admonishes his audience for their selfishness and reminds them of how lucky they are to have the luxury of global travel at their fingertips.

Wright opens with an anecdote involving the well-known comedian Louis CK, in an attempt

to establish popular support for his view that we are too selfish in our attitudes to flying. By agreeing with the comedian's criticism of our 'sense of entitlement', Wright is able to chastise readers without getting them off-side, because he is merely agreeing with someone else's critique. This positions readers to feel as though the author's view is not an isolated one, and encourages them to reflect on their own attitudes. By concluding this argument with

high-scoring response

some inclusive admonishment – ‘We should all stop acting so spoiled’ – Wright manages to consolidate his view of our modern selfishness and elicit audience guilt without sounding too patronising; he includes himself in the mix, and therefore encourages readers to be similarly appreciative of the benefits of flying.

Having established the idea that our complaints are unjustified, Wright adopts a more emotive approach to establish his own gratitude and to convince readers that there is much to celebrate about air travel. By including the anecdote about his own sick parent and explaining the ‘deep connection’ that he formed with the route back to the ‘land of my birth’, Wright personalises the issue and urges readers to consider the substantial emotional and social benefits of such travel, and therefore to dismiss the modern tendency to ‘complain’ over trivial and petty problems. This social argument is strengthened with references to flying as a ‘rare communal experience’ in an ‘atomised’ world; here Wright cleverly appeals to a sense of community, which is at odds with the self-interest of the passenger on Louis CK’s flight. The author is essentially romanticising the idea of flying, by emphasising that we are ‘up close to humanity’ and its associated ‘emotions’ and therefore reminded of our interconnected lives. It is an idea that is reinforced by his multiple references to flying as a ‘modern miracle’ and is designed to counter the cynicism of the opening anecdote with infectious positivity.

However, in order to avoid sounding overly - positive and therefore unrealistic, Wright acknowledges the negatives of flying as well. His list of common flight irritants – ‘the food, the elbows, the delays, the waiting’ – would no doubt resonate with anyone who flies regularly and is designed to show that he is not oblivious to these problems. Furthermore, his references to ‘the terror’ and the rather blunt observation that planes can ‘fall out of the sky’ are designed to acknowledge current fears around terrorism and airline disasters such as the MH17 tragedy of 2014. It would seem Wright wishes to accept these possibilities in order to neutralise his audience’s possible fears of them. However, he quickly glosses over these concerns with a much longer list of flying’s positives, from viewing ‘amazing landscapes’ to surviving lightning strikes and being ‘who you want to be’; these rather fanciful observations are designed to leave readers feeling optimistic about the wonders of modern flight, rather than cynical or concerned. This positive conclusion is reinforced with the pun about being alleviated of personal ‘baggage’, and leaves readers feeling thoroughly optimistic about the benefits of flying.

Wright’s piece is essentially a critique of selfishness combined with a slightly romanticised celebration of flying. It aims to spark an initial sense of guilt and subsequent enthusiasm in readers and encourages them to remember how lucky they are to have the ‘chair in the air’ at their disposal.

5.23 Study the blog from Victoria’s now-retired Chief Commissioner of Police, which was uploaded to the Victoria Police’s blog page ‘Cops and Bloggers’. Think carefully about the range of ways in which language is used to position the audience to share a particular perspective. Annotate the text to identify key arguments and language features and to explain their specific impacts.

- 5.24** Construct an analysis of Ken Lay’s blog entry. Follow the steps in ‘How to construct an analysis – single text’ and consider sample single-text analyses 1 and 3 (the high-scoring responses).
- Focus how the arguments are presented and how the features of the language complement these arguments.
 - Consider how everything works together – arguments, verbal and visual language – to position the target audience to share Lay’s point of view.
 - Think about the paragraph structure of your writing and paragraphing – how will you ensure that there is a coherent focus in each paragraph? (Hint: consider structuring your essay around the key stages of Lay’s argument.)



Ken Lay on family violence

Ken Lay was Chief Commissioner Victoria Police from 2011–2014

Okay. Now I have another figure – a real figure – that I think is just as horrific. A figure that is just as worthy of galvanising our sympathy and outrage. But it doesn't.

The figure is this: every week a woman is murdered by her partner or ex-partner. Every week this happens. Now, our public response isn't at all like we imagined it would be if those victims died not in their family rooms but at train stations. Why do you think that is?

I'll tell you why I think it is. Because what happens in someone else's home doesn't affect us. And because we are constantly misapprehending the nature of violence [...] And it's also much, much easier to do this when the crimes are domestic – when they're behind closed doors. When it happens we might think 'Well, why did she marry him?' just as we might think of a rape victim, 'Well, why was she wearing a short skirt?' When we imagine this sort of complicity for the victim – when we essentially blame them – we are congratulating ourselves for our superior judgement, a judgement that will ensure it never happens to us.

But when we do this we are injuring our imaginations, which is the lifeblood of our sympathy. When we do this, we come up with the wrong answers about why violence happens. And when we do this, we make it less likely anybody will care enough to do anything [...]

The theme of tonight's forum is obviously family violence, but I place that in a long continuum of violence against women. I place family violence in a wider culture where vulgar and violent attitudes to women are common [...]

Our culture is heavy with warped and misspent masculinity. And every single day the casual groping and lewd comments that go unchallenged erode our standards. And if none of us are saying anything, then this feral atmosphere gets worse, until it becomes an endorsement of violence against women.

If you think I'm exaggerating, consider the recent World Health Organization's report that found that violence against women had reached 'a global health problem of epidemic proportions.' And yes, that includes

Australia. The Organization's report found that a third of the world's women had been assaulted.

If you think I'm exaggerating, consider Victoria's crime statistics for the previous financial year. During 2012/13, there were 60 829 incidents where police submitted family incidence reports. This is a rise of 21.6% on the 50 000 reports submitted the previous year. Sixty thousand incidents in Victoria alone. [...] Violence against women – in whatever form – is not solely a feminist issue. It's a social issue [...] It's a blokes' issue [...]

Men, I need your help in making any form of indecency against women deeply shameful. I want you to use the full measure of your profession and your passion to try to correct this. I want you to use radio and newspaper and TV; I want you to use boardroom and community meetings; I want you to talk about it with colleagues and children. Men, when an estimated 20 per cent of Australian women have been sexually assaulted – and when we know that sexual assault is massively underreported – we can't say we don't have a problem [...] I want you to consider what twisted sense of entitlement compels a man to grab a woman in a bar or call her a slut. Men, I want you to consider why blokes are so quiet on these issues.

Then I need you to correct that silence.

To all of you, I ask that you help repel a callousness that has crept into our society. Callousness and complacency. What I want to leave you with is a sense of the complacency we must battle. And a sense of the prevailing, damaging attitudes towards women. We must all stand up to these things wherever they occur. Not just at community forums. But on trams and trains and streets. In the workplace and our sporting clubs. With our children.

I talk a lot about ethical leadership in my position, and how I frame it for my audiences – how I explain why people fail to act – is often with what psychologists call the bystander effect. A famous case-study of this phenomenon comes from 1968, when a young New Yorker called Kitty Genovese was murdered in front of her apartment. About 40 witnesses did nothing. The bystander effect looks at why there is less likelihood of bystanders responding when there are more people around. Now what psychologists have found is that people don't fail to intervene because of malice or indifference. What they found is that most people fail to intervene because of simple social anxiety. People become self-conscious: what if no-one else helps? What if my



appraisal of the situation is wrong? What if my help isn't wanted? What if people think I'm a busybody? There's also the assumption that somebody else will help – an assumption that increases with a larger number of bystanders. So what happens is there's a collective reluctance to act until somebody else has acted.

Once somebody has, it becomes the normal thing to do – the barrier to action has been broken.

And that's my challenge to you: be that circuit-breaker. Be that person that says something – again and again and again. Because if we shrug our shoulders when a sex worker is murdered – or a wife is battered to death – then we're diminished as a community.

Ken Lay (excerpt only)



How to construct an analysis – multiple texts

In your School Assessed Coursework (SAC), you might be expected to analyse and compare up to three persuasive texts in one coherent piece of writing. This is a challenging task that requires a systematic approach. As with the analysis of a single text, there is more than one way to structure a response. The following steps give one possible method.

- Step 1** Read all of the texts at least twice – repeated reading allows you to pick up the texts' subtle aspects, such as tone and irony. Annotate them or take notes to pinpoint key arguments and key language strategies and their specific impacts; identify at least four to six language strategies from each text. Consider also some of the key differences between the texts in terms of purpose, form (text type, language, etc.) and audience.
- Step 2** Refer to the 'Critical questions of argument analysis' section and answer the CAPITALS questions for each text in note form.
- Step 3** Plan your piece. Decide the best order for the analysis of the texts (usually chronological, oldest first), which arguments and language features you will analyse in each text and in what order. Focus on how these arguments and features are used to position the audience to share the point of view; show how the author's language choices reflect their arguments, purposes and audiences.
- Step 4** Write an introduction that identifies the context and issue and then briefly outlines each text individually, stating the text type, author, point of view, the overall tone and/or any significant structural features. Use appropriate linking words and phrases to compare and contrast the texts and varied sentence structures to avoid sounding repetitive.
- Step 5** Write the body paragraph/s for the first text, remembering to focus on how the language is used to support the arguments presented and how the target audience is positioned. Incorporate discussion of visual language also. Again, vary the structure of your sentences to avoid sounding repetitive. Be concise – don't signpost by using obvious phrases like 'The writer uses this technique because ...'. Avoid overusing common terms.
- Step 6** Repeat Step 5 for the other texts. Start your first paragraph for each new text with a linking sentence to enable a smooth transition. You could do this by comparing or contrasting the point of view or language of each writer. At key moments in your analysis of the second and or third texts, look for opportunities to consciously compare or contrast key elements of the texts, according to how they use language similarly or differently to achieve their purposes and to appeal to specific audiences.
- Step 7** Write a conclusion that compares or contrasts the texts and how each author has used argument and language to persuade. Reflect on the overall quality of each author's argument. Was it logical? Reasoned? Was it adequately supported? Balanced or biased? Try also to identify specific subgroups that might be particularly persuaded or alienated by each piece, and explain why.



➤ Your turn

- 5.25 Look carefully at the following editorial and image that appeared in a tabloid newspaper, *The Daily Tribute*. The letter that follows appeared the next day in the Letters to the editor section.
- Annotate both texts to identify each author's key arguments and the language features used to position their readers to share their points of view.
 - What are the key differences between the texts in terms of tone, style and content?

THE GOOD, THE BAD AND THE UGLY

Seven hours. That's how long it took for thugs to desecrate the freshly painted southern wall of Patrick and Lisa Berger's East Park café. Patrick and his heavily pregnant wife had spent the majority of their one day off that week restoring the wall, which locals have described as an 'eyesore' and a 'disgrace'.

Until the Bergers tackled the daunting physical challenge of painting the building's façade, passers-by were confronted with an imposing mixture of offensive sexual diagrams and obscenities that would make even a bikie reel. One local mother confessed to taking a longer route to her daughter's school each morning out of a fear that her eight-year-old would ask her what some of the phrases meant – a question which the mother knew she would not have the vocabulary (or the fortitude) to answer.

The wall has been a thorn in the side of the struggling young café owners, who have met with continual resistance from their local council regarding responsibility for the wall's upkeep. As new entrepreneurs



with two mortgages, the Bergers have kept up with their repayments and worked tirelessly to make their new business a success. They appealed some months ago for the council to meet them halfway with the paint and labour costs for the wall's rejuvenation, as the façade forms a significant part of the East Park café strip, a drawcard for hundreds of locals and visitors every day of the week. The council (which has refused to comment to *The Daily Tribute*) dragged its heels for months and then refused to offer any support.

The issue of graffiti is a public one, let us make no mistake about that. The ingratitude and selfishness of individuals who insist on defacing other people's hard-earned bricks and mortar to offer 'political comment' (inane drivel) rings clear to any self-respecting citizen. Council officials and local government members should be supporting the efforts of individuals like Patrick and Lisa, not passively condoning this cultural vandalism.

Editorial, *The Daily Tribute*, 16 July 2014

Letter to the editor

To the editor,

Yesterday I read with disappointment your paper's dismissive assessment of what this council deems a serious issue (Editorial: 'The good, the bad and the ugly'), and I wish to address your less enlightened remarks.

I must correct your summation of our response to the Bergers' request for support with the repainting of their café wall. I say 'their' café wall because that is what it is; the Bergers chose to purchase the building, and as such have no recourse to council assistance for maintenance. Our budget is only just able to cover the legitimate claims of hundreds of leaseholders who cannot be expected to fund upkeep costs on properties that are not legally theirs. Can you imagine the blow-out to our budget if we were also expected to support those who are in the enviable position of owning property? Do you think residents would like to see a rates increase as a result? We are obliged to manage our constituents' money fairly, and we do so.

Second, records at our offices indicate that the Bergers received written correspondence

less than three weeks after their request was lodged. In this correspondence our office explained the reasons why support was not possible. To claim, as your paper did, that we 'dragged [our] heels for months' is a lie, and frankly, irresponsible journalism.

Finally, I wish to touch on the issue of graffiti itself, which your paper seems determined to smear. While we at the East Park Council would never 'condone' vandalism, as you suggested, we do accept that graffiti is a culturally acceptable art form in the right context. A portion of our constituency embraces this aspect of youth culture, and we feel we have a responsibility to cater for this group. To that end, we are negotiating with two youth support agencies with the aim of providing public spaces dedicated to the expression of this skill.

No one likes to see private property defaced. However, nor do many of us like to see 'responsible' publications dismissing an entire subsection of our community. This narrow-minded attitude serves no one well, and is likely only to encourage more anti-establishment behaviour in an already disaffected generation.

Kim Nguyen, East Park Council, *The Daily Tribute*, 17 July 2014



➔ Your turn

- 5.26 Read 'Sample multiple-text analysis 1', paying careful attention to those sections of the analysis that compare and contrast the two texts. Then answer these questions.
- Highlight all of the sentences that explain the intended impact of the various arguments and strategies (sentences that explain how language is used to position the audiences to share a point of view). What do you notice about how frequently these sentences appear?
 - Highlight in a different colour those sections of the analysis that compare or contrast the two texts. Why is this an important part of the task of analysing more than one text?
 - What other strengths can you identify in this particular analysis? Annotate it to point them out in the margins, or create a bullet-point list. Share your thoughts as a class.

Sample multiple-text analysis 1

The issue of graffiti and its impact on a community was addressed on 16 July 2014 in an editorial for THE DAILY TRIBUTE, with a response in a letter from Kim Nguyen. The moralising and emotive editorial contends that councils and governments need to support

'self-respecting' citizens and condemn graffiti. In contrast, Nguyen's letter addresses areas of inaccuracy in the editorial and assertively justifies the council's stance. While she is more tolerant of graffiti than THE DAILY TRIBUTE, her

high-scoring response

critique of the paper's conservative stance is just as scathing.

The structural features of the editorial serve to establish a divide between 'upstanding' members of the community and graffiti artists. The headline – which alludes to the classic Western film of the same name – implies a distinction between 'good' and 'bad' members of society and that graffiti is 'ugly', which establishes an instant rift in the community. The accompanying photograph positions the audience to support the paper's derision: the graffiti dominates the frame, empty spray cans scattered around in the foreground of the frame imply a lack of respect within the graffiti community itself and the anonymity of the graffiti artists, whose faces are all hidden, suggests that these individuals are not prepared to take responsibility for their behaviour. The photograph provides the conservative paper with an easy scapegoat, which would appeal to the paper's key audience: older, conservative citizens unfamiliar with the world of graffiti art.

An opening anecdote juxtaposes a 'struggling' couple with the 'selfishness' of graffiti artists; sympathy is expected for Patrick Berger and his 'heavily pregnant' wife, who have 'worked tirelessly' to earn a living. Appeals to civic values are made with a reference to their 'dual-mortgage' and the fact that they have 'diligently kept up with ... repayments'. In contrast, negative language labels graffiti artists 'thugs', the café wall a 'disgrace' and graffiti 'offensive'. This negativity engenders feelings of anger towards the perpetrators and concern for the rest of the community, strengthening the 'us and them' mentality established through the photograph.

The editorial then attacks the council, to create further sympathy for the Bergers and to make the council a scapegoat for what the paper ironically accepts is a 'public' issue. Overstatement is employed with the phrases 'continual resistance' and 'dragging its heels', and the council is painted as belligerent as it 'refused to comment' or 'offer any support'. The piece finishes by combining its attack on the vandals and the councils which condone 'this puerile cultural vandalism'. The audience is left with no doubts as to who is to blame, yet is absolved of personal responsibility; this ensures that the readership is not alienated.

Nguyen's formal letter of response is carefully argued, and more reasoned than the emotive editorial. Her tone is equally critical, but her scorn is reserved for the paper, rather than graffiti artists. Seeking to undermine the paper and establish rapport with her audience, she labels the editorial 'dismissive' and 'inflammatory' and declares graffiti 'a serious issue for all residents'; this allows her to condemn the paper's conservative stance without alienating readers who might have concerns about graffiti. She also logically argues that the Bergers 'have no legal recourse to council assistance', lending weight to the council's decision through a clear statement of fact which makes the paper seem ill-informed. Then, in an appeal to the hip-pocket nerve of leaseholders, Nguyen poses two rhetorical questions to highlight that the council budget would 'blow out' and that 'property rates (would) increase', neither of which is a desirable outcome for this portion of the audience. All of this undermines the paper's criticisms while positioning Nguyen herself as reasonable.

Aiming to further expose the editorial team as unprofessional, Nguyen corrects the paper's hyperbolic suggestion that the council 'dragged its heels', saying that correspondence was sent 'less than three weeks' after the request was lodged, and labelling the comments 'irresponsible'. This diminishes the paper's attack and implies that the council acted fairly. It also gives Nguyen the moral high ground, which the paper had clearly sought to establish for itself. To finish, she addresses the issue of graffiti in a more tolerant fashion, labelling it a 'culturally acceptable art form in the right context' with the aim of targeting those in the community who might be more open-minded about such art.

The editorial is a conservative, emotive appeal to civic values, and would likely appeal to an audience who does not accept graffiti as art. Nguyen's letter offers a reasoned argument supported by logic and encourages a 'responsible' approach to a sensitive issue. As such, she is likely to receive support from more tolerant readers, and her balanced approach might also convince a few fence-sitters of the benefits in not 'dismissing an entire subsection' of the community.

➡ Your turn

5.27 Read the following articles (an opinion piece and an online comment) about two Australian men who faced execution by firing squad in Indonesia in 2015. Consider how the authors use arguments and language very differently to share their points of view. Annotate each text to identify its standout arguments as well as the language strategies and impacts. Then, answer the CAPITALS questions from 'Critical questions of argument analysis' section in note form.

Background information

Australian citizens Andrew Chan and Myuran Sukumaran were the alleged co-ringleaders of a heroin-smuggling operation from Indonesia to Australia and were jailed in Indonesia in 2005 along with a group of others known as 'the Bali Nine'. Chan and Sukumaran were found guilty of their respective crimes and sentenced to execution by firing squad. In the context of widespread Australian community and government support for the men's clemency, Sydney lawyer Tim Dick published this opinion piece in the Sydney Morning Herald on 2 February 2015. A member of the public responded to the article with an online comment. Subsequent to the publication of this article and comment, the men were executed on 29 April 2015.

CHAN AND SUKUMARAN SHOULD NOT HAVE TO BEG TO AVOID BARBARIC DEATH PENALTY

Every second Australian wants two of her fellow citizens to be killed for trying to take heroin out of Indonesia. Roy Morgan Research last month asked 2123 Australians by SMS about their compatriots convicted of drug trafficking overseas and sentenced to death. Should they be executed? Fifty-two per cent said yes. Half the respondents supported a foreign state's methodical plan to kill two Sydney men for committing a crime in which no one was injured.

Perhaps some hadn't considered the implication of their snap-opinion-by-text: that it is morally acceptable for a government to carefully plan to kill the citizens of another country for a non-fatal crime. Perhaps they had, and think we should respect the rule of perverse law in countries which still impose the death penalty; when in Denpasar and all that. Perhaps many of us just don't care much for Andrew Chan and Myuran Sukumaran, like

radio host Garry Linnell who thinks opponents of the death penalty need better 'poster boys' for the cause. Do the crime, do the time – for eternity. Yet the cases of the guilty bring the case against capital punishment into focus. Here we have a case undistracted by the chance of innocence, incompetent lawyers or dodgy prison informers. In this case, there is no doubt of guilt. They will not be exonerated too late. And still there is no reason for their execution.

At its heart, the death penalty says much not about those it kills, but those who impose it. Killing as punishment is indefensible for drug runners, murderers, terrorists, even war criminals. Whoever is put to death, capital punishment deserves no respect. Killing someone intentionally is murder. Killing with careful planning is the worst category of murder. An execution, a lawful killing, is the most carefully planned of



➡ Andrew Chan, left, and Myuran Sukumaran, right, still hope for mercy from Indonesia.

all. No matter how dreadful the crime for which a man stands condemned, attention turns from his detestable action to the state killing with malice aforethought. Indonesia at least dispenses with the pretence of using drugs to lessen the pain in a supposedly humane execution. It kills the condemned with bullets, a final one to the head if the volley toward the heart doesn't do the job. The brutality is plain.

Why do half those Australians surveyed last month find these meticulously planned deaths of two of our citizens acceptable?



Part 5

Presumably because they think they deserve it: Chan and Sukumaran knew their plot was criminal. But sentencing should follow some kind of reason, and if a death sentence is anything it is irrational. Sentencing is meant to punish the offender, to deter him and others from breaking the law and to protect the community. There's often a rehabilitative element, but the death penalty has never done that very well. You might say we should kill those who kill, but we don't burn down arsonists' houses, we don't rape rapists, we don't take the eye of the drunk glasser or the hand of the thief. Eye-for-eye retribution has long been rejected as civilised punishment. We jail, we fine, we make people do community service – all to punish, protect and deter without either assuming the role of God or descending to criminal acts in response.

It is debatable which is more punishing: death or life imprisonment, and the dead can do no further harm. But deter, execution does not. The ultimate punishment ought to have the ultimate proof of efficacy, yet the opposite is true. Take murder,

and compare murder rates in those American states which kill felons, and those which don't. Between 1991 and 2011, the annual rate in states without capital punishment averaged about 5.3 murders per 100,000 population, according to an anti-death penalty group summary based on FBI statistics. In states with capital punishment, it averaged about 6.7. That is, Americans have a greater chance of being murdered in a state which kills its murderers. Some deterrence. Or take countries which have abolished the death penalty; the weight of international research of murder rates before and after abolition finds no deterrent effect. With no evidence to justify the death penalty, it becomes nothing but extreme vengeance.

Praise to the Australian government in pushing for clemency for the Bali Nine leaders, although it should not have to ask for mercy. There should be no need for the heartfelt campaign for mercy that saw hundreds of people light candles in Martin Place last week led by the courageous artist Ben Quilty. Chan and

Sukumaran should not have to beg to live. Nor should their families. Yet they do, and Indonesian president Joko Widodo appears determined to ignore both them, and us. He is a determined participant in a practice banned in most of the world, although not for most of the world's people. If he allows the killings, Australia should protest loudly. If we don't make a fuss about the execution of two of our own, when will we? Withdraw the ambassador for a time, cancel a ministerial trip, take a stand of some kind. It needn't be huge. Mere symbolism, possibly. Risk a retort about mandatory detention of asylum seekers. It may come at a cost. So be it.

We should be vocally against the death penalty wherever imposed. We should protest it in Indonesia, in China, in India, in Saudi Arabia. In the United States. We can't force other nations to change, but we should protest this useless barbarism everywhere. We should never respect it, even if every second Australian is all for it.

 Tim Dick, *Sydney Morning Herald*,
 2 February 2015

Comment

The following comment was posted online within a few hours of Dick's opinion piece.

I find it ironic that a lawyer could so blatantly ignore Indonesia's right to sovereignty on this issue. These drug mules committed a crime in a country with a well-established reputation for strong drug prevention strategies, they were caught, found guilty in (more than one) reputable court and sentenced accordingly. Yet again we have a white Australian male convinced of his right to lecture his poor cousins in Indonesia about their inhumanity – what

hypocrisy. These mules were Australian only in the sense that they held citizenship – in every other way they flouted the values we hold dear and were determined to fill our streets with deadly heroin. Anyone who commits such crimes knowingly is clearly terminally criminal and deserves no opportunity for rehabilitation. It is a waste of our money and human resources. You reap what you sow.

#Bringbackthedeathpenalty, Sally, Balwyn North

➔ Your turn

5.28 The following analysis was written by a Year 12 student and is another example of a high-scoring response.

- a Read and annotate the analysis carefully to identify its key strengths. Discuss as a class.
- b Highlight the useful phrases or sentences that compare and contrast the different texts. Do you think there is sufficient comparison and contrast in this response? Where else might the student have incorporated some comparative analysis? Discuss as a class.
- c Make a list of useful phrases, based on this student's written analysis, that you could use in your own writing. For example, '... works to incite a shocked, emotional reaction in the reader' (from the first topic sentence).

Sample multiple-text analysis 2

Sydney lawyer Tim Dick's powerful and rational opinion piece for the *Sydney Morning Herald* (SMH) in February 2015 outlines the moral barbarity of capital punishment, contending that it demeans 'those who impose it' far more than 'those it kills'. The SMH included a photo of Andrew Chan and Myuran Sukumaran in a bid to further humanise and personalise Dick's appeal to compassion, while a thoroughly unmoved reader, Sally, responded to these texts with harsh judgment on 'drug mules', painting them as 'un-Australian' and 'terminally criminal' in a scathing rejection of the compassion sought by Dick.

Immediately Dick confronts his readership with a shocking opening that essentially accuses 'Every second Australian' of heartlessness, and this idea forms the subtext of the first half of his article. It is a blunt sentence designed to challenge readers – certainly to decide which 'half' they belong to, but also to consider the serious implications of what he calls 'their snap-opinion-by-text'. This description works to paint such a response as poorly considered – a 'snap', spur of the moment tick of a box without any reflection – and is designed to position readers to consider this dark issue in more depth. His accusatory tone is supported by three consecutive sentences that open with the word 'Perhaps' and that work to gradually undermine the strength of the counter-arguments he identifies, particularly when he pointedly criticises those 'like radio host Gary Linnell' who 'just don't care'. These dismissive attacks

serve to cajole readers into rejecting such unsympathetic perspectives, to open up to the possibility of a more compassionate response to a serious issue.

The simple photo of Chan and Sukumaran supports this desire for a humane approach by presenting readers with a strong sense of the men's ordinariness. Dressed in civilian clothes, caught in a moment of seemingly reasonably relaxed conversation, we are positioned to consider them as human beings rather than ruthless or sinister criminals. And yet the vertical lines in the background – reminiscent of prison bars – are a subtle reminder of the men's incarceration, just as the camera in the foreground alerts us to their high media profile. Overall the photograph effectively encapsulates the pressures faced by these men while prioritising their everyday qualities, which essentially supports Dick's view that they are, first and foremost, 'our citizens' – men with whom we should sympathise.

Dick then emphatically argues 'that there is no reason' for capital punishment, with a series of arguments that hope to completely dispel the case for execution. Dick turns the spotlight back onto those 'who impose' the death penalty, and repeatedly refers to this act as 'murder' rather than, for example, the application of the law. This confronting word works to demonise those countries which still employ the death penalty, and Dick does indeed make 'the brutality ... plain' in his graphic description of Indonesia's approach: 'It kills the condemned with bullets,

high-scoring
response

Part 5

a final one to the head if the volley towards the heart doesn't do the job'. All pretence is stripped away in such a description and the paper's readers – particularly the 'half [of] those Australians surveyed last month' that might still be supporting execution – are positioned to accept the inhumanity and violence of the process.

In order to logically convince pro-execution Australians of the practice's inefficiency, Dick labels capital punishment 'irrational' in an appeal to common sense. He bluntly dismisses the 'Eye-for-eye retribution' argument with cold and repetitive logic – 'we don't burn down arsonist's houses, we don't rape rapists' etc. – and lays out the alternatives at the same time, to make the logical course of action clear: 'We jail, we fine, we make people do community service'. By offering up these alternatives Dick makes the death penalty seem unnecessary as well as barbaric. This is supported by the statistics from the US that reveal, with sharp irony, that 'Americans have a greater chance of being murdered in a state which kills its murderers'; at this point Dick has cornered supporters of the death penalty with both emotive and rational arguments, targeting both their heads and hearts in a comprehensive dismissal of the practice.

To conclude Dick returns to his opening approach of appealing to a sense of human decency, making it clear that the government 'should not have to ask for mercy' and 'That there should be no need for the heartfelt campaign'. The implication here is clear: if more of us were more compassionate, the debate would disappear. His abundant inclusive language in the article's final sentences – 'We should be vocally against the death penalty... We should never respect it' – constitutes a rallying cry to all Australians to defend humanity wherever possible, and his final characterisation of the death penalty as 'useless barbarism' combines the logical and emotive aspects of his arguments with precision, leaving doubters with a strong sense of his overarching contention.

The commenter from Balwyn North exhibits little of Dick's compassion in her brief tirade against both Dick and the men awaiting execution. Sally initially attempts to undermine

Dick's expertise in the field as a lawyer by implying that he is ignoring 'Indonesia's right to sovereignty', and doing so 'blatantly'; this last word implies a degree of recklessness or unprofessionalism, and seems an exaggeration or even a distortion of Dick's intention. Her assault on Dick continues with the accusation of his arrogant lecturing as a 'white Australian male' – this personal attack seeks to paint Dick as out of touch or patronising, and possibly even racist, and urges readers to withdraw their support for his expert view. However her strongest criticism is reserved for the men she labels derogatorily as 'drug mules', then later with the very exclusive 'these mules' who were 'determined' to smuggle heroin; the former labelling hopes to distance her readership from Chan and Sukumaran, just as Dick hoped to bring us closer to them, and the vocabulary choice of 'determined' paints the men as sinister and deviously driven to harm others. This dehumanisation, in conjunction with her appeals to her readership's patriotic rejection of their 'un-Australian' behaviour, characterises the men as 'criminal' rather than Australian citizens, and fully deserving of their dark fate.

Sally's response is an unyielding, severe condemnation of the crime as well as of Dick's humane support for the men. In contrast, Dick's piece is a more complex and certainly more compassionate criticism of exactly the sort of attitude presented by Sally in her comment.





Presenting argument

OVERVIEW

When people express their own point of view on an issue, they use language to challenge or influence the opinions of others. Parts 1–5 of this book have helped you to analyse how other people do this; now it is your turn to be persuasive!

Presenting an argument is about showing that you have an excellent understanding of an issue and the range of viewpoints it raises, and that you can construct a reasoned, well-researched and well-supported perspective using language appropriately and effectively.

To start, reconsider a fundamental question we have explored throughout this text: *Why do people bother to express an argument in the first place?* People offer their opinions for a range of purposes:

- to persuade or convince
- to defend an individual or cause
- to intensify or provoke debate
- to effect change
- to inform or educate
- to ridicule, demonise or attack
- to scaremonger or alarm
- to express anger or disappointment
- to make people laugh or to entertain them
- to protect a vested interest
- to correct an inaccurate report or offer an alternative one.

Argument analysis – the skill developed across Part 5 – is partly about identifying the purposes of *other* people’s viewpoints; in expressing your own you must be equally clear about *your* purpose. If you are not, your writing will suffer from a lack of reasoning, faulty logic or incoherence. Often your main purpose will be to persuade your audience of the validity of your argument or contention. However, you may also want to entertain, inform, or challenge a conventional perspective; good writing can fulfil a multitude of purposes without losing coherence.

To write coherently, you must have a strong contention, or at least a clear point of view (position) in relation to the issue. Your argument should be logical, carefully developed and sustained throughout. As you know by now, arguments and language can be manipulated in myriad ways – this is your opportunity to show what you have learnt about the persuasive power of both!

In Unit 4, Area of Study 2, you are asked to use your understanding of argument and language as the basis for the development of an *oral* presentation of your own point of view; elsewhere across your VCE study of English you will have the opportunity to present both oral and written points of view on issues. Both written and spoken forms are covered in Part 5.



➔ Malala Yousafzai, the world’s youngest Nobel Peace Prize Winner



HOW CAN I PRESENT MY OPINION?

Effectively, you can choose from whatever options your teacher offers! In this Area of Study, you can experiment with a range of print, non-print and multimodal forms while presenting your point of view. Naturally, the language choices you use in a broadsheet editorial would differ from those appropriate for a class debate or an online discussion. The more you experiment with different text types, the better you will become at making smart language choices. These are some common ways to present an opinion:

Print

- Letters to the editor
- Editorials
- Speech transcripts
- Persuasive/argumentative essays
- Opinion pieces
- Feature articles
- Online comments (blogs, forums, etc.)

Non-print

- Oral presentations
- Debates
- Informal discussions
- Podcasts
- Radio segments

Multimodal

- Websites
- Short films
- Documentaries
- (Filmed) online forums



Tips for a successful argument

Consider the following tips, which are designed to help you ensure your point of view is arresting, thoughtful and complex. Your goal is to be clear about your purpose, audience, context and form at all times.

Tip 1 – Create a strong contention

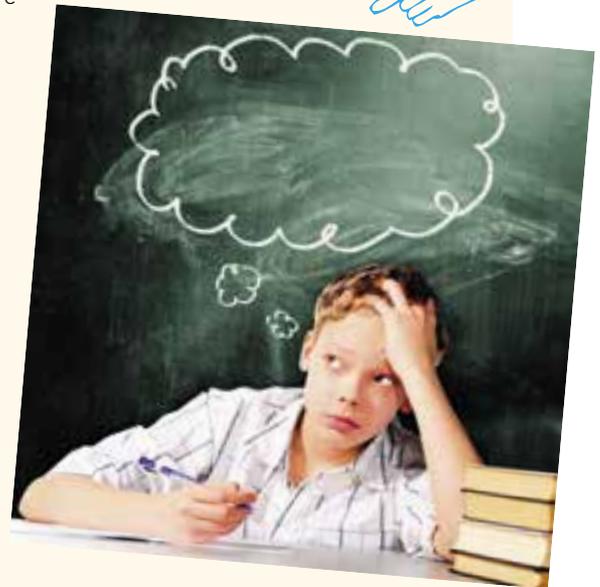
A contention is a central, underlying argument; it is the foundation, or the primary focus, of your argument. Sometimes it is also called a thesis. The contention is usually supported by a series of logically connected and developed arguments and evidence.

An example of a contention might be that *Melbourne must significantly expand its public transport network and bike paths in order to address the population boom*. The supporting arguments might outline the positive impacts on the environment and health, as well as on social cohesion.

A strong contention should be brief and direct; you should be able to state it in one sentence. It should also be logical, factually-based and specific.

Tip 2 – Develop a reasoned point of view

Solid research is the key to developing a reasoned point of view, as it ensures a sound working knowledge of the various viewpoints and the complexities of the issue. Consult a wide range of resources and carefully read the various perspectives offered before attempting to construct your own case. Plan and develop a logical case that unfolds coherently. Each argument should flow naturally from the one preceding it. Effective language can make a point of view *sound* compelling, but there must also be sound underlying arguments and evidence if you want to convince the smartest people in the room! If one of your aims is to challenge people who disagree with you, the development of a water-tight, logical case is crucial.



Tip 3 – Show off your vocabulary

Always ensure that you sound intelligent, articulate and informed. Show off your best English skills, regardless of your role and the context. But remember to sound fair and reasonable – extreme responses can alienate a wide audience. You are not likely to persuade many people by sounding arrogant, insensitive or ill informed!

Tip 4 – Use evidence and supporting material

Provide appropriate evidence for every argument you use to support your contention. Vary the types of evidence you use: facts, statistics and survey results, expert testimony, anecdotal evidence or case studies and research. All of these options are powerful in the right context. Ask these questions:

- Do I know where my evidence has come from? Are my sources reliable?
- Does my 'expert testimony' really come from an expert? What are their credentials?
- Does any of my evidence rely on generalisation? Can it be trusted, or is it unsupported?
- Is there a provable link between any cause and effect statements made? For example, if an expert claims that children are getting fatter every year and that as a result junk food must not be advertised during children's television programs, they have created a direct link between childhood obesity and advertising that may or may not be true.
- Is any data or information being skewed, omitted or taken out of context?
- Have I mistaken opinion for fact at any point?

Always consider how any supporting material you have been given or that you have uncovered during your research (such as expert opinion or other evidence, famous quotations or graphs) might be employed in your piece, as either arguments or supporting evidence. Do not plagiarise this material; rather, use it as you would any other piece of information, and then cite your sources appropriately. For example:

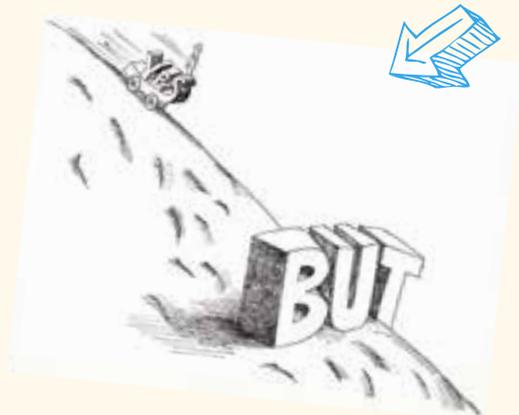
'According to Dr Smith's analysis, each student should have an "individually tailored exercise program".'

'As Aristotle once noted, "a true friend is one soul in two bodies".'

Good writing requires appropriate, effective synthesis; the drawing together of materials in a coherent way in support of a point of view. Showing that you can synthesise relevant materials will impress your audience.

Tip 5 – Include rebuttal

Consider addressing or attacking an opposing or counter argument by either proving it wrong with the use of evidence or accepting it, with some adjustment or qualification. This second option requires you to accept the validity of an argument and work it into your overall point of view effectively, without undermining your own position. This might mean making certain exceptions. Rebuttal can be very effective, as it suggests that you have undertaken research, and can make you appear reasonable or broadminded. The Rogerian model of argument structure outlined in Part 2 often relies on this approach.



What do I really want my audience to understand?

How will I ensure that they understand it?

How might I best use language to persuade them?



Steps for creating a point-of-view response: written and oral

Whether you are creating a written or oral point of view, the process by which you research, plan and then write should remain the same. Follow these steps to ensure your view is reasoned and sustained.

- Step 1 Analyse.** What are you being asked to do? Break the topic or issue down, identifying key words and ideas.
- Step 2 Brainstorm.** List everything you can think of that relates to the topic. There are no 'wrong' ideas at this point.
- Step 3 Research.** Find out as much as you can about the topic. Consult a broad range of sources and gather a range of arguments and evidence from differing perspectives.
- Step 4 Contention.** Write a one-sentence statement that encapsulates your point of view. What is the fundamental idea you want your audience to grasp? Consider the wider implications of the issue – what does it mean for the people involved and the broader community?
- Step 5 Supporting arguments.** Establish the key arguments that will support your contention. Choose them carefully and establish the best order – will your strongest point come first or last? What is the logical order for the points that you will make? Consider also the major opposing viewpoints, and how you might rebut them.
- Step 6 Language features and evidence selection.** Identify the language features you want to employ in your response, and your overall approach. Will it be humorous, sombre or authoritative? Establish supporting explanations and evidence for each of your main arguments. Use different types of evidence, such as anecdotes, facts and statistics, expert opinion and research findings.
- Step 7 Draft the introduction.** Write a powerful opening statement. Be sure to outline your contention and your main arguments.
- Step 8 Draft the body.** Construct your case by creating strong topic sentences that outline your main arguments. Support your argument through carefully selected and presented evidence and details. Don't forget to use linking words and appropriate signposting, such as 'first of all', 'second', etc.
- Step 9 Draft the conclusion.** Write a powerful final paragraph to wrap up your main points and restate your contention in a fresh, original way. Ask yourself whether the introduction and conclusion complement one another. Is there any unnecessary repetition of ideas? Are you finishing on a powerful note?
- Step 10 Editing, refinement and proofreading.** Read over your point of view and check for unnecessary repetition, poor sequencing, weak arguments or a lack of evidence, and technical errors such as incorrect spelling or pronunciation. Look for moments where you could enhance your argument with a particular language feature, such as humour, repetition or imagery. Remember that persuasive arguments are often a complex mixture of features and styles.

ORAL PRESENTATION OF A POINT OF VIEW

An oral presentation can offer a dynamic alternative to the written presentation of a point of view. As we have established, the choices are many and varied, from informal debates to formal speeches with slideshows. Public speaking of any kind is challenging, as you often have to 'think on your feet'; even if a speech is pre-prepared, some element of spontaneity is crucial. For example, in a debate you are expected to rebut the flaws in your opposition's argument. Spontaneous interaction helps to ensure that you don't sound mechanical or disengaged.

Think of a speech you've heard recently where the individual was simply reading word for word from pages of notes – what was the point of them speaking in the first place? They could have just distributed the notes! The idea of an oral presentation is to engage with both your material and your audience, and to show that you are passionate about what you have to say and that you understand your audience. You can do this by making genuine eye contact, responding to questions, injecting your presentation with some humour and addressing the specific interests of your audience, among other things.

Participating in a broad range of oral activities will help you to articulate points of view more coherently and to be spontaneous. You will also improve your active listening skills. Whatever oral work you undertake, express yourself clearly and consider other people's points of view respectfully. Here we will consider three oral options: debates, forums and formal speeches.



DEBATING

A debate is a structured verbal argument on a specific topic between two teams. The affirmative team argues in favour of the topic; the negative team argues against it. Debates are often conducted with three students on either team, although they can work with as few as two people or as many as a whole class. An example of a debate topic is: *That Australia should allow the full production of genetically modified foods*. You should consider the following elements in your preparation for a debate.

Definition

Usually the affirmative team presents the definition. The purpose of a definition is to: explain what the debate is about, identify the main issues influencing the debate and clarify the meanings of key words.

Brainstorming

The aim of a debate brainstorm is to consider arguments for both sides, in order to predict what the opposition will say and to pre-empt rebuttal. Create a simple two-column table, so that you can list all of the arguments that might be offered by both sides.

Team split

A team split is a way to divide arguments thematically between the speakers. For example, in a genetically modified foods debate, one speaker might deal with the scientific and health issues, while another might discuss the moral implications. Consider the arguments identified during your brainstorm and categorise them according to themes. Then establish which categories are most appropriate for your case. Consider giving the most important arguments to your first speaker.

Team line

This is a general statement of your team's point of view in relation to the topic – similar to a contention. An effective line for a negative team in a genetically modified foods debate might be: *We believe that it would be irresponsible to permit the full production of genetically modified foods when there is insufficient research about their potential dangers.*

Model

A model is only required in some debates. It tells the opposition and the audience how your team would achieve the goal/s described in the topic. For example, in a debate about banning smoking in all public places, a model would be beneficial as the affirmative team needs to show that it is possible to ban smoking in these places. Without this, the negative team could argue that it simply isn't practical.

Rebuttal

Rebuttal is the act of responding to the opposition's arguments; it requires you to explain why their arguments are not justified. It forces teams to think quickly, which makes debating different from public speaking. All speakers should present rebuttal before the main arguments in their speech, making sure to attack the most important points first. Rebuttal should be carefully structured in the following order:

- state the argument to be rebutted
- explain why the argument is wrong
- give an example, if possible, to illustrate your point
- connect the rebuttal to your team's case, to strengthen your team's position.



➤ Your turn

- 6.1 Host a class debate on one of the topics provided or another issue of interest. Allow several days for preparation. Have a teacher adjudicate, or run your own competitions in groups of eight (two teams of three, plus adjudicator and chairperson).
- secondary students should compulsorily study civics and undertake citizenship courses
 - cosmetic surgery should be banned for anyone under the age of 21
 - the world would be a better place without the fashion industry
 - school leavers should be required to take a gap year
 - McDonald's is public enemy number one
 - smart phones have made us anti-social
 - co-educational schools are the best
 - gamers are tragic
 - Facebook is evil

FORUMS

Forums are a medium for the exchange of views on a topic; in other words, they are structured discussion groups. They can involve a number of participants delivering prepared speeches on an issue to an audience, with or without visual support (graphs, etc.). At other times they are less formal and more like polite discussions. There is usually a chairperson (host) to introduce the speakers, guide the questioning and provide concluding remarks.



Television forums

Television forums consist of a host and a panel (often experts or well-known public figures) discussing a current issue in detail. The host introduces the issue and gives the forum structure with prepared 'focus questions', they also steer the forum in the right direction. They ensure that a range of views from different perspectives are heard. A studio audience is usually present and able to contribute to the discussion. The aim is to facilitate a fair, intellectually rigorous debate. Two examples of formal, televised forums are:

- *Q&A*, hosted by Tony Jones, broadcast on ABC television
- *Insight*, hosted by Jenny Brockie, broadcast on SBS television.

➤ Your turn

- 6.2 Host a class forum on an issue of interest to your group, allowing time for research and preparation. Your teacher could act as the host/facilitator, and the rest of the class could be organised into a panel of three to eight people and an audience. The host should ensure that a broad range of views is expressed and that the panel and audience actively listens to and considers opinions different to their own.

Roles

- **host/facilitator** – steers the forum, asks focus questions devised by the class
- **panel** – either three to four people or a larger panel of six to eight split into two factions. Create clear 'persona profiles' for each panel member that include their age, race, gender, profession, political views, overall point of view in relation to issue with underlying reasons, etc.
- **audience** – should represent a wide variety of interests, views and traits (profiles would again be helpful)



FORMAL ORAL PRESENTATIONS OR SPEECHES

A formal speech is a common oral assessment task at VCE level. It allows your teacher to establish whether or not you have a good understanding of a particular issue, as well as whether or not you can communicate that understanding effectively, taking into account your purpose and audience. First, follow the 'Tips for a successful argument' section as you would for a written point of view. Once your speech is written, consider the following advice for effective delivery.



Pause, pace and pitch – the '3P's'

Pause The 'gaps' in your speech add meaning and emphasis. Be sure to wait before and after important points to ensure your message is received.

Pace Be aware of your speed of delivery: too fast and you will risk losing emphasis and the audience's attention, too slow and you'll sound dull. Vary your pace to be interesting.

Pitch Vary your volume, register and intonation to maintain interest and add emphasis. A speech delivered in a monotone (one tone of voice) will put your audience to sleep.

Audience

Don't ignore the people to whom you are speaking. Engage your audience by making meaningful eye contact with individuals. Do not always look at the same person. 'Read' your audience.

Resources

Use as many resources as you can to support your speech, not detract from it. If you use a slideshow screen (electronic support such as PowerPoint), remember that the focus should still be you, not the screen. Slides should contain a minimal amount of verbal language – main ideas only; visual language on slides to illustrate or enhance points can help. Familiarise yourself with the technology to avoid any issues at speech time.

Non-verbal elements of speech

Avoid distracting mannerisms (sitting or leaning on a desk, fussing with your hair, fidgeting), saying 'um' or using other inappropriate phrases ('yeah', 'whatever', 'like') and laughing or allowing other class members to distract you. Make regular eye contact with people in all areas of the room. The occasional relevant gesture (e.g. pointing to a slide) can add interest.

Cue cards

Cue cards are essential, unless you can memorise your whole speech (an impressive option!) Hide them in your palm so they are not distracting. Use key words, not full sentences, otherwise you will 'read' your speech and seem disengaged. Prepare as many cards as you need. This may help you pause appropriately and avoid losing your place.

Rehearse

Rehearsing is absolutely essential. Use all resources (cue cards, slideshow) when rehearsing, and practise in front of friends, a sibling, your parents or the mirror! Accept, and act upon, critical feedback. Rehearse your speech with the technology to ensure it runs smoothly.



➔ Martin Luther King Jr was an inspirational public speaker



Get inspired

Listen to some famous speeches on the internet. Note the techniques the speakers employed to make them sound powerful. You might like to download some of them (many are available as MP3 audio files). Experiment with some powerful verbal speech techniques such as repetition, inclusive language, humour, etc.

THE 5 S'S OF SPEECH WRITING

1. Subject

What is the issue? What is the context/background?
Who are the stakeholders?
What are the problems? Possible solutions?
What are the different angles and opinions?
What are your beliefs and arguments?
Do not move on until you know your topic thoroughly and have a definite argument you wish to make about it.

3. Substance

Flesh out each of your arguments:

- explain of your ideas
- provide evidence and information (facts, expert opinion, statistics, sources, etc.)
- give examples that illustrate your point.

Make links between arguments; use signposting (first, finally, as a result, etc).

In appropriate places, reiterate your point, summarise what you have said so far or remind the audience of your overall contention.

5. Speaking

Plan how you will present your speech, taking into account effective use of these features:

- pace
- pause
- pitch
- modulation
- volume
- tone
- body language – stance, gestures for emphasis
- eye contact – regular, look around, don't read off notes or palm cards
- variation, appropriateness
- emphasis.

Make palm cards that contain only key words to guide you (you may also want to include statistics, names, etc. if they are difficult to recall). Don't refer to them too often.

Rehearse, rehearse, rehearse – to friends, family, the mirror or record yourself.

2. Structure

What is your contention (main, overarching argument)?
Is it clear and consistent throughout?
What are your key supporting arguments?
What are potential counter-arguments?
How can you rebut counter-arguments?
Is it appropriate to put forward solutions?
What is the best way to order your arguments?
Can your audience identify and differentiate between the different arguments?
TIP: Each argument and rebuttal should have a topic sentence.
Do not move on until you have a 'skeleton' for your speech: contention, arguments, rebuttals to counter-arguments, conclusion.

4. Style

Ensure your speech has a voice appropriate to the task and audience – consider formality and register, tone and word choice. Consider using rhetorical or structural devices to make your speech more engaging and interesting:

- involve the audience through inclusive language, and emotional appeals
- use strong empathetic language such as 'I'm sure you'll agree', 'we should/must ...'
- give anecdotes or hypothetical scenarios
- include a shocking fact or statistic
- use simple, powerful images (Powerpoint)
- provide imagery (with words)
- include 'bookending' – start and end with the same concept/device/image/anecdote
- use repetition.

Start with a bang – engage the audience's interest in the first 20 seconds.

Convince the audience of your personal passion for the topic.

SAMPLE STRUCTURE FOR A 5-MINUTE ISSUE-BASED SPEECH

Introduction (1 minute)

- Brief overview of issue (inform audience of background).
- Outline implications (economic, environmental, political, ethical, legal, etc.).
- Who does this issue/topic involve (local, national, global)?
- Are there multiple sides? What are they?
- State your position – offer a clear contention.

First key argument (1.5 minutes)

- Initiate and outline your first key point (i.e. a verbal topic sentence).
- Develop the argument carefully and logically – what are the implications?
- Provide evidence to reinforce your viewpoint.
- Make sure you engage with what you have identified as the key elements of the topic.

Second key argument (1.5 minutes)

- Outline and articulate your second key point. Link it to the first.
- Develop the argument carefully and logically – what are the implications?
- Provide evidence to reinforce and back up your viewpoint.

Rebut counter argument/s (30 seconds)

- What are the key arguments against your stance? Pinpoint one to two key arguments.
- Identify flaws in these arguments or reasons why they are not as problematic as implied.

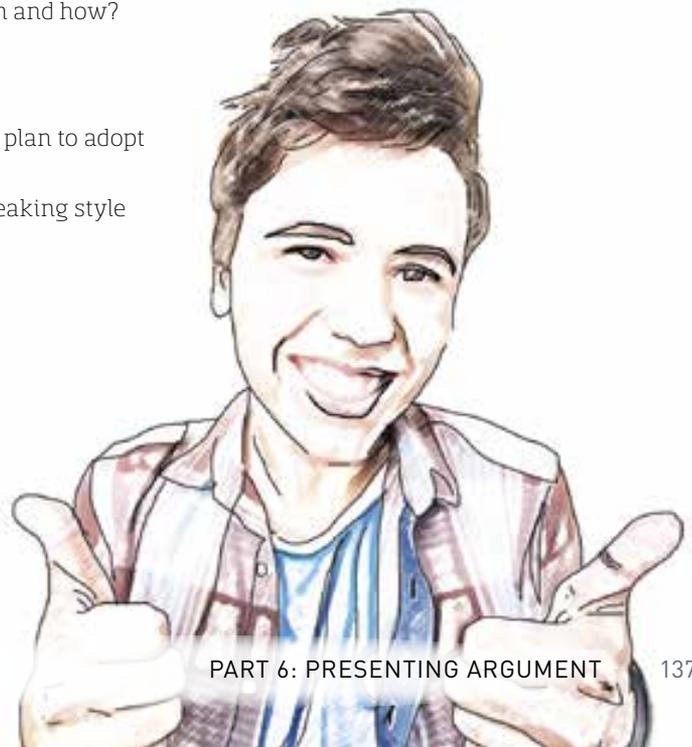
Conclusion (30 seconds)

- Are there any alternatives or compromises to appease all parties?
- What are your recommendations? Finish off strongly by making a final assertion of what is needed or required and why it is relevant.

Other considerations when crafting your speech:

- If using images, have you planned when you will use them and how?
- Have you collected evidence to support your opinion?
- Have you ignored any major opposing arguments?
- What tone (e.g. serious, sarcastic, disbelieving, etc.) do you plan to adopt at various points in your speech?

Does your choice of words and tone and your intended speaking style (pace, volume, pitch) suit the points you are making?



➤ Your turn

- 6.3 Look at the following transcript of a student speech and its accompanying visual language, then answer these questions.
- Consider the presentation's overall structure. Identify the key 'stages' of the argument by drawing a line where you feel the speech shifts focus. Is it a logical structure? In what ways could it be considered effective?
 - Study the student's verbal language closely. Select one or two standout strategies at work at each key stage of the speech and write sentences to explain the potential impact of each one.
 - Study the visual support, which appeared in the form of slides at key moments of the presentation. What impact is the speaker hoping for? How is each one being used to support the opinion?
 - How does this student attempt to engage the audience of fellow Year 12 students and English teachers? Pick out specific moments in the speech where you feel this audience engagement is best achieved and explain why.
 - Can you 'critique' this speech? How might the student have improved the presentation? What different approaches might have been adopted? Discuss as a class.

Sample oral presentation

PETER GRESTE

[shows first slide]

Let me tell you about a man called Peter Greste.

This man is not a terrorist nor a murderer, yet he is held like an animal in a cage. He is not a drug dealer nor a thief, yet he has wasted away in an Egyptian prison for more than 12 months.

No, in fact Peter Greste is a well-renowned multi-award winning journalist who has spent his life reporting from around the world ... and he's an Australian citizen.

Yet, on the 29th of December 2013, just a few short weeks after arriving in Egypt, Peter Greste and a number of his Egyptian media colleagues were arrested by Egyptian police, charged with 'falsifying news' and 'spreading dissent'.

Over the 12 months of his captivity, the Australian Government has been largely silent. Today I ask you to consider this question; what should our government do? When should our government intervene if an Australian citizen is arrested in another country?

Now, as we all know, if you're arrested in Australia, you can expect a number of things, notably: the possibility of bail, as well as a fair and speedy trial that presents and examines the evidence. Peter Greste was captured

high-scoring
response



and imprisoned in Egypt, where this is also supposedly the case. Way back in 1967, Egypt became party to an international treaty – the *International Covenant on Civil and Political Rights*, which states that anyone who is arrested has the right to be:

- 1 promptly informed of any charges against him
- 2 promptly tried in court
- 3 not be deprived of his liberty without good reason.

This is what should have happened, what Egypt as a nation pledged to do.

So why then, has Greste suffered in prison for months, with no trial, no evidence, no justice ... no hope?

Because of all of this, there have been repeated calls for the Australian Government to intervene. Thousands have flocked to the Egyptian streets in protest, while more than 38 000 people have signed a petition calling for an end to Peter Greste's captivity. But you see, politics and international relations are complicated at the best of times; on the one hand nations must respect each others' sovereignty and independence; on the other, they have a duty to protect the rights of their citizens. And sometimes these principles can conflict.

Now this isn't the first time the government has found themselves in such a situation.

[shows second slide]



Let me tell you about Stern Hu.

Stern Hu is an Australian, a senior employee at Rio Tinto. In 2010 he was arrested in China on charges of spying and bribery.

Now, as we all know, China's human rights record and its legal system don't have the most glowing reputation; the Chinese Government's brutal response to the 1989 Tiananmen Square protests ensured that. So you can understand that when Stern Hu was arrested it was front page news and there was lots of pressure on the Australian Government to take up his case. However, in this instance, Stern Hu was in the wrong; he pleaded guilty, with his employer Rio Tinto reportedly persuaded of his guilt. So it seems that the government did the right thing in not jumping on the bandwagon and assuming he was innocent; instead they stood back and allowed the evidence to unfold.

So back to Peter Greste – what should the government do? What do they need to be careful of?

Well, the first complexity lies within the political situation in Egypt. The country is in crisis, plagued by years of destructive violence. The current government lacks legitimacy, after seizing power and imprisoning their opposition – seemingly with little regard for the law. The Muslim Brotherhood, whom Greste was accused of supporting, has been involved in a rising tide of violence and is now banned in Egypt as a terrorist organisation. This isn't *The Lord of the Rings*; there are no white knights in Egypt, no good guys in whom to trust.

The second complexity relates to Greste's employer, the Al Jazeera news network. Another respected Australian reporter, Jennifer Byrne, revealed that Al Jazeera's principal backer is the Emir of Qatar, who has been accused of influencing his company's reporting about the Middle East with his own political agenda. So it is possible that Al Jazeera's coverage of Egypt and the banned Muslim Brotherhood is not as fair and unbiased as has been claimed; it's possible that Greste is not completely innocent.

What is clear, however, is that Greste and his colleagues have a right to a fair trial. If there is evidence that they have deliberately broadcast false information, this evidence should be brought forward and they should be given a proper opportunity to defend themselves. The Australian Government needs to use diplomatic channels to push for this. Prime Minister Abbott's single scant phone call to the Egyptian President is not enough – our government must actively and consistently uphold the legal rights of their citizen. As the months tick on and Greste remains questionably detained without a clear case to answer, our government must act to protect the rights of their citizen; a man trapped alone far from friends and family in a country which, in his words, 'sees anyone just trying to report alternative views as a threat that needs to be crushed'.

[shows first slide again]

Thank you.

Paul Colman, Year 12 English student, 2014



Sample statement of intention

My aim with this speech was to draw attention to the need for our government to 'actively and consistently uphold the legal rights' of its citizens, even when to do so might be difficult. I am fascinated by the role of journalists in reporting the truth of the world's conflicts, and the extent to which some countries will actively campaign against this right in order to preserve their authority. I had followed the case of Peter Greste in the press and was drawn in by his description of Egypt as a country which 'sees anyone just trying to report alternative views as a threat that needs to be crushed'; I saw this as a brave assessment of the undemocratic climate in this country and decided to produce a speech that argued for the defence of a journalist's (or any citizen's) right to protest and right to freedom of expression.

To make the issue less abstract, or more human, to my audience of Year 12 students, I opened with a photograph of Greste so that they could put a face to the problem. My opening remarks were emotive – the simile comparing Greste to 'an animal in a cage' and imagery describing him as having 'wasted away in an Egyptian prison for more than 12 months' were designed to create sympathy and to establish the inhumanity of the Egyptian government. To emphasise this poor treatment I deliberately contrasted the emotive descriptions with Greste's professional achievements, noting that he is a 'renowned multi-award-winning journalist who has spent his life reporting'. My aim was to create a sense of injustice, to highlight the inappropriateness of his imprisonment and to establish the need for Australian Government support of his plight.

I then sought to deepen the sense of injustice with evidence, by highlighting Egypt's commitment to the 1967 *International Covenant on Civil and Political Rights* and the fact that over 38 000 people have 'signed a petition calling for an end to Peter Greste's captivity'. These details were designed to establish the sense that all governments are obliged to follow through on their promises, and by focusing on Egypt's failure to do so I hoped that my Australian audience would better appreciate the need for 'our government' to do better. However I also understood that this is a complex issue, and that there is the issue of national sovereignty to consider – that is, respecting another country's rights. This is why I introduced the second example, or case study, involving Stern Hu; I used this example to show that a government must be prepared to allow the legal process to run its course, to avoid jumping in too quickly and thereby corrupting the course of justice. This is also why I added the details about Egyptian political instability and the complexity around the Al Jazeera news network – to show that this is a complex and murky issue, which makes it hard for our government to act without hesitation or concern. I wanted my audience to appreciate the various problems that any government faces in such a delicate scenario – to avoid seeing the issue as black and white.

I finished with a strong statement of my contention in clear, unambiguous language – that people deserve 'the right to a fair trial' and that our government 'needs to use diplomatic channels to push for this'. I wanted my audience to be left in no doubt about my position, and by returning to the image of Greste on the screen to conclude I hoped to remind everyone of the human cost of inaction.

- 6.4** Read this extract from a 2014 speech by US President Barack Obama to students at the University of Queensland, before the G20 meeting. This speech focused on climate change at a time when the Australian Government's reluctance to address the issue contrasted with China's and the US's demonstrated commitment by agreeing to substantial greenhouse gas reductions.
- a** Consider how effectively Obama targets his specific audience and directly addresses them at times. The best speakers show genuine engagement with their audiences – this is why Barack Obama is considered such an effective orator. Highlight all of the moments where you can see Obama directly appealing to the audience in question.

- b What other language features stand out in this extract? How does Obama use language to persuade this particular group to agree with his climate change ambitions?
- c Now, draft a 3-4 minute speech for delivery to your peers. Choose any issue, but focus on a topic that you know will capture your classmates' attention. When you draft the speech, make a number of direct appeals or references to your classmates, to ensure that you properly engage with them. Deliver the speech!

President Barack Obama's speech at the University of Queensland

US President Barack Obama has told students at Queensland University that nobody should care more about climate change than those living in the Asia Pacific region.

[...] As we develop, as we focus on our economy, we cannot forget the need to lead on the global fight against climate change. Now, I know that's – *[applause]* – I know uh, I know there's been a healthy debate in this country about it. *[Laughter.]* Here in the Asia Pacific, nobody has more at stake when it comes to thinking about and then acting on climate change.

Here, a climate that increases in temperature will mean more extreme and frequent storms, more flooding, rising seas that submerge Pacific islands. Here in Australia, it means longer droughts, more wildfires. The incredible natural glory of the Great Barrier Reef is threatened. Worldwide, this past summer was the hottest on record. No nation is immune, and every nation has a responsibility to do its part.

And you'll recall at the beginning I said the United States and Australia have a lot in common. Well, one of the things we have in common is we produce a lot of carbon. Part of this legacy of wide-open spaces and the frontier mentality, and this incredible abundance of resources. And so, historically, we have not been the most energy-efficient of nations, which means we've got to step up.

In the United States, our carbon pollution is near its lowest levels in almost two decades – and I'm very proud of that. Under my Climate Action Plan, we intend to do more. In Beijing, I announced our ambitious new goal – reducing our net greenhouse gas emissions by 26 to 28 per cent below 2005 levels by the year 2025, which will double the pace at which we're reducing carbon pollution in the United States. Now, in a historic step, China made its own commitment, for the first time, agreeing to slow, peak and then reverse the course of China's carbon emissions. And the reason that's so important is because if China, as it develops, adapts the same per capita carbon emissions as advanced economies like the United States or Australia, this planet doesn't stand a chance, because they've got a lot more people.

So them setting up a target sends a powerful message to the world that all countries – whether you are a developed country, a developing country, or somewhere in between – you've got to be able to overcome old divides, look squarely at the science, and reach a strong global climate agreement next year. And if China and the United States can agree on this, then the world can agree on this. We can get this done. And it is necessary for us to get it done. *[Applause.]* Because I have not had the chance to go to the Great Barrier Reef – *[laughter]* – and I want to come back, and I want my daughters to be able to come back, and I want them to be able to bring their daughters or sons to visit. *[Applause.]* And I want that there 50 years from now.



Now, today, I'm announcing that the United States will take another important step. We are going to contribute \$3 billion to the Green Climate Fund so we can help developing nations deal with climate change. [Applause.] So along with the other nations that have pledged support, this gives us the opportunity to help vulnerable communities with an early-warning system, with stronger defenses against storm surges, climate-resilient infrastructure. It allows us to help farmers plant more durable crops. And it allows us to help developing countries break out of this false choice between development and pollution; let them leapfrog some of the dirty industries that powered our development; go straight to a clean-energy economy that allows them to grow, create jobs, and at the same time reduce their carbon pollution.

So we're very proud of the work that we have already done. We are mindful of the great work that still has to be done on this issue. But let me say, particularly again to the young people here: Combating climate change cannot be the work of governments alone. Citizens, especially the next generation, you have to keep raising your voices, because you deserve to live your lives in a world that is cleaner and that is healthier and that is sustainable. But that is not going to happen unless you are heard.

It is in the nature of things, it is in the nature of the world that those of us who start getting gray hair are a little set in our ways, that interests are entrenched – not because people are bad people, it's just that's how we've been doing things. And we make investments, and companies start depending on certain energy sources, and change is uncomfortable and difficult. And that's why it's so important for the next generation to be able to step up and say, no, it doesn't have to be this way. You have the power to imagine a new future in a way that some of the older folks don't always have [...]

President Barack Obama, 15 November 2014
(Extract of official White House transcript)



➔ Your turn

6.5 Consider the following observations – some facts, some opinions – on role models in sport.

- a Which statements are facts and which are opinions? Which are hard to classify? Why?
- b With a partner, take turns to articulate your own point of view in relation to each opinion.
- c Take turns speaking for 1 minute on each prompt. (For a challenge, let your partner choose the prompt!)



Issue focus: Role models in sport

- i Ninety per cent of Australians watch some form of football each week during the season. Only 6 per cent of Australians go to church on a regular basis.
- ii Psychologists say that sport can generate feelings of spirituality and help us to learn values.
- iii Sport teaches children about teamwork and strength; professional players personify these things.
- iv Seventy-six per cent of Year 11 boys surveyed by *Inside Sport* magazine said sportspeople were their major role models. Forty-three per cent of girls said the same. For both sexes this was the number one response.
- v Sports stars face myriad pressures, from obsessive fans to relentless media coverage; they are expected to be perfect 24 hours a day. It is no surprise that they fail to meet our expectations at times.
- vi We equate sporting prowess with moral perfection, which puts unrealistic expectations on players.
- vii Bad role models serve a purpose also – to show children how not to behave.
- viii Sport is nothing more than entertainment, which makes sportspeople nothing more than entertainers.
- ix Money has ruined sport. It has made the games a quest for television ratings and the players have become the Australian equivalent of America's cashed-up celebrities.
- x The codes of AFL and NRL promote sexist, misogynistic and harmful values. The players send a message that it's okay to treat women like sexual objects.

- 6.6 Read this article by Tracey Holmes, a reporter and presenter on ABC News Radio who was also Australia's first female host of the national sports program *ABC Grandstand*.
- Identify Holmes' contention, as well as her supporting arguments and evidence. Do you find her opinion convincing? Explain in a paragraph, or discuss as a class.
 - Look at the tweets submitted to the internet page where this segment was uploaded. Which of the views most closely reflects your own? Write your own tweet, or series of tweets, to express your personal response to Holmes' opinion. Again – share them as a class.
 - Construct your own response to any aspect of this issue, in writing. You might choose to respond to Holmes via an online message or produce a more substantial opinion piece of your own for publication.

AFTER HOMOPHOBIA LET'S TACKLE PREJUDICE AGAINST WOMEN'S SPORT

Australia's major sporting codes have made a laudable commitment to ending homophobia on the field and in the stands. Tracey Holmes argues the most ingrained prejudice in Australian sport is against our successful female athletes.



➔ Rebecca Grundy of England fails to stop the ball as Meg Lanning of Australia bats during the final of the ICC Women's World Twenty20 Bangladesh 2014 in Dhaka, Bangladesh

Congratulations to Australia's professional sport leaders, who were this week praised widely for their commitment to eliminate homophobia – an issue which only affects men and men's teams, it seems.

The bosses of football, rugby league, Aussie rules and cricket (all men) signed the document along with a selection of representatives from each of the sports – again, all men, with the exception of footballer Sara Walsh, who was conspicuous given her isolation in a sea of testosterone.

Then again, if you watch sport on TV or read about it in the papers, the sea of men that is sport in this country is normal. Panels of men talk about men's

sport endlessly. Coverage on weekends is wall to wall men's sport with the very odd exception. Nobody thinks it's unusual to see a virtually woman-free zone with the occasional token female thrown in.

On a world scale, Australia's women's cricket, football and basketball teams are far more successful than their male colleagues. But who'd know? Male cricketers' wives get more coverage, and in some instances more sponsorship, than the Australian women's team. Sally Pearson is a world and Olympic champion in one of the blue ribbon track events and, incredibly, lost sponsorship

dollars after her gold medal presentation at London 2012.

Netball's ANZ Championship, the trans-Tasman league featuring the best teams in Australia and New Zealand, is one of the rare women's sports on TV, and is broadcast by SBS and Foxtel. Unlike the men's sports, who earn hundreds of millions of dollars in TV rights, netball has to pay for the production of its own coverage.

Netball regularly plays to sell-out crowds, with the Sydney Swifts last year hosting 8000 fans at one match, more than went to watch one of the games played by their AFL cousins, the Greater Western Sydney Giants. The Giants, though, with the



benefit of television broadcast rights, have a salary cap of around \$10 million. The Swifts operate under a salary cap of \$300,000.

This week, Australia's women's football team, the Matildas, beat one of the world's toughest teams, Brazil. Had the Socceroos done the same thing, we would have had a live broadcast with teams of anchors, reporters, panellists and sideline eyes flown in to cover the game. Front and back page headlines would have screamed about our success and momentary dominance. Be honest, how many headlines did

you read declaring the brilliance of the Matildas?

In the words of that great scientific mind, Professor Julius Sumner Miller, why is it so?

It's not because 'nobody is interested', as many of the men who run TV, radio and newspaper sports departments continue to tell us. That argument was shot dead when 50 million people tuned in to watch Australia's most dominant cricket team, the women's team, win the 2013 World Cup in India. It was also shot down when SBS recorded a 48 per cent audience jump for the time slot when it broadcast a Matildas World Cup quarter final game. It's not because the

standard is not good enough. Sally Pearson stands alongside Usain Bolt as an International Association of Athletics Federations Athlete of the Year.

It's not just a sport issue, it's something far more deeply rooted. It's a cultural issue that needs a shift, and it cannot happen quickly enough.

I am all for outing homophobia from sport in this country, but I'll be cheering even louder when Australia's most powerful sports bosses are referring to women's sport when they say 'we will not tolerate discrimination'.

Tracey Holmes, 10 April 2014



Tweet 1

Julia Holman
@JulesHolman

Listening to @natashamitchell talk women's sport on @RNLifeMatters. Just cringing at how some commentators talk about female athletes! #abcrn

Tweet 2

Peter Gerard
@PetrosKG

@RadioNational @RNLifeMatters Some women's sporting events are simply too bland and unexciting to watch. It's not about a 'fair go'

Tweet 3

Michael Dawe
@Diddoms

Was that Sir Les Patterson interviewing the Aussie Cricketers? I'm male and I was cringing #womeninsport #abcRN@natashamitchell



Tweet 4

Nicole Phillips @npdesign

@RadioNational @RNLifeMatters

Women's sport as a microcosm of wider society shows that misogyny and sexism is still rife in the world.

Tweet 5

Pat McConville @ptmconville

Great discussion on ABC @RadioNational this morning on women's sport; shamefully underfunded and under-supported. #womenssport

6.7 Read the following report from *The Age*, written the day after AFL star Adam Goodes was announced 2014 Australian of the Year. Then, answer these questions.

- a** Consider the 'ripple of discontent' mentioned by Webster, 'about whether Goodes was a worthy recipient' of the award, given that he is 'just – gulp! – a footballer'. How does Webster rebut this criticism? Are you convinced?
- b** What is your own opinion when it comes to sports stars being awarded such an accolade? Do you think they deserve such recognition, or should the award be reserved for people who serve our

country in other ways? Construct your own point of view to explain your opinion – write either a letter to the editor in response to Webster’s piece or a newspaper editorial offering the paper’s view after the Australia Day award ceremony.

- c Research the ‘ape’ incident referred to in the article, involving a 13 year-old girl at a 2013 AFL game. Be sure also to research Goodes’ own response to the incident, in the days that followed. Then, write an opinion piece for a local newspaper to offer your own opinion on the following topic: ‘When it comes to tackling racism in sport, Australia has a long way to go.’
- d Draft and deliver a speech to your class on your favourite Australian (it might be a sports star, but it does not have to be). Persuade your class as to why this person should be the next Australian of the Year.

ADAM GOODES: THE RIGHT MAN FOR AUSTRALIAN OF THE YEAR

The most ill-advised argument anyone could make right now is that Adam Goodes was named Australian of the Year for calling out a 13-year-old girl at the MCG in between chasing a piece of inflated red leather around a footy oval.

The most ill-advised question anyone could ask is what has the Swans footballer done compared with those who have served and lost lives in Afghanistan, or produced miracles in operating theatres?

It’s what Goodes can do over the next year that makes his appointment one of the most inspired choices in years.

When it was revealed on Saturday night that the 34-year-old had received the honour, it was overwhelmingly applauded yet also caused a predictable ripple of discontent. That ripple wasn’t so much laced with racist undertones as with questions about whether Goodes was a worthy recipient.

After all, he is just - gulp! - a footballer. Moaning about the worthiness of the Australian of the Year winner is the equivalent of shooting fish in a barrel for your standard



Australian whinger. They’re the same people who complain about the heat in summer, sand at the beach, the traffic during school holidays, and how bad Seven’s coverage is of the tennis.

Goodes is the first sportspeople to win the award since former Australian Test captain Steve Waugh in 2004, and before that the likes of Pat Rafter (2002), Mark Taylor (1999) and Cathy Freeman (1998).

Some will point out that sportspeople often won during the tenure of Australia’s little Wallabies tracksuit-wearing prime minister and sports tragic

John Howard, but let’s just assume it was a coincidence.

With all due respect to those indigenous sportspeople who have gone before him - including Lionel Rose (1968) and Evonne Goolagong (1971) - Goodes’ influence can be immense. A footballer, yes, but so much more than that.

On May 24 last year, Goodes was pictured standing in the middle of the SCG at sunset, lifting his Swans jumper, pointing to his dark skin and dipping his lid to another indigenous hero, St Kilda’s Nicky Winmar, who 20 years earlier had lifted his shirt to say, ‘I’m black and I’m proud’.



'That's exactly what the photo symbolises to me,' Goodes said of Winmar's remarks. 'Even today, 20 years later, it highlights how every indigenous person should feel about their heritage.'

Imagine, then, the grief Goodes must have felt when he was standing near the boundary line at the MCG later that night when a 13-year-old Collingwood fan called him an 'ape'.

'People don't understand how one word can cut me so deep,' Goodes says in a video on the Australian of the Year website, before later adding: 'I haven't always been a confident, young man. I was shy growing up. I learnt about standing up for what you believe in.' Now, there's standing up for what you believe in, and there's standing up in front of tens of thousands of

people at the MCG and watching on TV at home'.

But it isn't about that moment that makes Goodes a hero.

It is about the next day, when he took a call from a distressed teenage girl, and then asked via social media for the community to support her.

It is about how he handled Pies president Eddie McGuire a few days later after he joked on radio that Goodes would make a good promoter for the *King Kong* stage production.

It is about the way Goodes has used his own ugly, heartbreaking experience and turned it into the best possible tool to wipe out the stain of racism that is still there, even now.

It is about the GO Foundation he formed in 2009 with cousin

and former Swans teammate Michael O'Loughlin to provide scholarships for indigenous students.

It is about the past year when he has been at the forefront of raising awareness of the issue of domestic violence.

Adam Gilchrist, former Test cricket wicketkeeper and Australia Day Council chairman, said last week: 'People might debate if we made the right choice, but they can never say we made the wrong choice.'

Goodes will further a debate this country has been having since Australia Day, 1788, with so much more to go, and surely that makes him the right one.

Andrew Webster, *The Age* 'Real Footy',
27 January 2014

6.8 Try one or more of the following oral activities on the topic of sport.

- Role play: In groups, devise and perform a live-to-air television football talk show segment, in which the hosts and a cross-section of guests from the community (parents, sports enthusiasts, sports stars, etc.) debate the issue 'Sports celebrities: Do we expect too much?'
- Whole-class activity: Divide your class in two and debate the topic 'Money has ruined professional sport'. One student from the affirmative should start the debate by offering one opinion about why money has ruined sport. Any student from the negative team should raise their hand if they can rebut the argument and offer an opinion of their own. Continue in this fashion until the debate is over, or your teacher has declared a winner. Alternatively, you could conduct a traditional six-person debate with an adjudicator.
- Individual presentation: Construct your own point of view on the issue of role models in sport. Deliver it to your class or record it onto a computer and save it as a podcast for your classmates to download.
- Small groups task: Create a documentary or short film on one of the above sport-related issues, or any other current issue of interest. Carefully script and storyboard the content, then use software such as iMovie to shoot and edit your footage. Be sure to incorporate non-verbal language, such as sound effects and music.
- Whole-class forum: Debate one of the sport-related issues outlined here or any other issue of interest. Allow a week for research before the debate. Nominate a host (possibly your teacher) to guide the discussion with some focus questions, which will have been devised by the class. Identify some key stakeholders (perhaps six to eight people, of various backgrounds and representing a range of viewpoints), which some students will portray. The remaining students will comprise the audience.
- Blabbermouth challenge: Speak for 2 minutes, uninterrupted, on the 'Role models in sport' topic outlined in activity 6.5. Start with a clear contention, and then outline several supporting arguments, with evidence, if possible. Get the class to vote on the most persuasive blabbermouth.



Part 7 Toolkit

CONSOLIDATE AND PRACTISE

In this section you will find practice writing tasks, templates, tips on referencing and more. Use these activities and resources to consolidate your knowledge and to practise in the lead-up to presentations, SACs and/or examinations. Try to implement the skills you have learnt in this book, and adopt a systematic approach to all tasks. For example, use the 'Critical questions of argument analysis' in Part 5 for a written language analysis task, and use the metalanguage glossary (Part 3), useful tone words (Part 5) and other resources to expand your vocabulary.

➔ Your turn

- 7.1 a** The paragraphs in the cloze passage below offer a framework for constructing an analysis. Only use the framework if you are still unsure about how to write one. Even then, adapt it to suit the individual texts you are analysing. Aim to eventually write your own analyses without using these paragraphs. (Refer to the steps in 'How to construct an analysis – single text' in Part 5.)

Following _____ (event), debate resurfaced regarding _____ (issue).

In a _____ (text type) for _____ (publication) on _____ (date), _____ (author) argues in a _____ (tone word) and _____ (different tone word) fashion, that _____ (contention). The piece _____ (sentence about overall structure and/or style).

The _____ (structural feature or first language feature) highlights the writer's contention with its message of _____. This is heightened by references to _____, which urges support for the contention by _____. In addition, _____ (language feature) in the word '_____' serves to _____ (effect).

The writer is primarily seeking to _____ in this part of the text, and positions _____ (specific target audience) to feel _____.

In the following (paragraph/sentence/etc.) the author speaks of '_____', which encourages readers to _____ (effect) by _____. This is confirmed with a reference to '_____', which seeks to engender support by _____. The _____ phrase '_____' recalls the idea that _____. The overall effect here is _____, and the author's argument about _____ is therefore strengthened.

(Write another body paragraph if necessary.)



The _____ (text type) is _____ (description of style and purpose), and would most likely appeal predominantly to _____ (specific audience). However, anyone who _____ (specific vested interest or opinion) might be inclined to feel _____ (alienated/offended/etc.). Overall, _____ (sum up the structure, style and/or effectiveness of the piece).

- b** Find an editorial or opinion piece in *The Age* or *Herald Sun* of interest to you, or pick an article in this book that you have not already analysed in detail. If possible, choose one with an element of visual language.
- c** Read the text at least twice and answer the CAPITALS questions from the 'Critical questions of argument analysis' section in Part 5.
- d** When you are ready, write your own analysis of the text.

7.2 Read the following letters and consider their contrasting arguments and approaches. Then complete the following questions.

Stem the carnage

I was dismayed to hear about last week's fatal shark attack near Esperance in Western Australia. My heart goes out to the family of Neil Timms, in particular to his younger brother James, who was watching helplessly from the shore as the beast attacked without warning.

This is the seventh fatality in four years – an alarming statistic. And this is what scares me more than anything: these attacks have always seemed so sudden, so unexpected, but now they also seem so frequent. I am not a beachgoer myself, but despite this I feel very strongly about the debate that has resurfaced over whether or not man-eaters like last week's culprit should be tracked down and killed. In light of the increasing number of attacks, the answer is obvious: they must be destroyed.

Straight away I know people are going to argue that the water is their domain and that if we don't like the idea of sharing it with them then we should just stay away. My response to this naive view is that Australia has built itself on a culture of sand and surf for generations. Our tourism industry is heavily dependent on it. Every year, thousands of visitors flock to our white sands and crystal clear waters to experience an abundance of ocean activities. Are we going to call a halt to a lifestyle we all love and sabotage a booming industry because of a few fierce fish?

Let's put our greenie sentiments aside and face this threat rationally: culling a few of these predators will not endanger the species, but not culling them could endanger a whole way of life.

Sam Forsythe,
18 November 2014

Love thy neighbour

Anyone who has had an up-close and personal experience with a Great White Shark, one of the planet's most glorious marine species, would understand just how appalling it is to suggest that we decimate them for the selfish purpose of human convenience.

It is the scaremongering of people like Sam Forsythe (Letters, 18 Nov), a self-confessed

non-beachgoer, that needs to be culled – not the creatures that he knows so little about. These animals are constantly misrepresented by people such as Mr Forsythe who are ignorant of the facts: there have been seven *attacks* in the past four years, not *fatalities*, and in three of these cases the 'victims' escaped unharmed. Further, in the majority of these cases, the individuals that were attacked were in waters known for their itinerant shark



populations, and usually there was signage to indicate this. Therefore, these people were in the water at their own risk (as is anyone who swims at any beach, because yes, Mr Forsythe, it is indeed the sharks' domain).

This leads to the other point I feel compelled to make: both the 'culture of sand and surf' and the tourism industry defended by Mr Forsythe rely heavily on the vast array of marine species our waters have to offer. It is often our fascinating

Great Whites that draw in those ever-important dollars from hordes of overseas tourists. What kind of message does it communicate if we send out Rambos in speedboats to blow them all out of the water?

Take some time to get to know these creatures, Mr Forsythe, and you won't be so quick to condemn them.

James Whitt,
20 November 2014



- a Write a 500–600 word analysis of both letters. Remember to compare and contrast the texts. Refer to Part 5 for the steps and samples for analysing more than one text.
- b Consider this photograph, which initially appeared in the *Sydney Morning Herald* alongside an article about a WA government plan to catch and kill sharks. Which of the letters is best supported by this image, and how has the photographer used language – verbal and visual – to convey a view?



- c What would be an appropriate form of visual support for the other author's letter?
- d Research the issue of shark culling for yourself by consulting a range of online opinion sites. Create a two-column table to outline the best arguments for and against shark culling in Australia.
- e Write a 300–400 word letter to the editor, offering a strong point of view, reasoned and connected supporting arguments and compelling evidence. Think carefully about your paragraph structure. Use a range of argument approaches and language features to position your audience to share your view.

7.3 Read the following editorial from Hobart's *The Mercury* newspaper carefully. Then answer these questions.

- a What is the editorial team's contention? Summarise it in one sentence, using your own words.
- b What is the editorial's attitude toward social media? Identify specific words or phrases that communicate this attitude – how does this language position the audience to view social media?
- c What is the impact of the visual language? How does this image achieve this impact?
- d What typical editorial features are employed, in terms of arguments, language and structure? Annotate the text to identify them and make notes on their intended impact.
- e Pinpoint the overall tones of this text. Use two or three different adjectives to identify the tonal shifts.
- f Write a 500–600 word analysis of the editorial. Focus on how it uses a range of visual and verbal language strategies to position its specific audience to share the paper's point of view.



CYBER BULLY THREAT REAL (OPINION)



➔ Charlotte Dawson

Charlotte Dawson was a victim of cyber bullying.

It is becoming increasingly obvious that cyber bullying is a very real and dangerous threat in our modern society.

The concept of bullying is age-old in the history of humankind. Communities throughout the ages have struggled to counter bullying within their ranks.

So often the perpetrators of bullying hide in the shadows, working behind the scenes to smear their victims with debilitating rumours and innuendo.

The 21st century, however, has provided bullies with new technology that can spread their lies and rumours around the planet in a matter of seconds. They can use Facebook, Twitter

and other social media with mobile phones, tablets and PCs to create cruel parodies and taunts. Photoshop and other software enable[s] bullies to manipulate information and use it against those they fear or despise.

This type of bullying is potentially much more severe and the impact more widespread than in previous generations where word of mouth and backyard chatter was far less pervasive.

Spare a thought for the 13-year-old Tasmanian schoolgirl who was humiliated after another student allegedly created bogus social media profiles and sent pornographic photos from it. Imagine the embarrassment and sense of shame.

It is hardly surprising the girl did not return to school. It is hardly surprising she feels wounded and embarrassed. She has been wronged and is well advised to seek counselling to help her through the ordeal.

Spare a thought for the young girl's mum who felt powerless and unable to protect her daughter, or her daughter's reputation. All control had been taken from her, and she was largely helpless to stop her daughter's pain.

Spare another thought for TV personality Charlotte Dawson who died this week. An anti-bullying advocate, Dawson was hospitalised in 2012 after hundreds of social media trolls viciously targeted her on Twitter.

Her tragic death shook the nation, and has helped focus attention yet again on tackling cyber bullying.

Spare a thought for Tasmanian Cassie Whitehill after the tragedy of her 15-year-old sister Chloe who suffered years of bullying before her death.

How can we continue to turn a blind eye or minimise the issue of cyber bullying when it clearly has such significant impact on victims?

As ethereal and mythical as cyberspace sounds to those born too early to come to grips with it, it is also patently real for the generation that is growing up with it. Many people spend hour after hour on the internet, and there is no doubt social media assumes a significant part of their social life.

This weekend hundreds of Tasmanians are expected to gather on Hobart's parliament lawns in a show of support for the introduction of Chloe's Law to stamp out bullying in Australia.

Of course we must be prudent in protecting personal freedoms, but it is becoming more clear by the day that something must be done to send a strong message throughout our society that cyber bullying will not be condoned. We owe it to Chloe, Charlotte and all the other victims.

Editorial, *The Mercury*,
26 February 2014

7.4 This opinion piece appeared on the ABC's *Ramp Up* online magazine in June 2014. Read it carefully and then answer these questions.

- a** Consider the headline. How does it play on a well-known phrase, and what is the intention in terms of audience response?
- b** What is the author's contention? Explain her overall purpose in writing this piece, including some discussion of her anecdotes.
- c** Consider Young's observation: 'Bodies that fall outside socially constructed beauty norms are not bodies we're expected to feel proud of. They are certainly not bodies we are expected to show off.' How does she support this argument in her writing? Do you agree with her? Explain.
- d** Identify Young's key supporting arguments and the standout language features employed to convey these ideas. Explain how each feature serves to position readers to share the author's point of view.
- e** Answer the CAPITALS questions from the 'Critical questions of argument analysis' section in Part 5 in note form. Then write a 600–800 word analysis of the ways in which the author uses language to position readers to share her point of view. Follow 'How to construct an analysis - single text' from Part 5 and don't forget to incorporate discussion of the visual language.

Background information

Stella Young was a comedian, journalist and respected disability advocate who was the editor for the ABC's online magazine Ramp Up. Young was born with a bone condition known as osteogenesis imperfecta, and doctors told her parents she would not live beyond her first birthday. She died in December 2014 – at the age of 32.

DANCING LIKE EVERYONE'S WATCHING

Sometimes it seems that anything you do in a non-normative body is somehow political. Stella Young feels this is particularly true for a wheelchair user on a dancefloor.

I am never more aware of my body than I am at around midnight on a Friday. More often than not, I'm on a dance floor, feeling music pulse through my body and moving it accordingly. I'm surrounded by people. They're dancing. I'm dancing. But in a body that looks like mine, one is never *just dancing*.

I'm less than a metre tall, and I'm a wheelchair user. My dancing takes place in this [...] body and in this chair. I dance because it's

fun. But I also dance because it's political.

Just as I am aware of my body in those moments, the way my muscles feel as I move, I'm equally aware of the able-bodied gaze. Heck, I'm aware of it when I'm in the supermarket, on a tram or wheeling through the streets. But there's something extra at play on the dance floor, and people not only look, they comment.

It is not uncommon for someone to stop me while I'm dancing, and tell me what great exercise it must be for 'someone like me'. One woman recently commented that it must be 'better than rehab'. Because anything physical I do with my body must have a therapeutic or 'healing' purpose. I couldn't



➔ Stella Young

possibly just move my body for the sheer joy of it. There's often a subtle assumption that we disabled folk don't do things with the same motivations as non-disabled people, as though

Part 7

Normal People Things would not be important or meaningful to me.

Another fellow dancer recently leaned down to me and shouted that it was 'great to see me out'. I asked him what he meant and he replied, 'It's just so awesome that you don't care what people think.' Right. Because, presumably, if I did care what people think I'd have enough sense not to be shaking my crip booty before the delicate eyes of the general public, right?

Rather than explain to this gentleman that, in fact, I do care what people think (I'm just not self-hating enough to assume people find me disgusting), I dismissed him with a not-particularly-polite invitation to go away.

These comments remind me that people are surprised by my presence; that the dance floor is not for me. Why? Perhaps it's because a dance floor is not merely a place for moving, but also for sensuality and sexuality. From traditional courtship behaviour to straight-up cultural metaphors, dance and sex are inextricably linked [...]

Perhaps that's it. I'm just not supposed to be so damn showy. The man who told me it was awesome I don't care what people think was actually expressing surprise to see me behaving as though I belonged on that dance floor, as though my presence was an act of defiance and not enthusiasm. Even here, in this space where culture has taught us we can dance away our cares and leave our troubles behind and surrender our souls to music,

my presence is assumed to be a lesson for non-disabled people.

I recently delivered a TEDx talk on the way we as a society objectify disabled bodies for the purposes of 'inspiration'. We are positioned firmly as 'other' so non-disabled people can distance themselves from the idea that disability is simply part of the human condition. In the make-up room before I went on stage, a woman tidied up my hair, redid my lipstick and, before I could object, painted a generous amount of foundation over a surgical scar on my right arm. 'Just to make it less obvious,' she said.

I didn't argue with her, but I did have one of those all-too-familiar thoughts: a reminder that I'm supposed to not like that part of my body, that I'm supposed to feel ashamed. And to be fair, that's her job; to cover the things society deems imperfections. Her assumption that I'd want them covered was a reasonable one, given the social context [...]

Bodies that fall outside socially constructed beauty norms are not bodies we're expected to feel proud of. They are certainly not bodies we are expected to show off. Even in the so-called body positive campaigns that seek to showcase the diversity of women's bodies, such as Dove's Real Beauty campaign, the bodies of physically disabled women are conspicuously absent. Disabled women, perhaps, are not included in the definition of 'real women'.

By deliberately placing my disabled body in contexts where it is not expected, I subvert

expectations. It is not always my intention – living your life with the express purpose to challenge people is exhausting – but I have learnt that it's a consequence of doing what I want to do. To live unapologetically in a body you're consistently told you should be ashamed of is a political act. Life as a disabled woman means I am both spectator and spectacle.

It has taken me a long time to learn that my body is not defective, or wrong, or less than. But it's also more than those things. It moves and feels and responds to touch and lust and music, in exactly the same way those bodies which are given leave to claim such privileges. I dance as a political statement, because disabled bodies are inherently political, but I mostly dance for all the same reasons anyone else does. Because it heals my spirit and fills me with joy; each foray onto the dance floor brings the possibility of that delicious frisson that comes from locking eyes with someone and knowing, in that moment, that you're dancing just for each other; because it makes me sweat and move [to] connect with people and feel like I've landed in my skin when I finally stop. And I dance because, in the end, dancing is a way for my body to have a conversation about these things, the pulsating waves of a hundred people sharing thoughts and dreams and ideas about what it means to be alive.

It's my body, and I'll bloody well dance if I want to.

Stella Young, *Ramp Up*, 27 June 2014
(excerpt only)

PRACTICE SAC ASSESSMENT

On the following pages you will find some practice SAC and English Section C: Analysis of Language Use examination-style tasks. Read all of the supporting materials carefully and complete the practice activities.

Unit 3, Outcome 2: Analysing argument requires students to 'analyse and compare the use of argument and persuasive language in texts that present a point of view on an issue currently debated in the media'.

VCAA Key skills (English): students need to demonstrate an ability to identify and analyse:

- the intent and logical development of an argument
- language used by the writers and creators of texts to position or persuade an audience to share a point of view
- the impact of texts on audiences by considering the similarities and differences between texts
- the way in which language and argument complement one another and interact to position the reader.

Unit 4, Outcome 2: Presenting argument requires students to 'construct a sustained and reasoned point of view on an issue currently debated in the media, and present this in oral form'.

VCAA Key skills (English): students need to demonstrate an ability to:

- apply the conventions of oral presentations in the delivery of spoken texts
- apply the conventions and protocols of discussions and debates
- develop reasoned arguments in oral form
- conduct research to support the development of arguments on particular issues and acknowledge sources accurately and appropriately where relevant
- select evidence to support particular positions
- plan texts that present an argument, taking account of the context, audience and form in determining the selected content and approach
- develop, clarify and critique ideas presented in their own arguments through discussion and writing
- gather, organise and synthesise information and ideas into a reasoned argument
- draft, review and rehearse spoken texts that support the presentation of an argument, critically analysing their own developing texts.

The following tasks are designed to help you rehearse for these particular outcomes.

Practice SAC task

7.5 Read the following article to become familiar with the issue of cruelty in horseracing, which arose after the deaths of two horses following the 2014 Melbourne Cup.

Note: this report is not one of the texts you will be asked to analyse!

MELBOURNE CUP 2014: THIS IS THE UGLY SIDE OF THE RACE THAT STOPS A NATION

It was the moment that stopped Australia in its tracks, and 12 months on it's happened again.

Admire Rakti's death after Tuesday's Melbourne Cup has again ignited the debate around

cruelty and horse racing is still galloping ahead.

Twelve months ago, as celebrations took place and champagne flowed following Fiorente's Melbourne

Cup victory last year, many Australians were left horrified after French runner Verema was euthanised after snapping a bone in her leg.





➔ French horse Varena

Nothing could be done to save the champion mare, who lay on the ground with a shattered leg, about to be put to sleep.

The horse snapped her cannon bone, a large bone in her lower leg. It left vets with no choice but to euthanase the million-dollar mare.

Today, Japanese racehorse Admire Rakti collapsed and died after pulling up distressed after the 2014 Melbourne Cup.

The horse, who started a well-backed Melbourne Cup favourite but faded to last after leading, dropped dead in his stall shortly after the race.

The news of Admire Rakti's sad death came just minutes before further reports that another 2014 Melbourne Cup runner, Araldo, may have to be euthanased. The Mike Moroney-trained stayer fractured a cannon bone (leg bone) jumping a fence after shying at a spectator's flag.

Animal rights activist group the Coalition for the Protection of Racehorses (CPR) recently launched a new video as part of its latest campaign to argue that the industry is cruel. It is concerned not just about what happens on the track, but about

what happens to horses after they finish their careers.

But Racing Victoria jumped out of the gates with a campaign of its own, claiming the industry is anything but cruel.

In the CPR video, reportedly taken on the night of the Cox Plate two weeks ago, 11 thoroughbreds and 9 standardbreds (harness racing horses) are waiting in a holding pen at a Melbourne knackery.

Some appear obviously wounded and limping, others have bleeding sores.

These horses, according to the video by the CPR, are among the 13 000 horses which are killed every year in what it says is a by-product of the racing industry.

However, racing officials believe that figure is grossly inaccurate.

CPR spokesman Ward Young said the group was so horrified by the anonymously-supplied footage that it had lodged an official cruelty complaint to Victorian Government regulatory body Primesafe.

Mr Young said while some of the horses obviously needed to be euthanased, he claimed the animals were not put down until two days later.

'There are two issues here,' he said. 'One is the immediate welfare issue and why critically injured horses are being left overnight, which is totally unacceptable.'

'If it's critically injured it needs to be euthanased straight away.'

He said the second was there was no mandatory retirement plan for former racehorses

and that a proposal put to the Australian Racing Board to spend one per cent of its funds on such a plan was rejected.

Mr Young said while he acknowledged injured horses needed to be euthanased, those with behavioural issues were also often sent to the knackeries when they could simply just be suffering from a small health problem [...]

Mr Young said the industry still had lessons to learn from Verema's death, and also turned his attention to the overuse of the whip and the predominance of two-year-old racing in Australia.

In addition to calling for a mandatory retirement plan for all racehorses, Animals Australia is pushing to end the excessive use of whips, and wants jumps racing abolished.

Spokeswoman Lisa Chalk said Australians were appalled by the sight of tired horses being flogged with whips and were sick of hearing of yet another horse being killed on the jumps racing track.

'And they certainly don't think not being fast enough is justification for thousands of young and healthy horses ending up in knackeries each year,' she said.

'The Australian racing industry will continue to struggle with its public image and declining popularity until it delivers meaningful, cultural change and this must address the three big issues: whipping, jumps racing and the killing of thousands of young and healthy horses each year.'

Debra Killalea,
news.com.au, 4 November 2014
(excerpt only)

7.6 Analyse and compare the use of argument and persuasive language in the following texts. Use the CAPITALS questions from the 'Critical questions of argument analysis' section and 'How to construct an analysis – multiple texts' section from Part 5 to ensure that you produce a coherent piece of writing that includes an analysis of both visual and verbal language. Aim to write 800–1000 words.



7.7 Referring to the 'Tips for a successful argument' and 'Steps for creating a point-of-view response: written and oral' as outlined in Part 6, construct a spoken presentation with a sustained and reasoned point of view. Aim to position a specific audience to share your view. Speak for 5–7 minutes, and provide a clear contention and a range of supporting arguments and evidence.

THE RACE THAT STOPPED A NATION KILLED 2 HORSES. AND I WAS A PART OF IT.

Did you put a bet on the horses today? Throw some dollars in the office sweep?

Did you dig out an old hat, or your kid's tiara, pull out a party dress, get stuck into the champagne?

Of course you did. I did.

In the Mamamia office, like in so many others, we stood around the big TV, in our not-a-normal-Tuesday dresses with our hats and our warm bubbles in hand, and we jeered and cheered and teased each other about where we were coming in the Sweep.

And then.

While everyone was mentally tallying their winnings and the nation went back to the bar, a horse was dying a horrible death. This happened just moments after the end of today's Melbourne Cup in amongst thousands of happy racegoers.

Today's race that stopped a nation has now killed two horses.

Again.

Today it was Cup favourite, Admire Rakti, who won the Caulfield Cup just two weeks ago. And tonight news has broken that a second horse, Araldo, was put

down after an aborted attempt to save a severed leg.

Halfway through today's race it became clear that there was something seriously wrong with Admire when he dropped back to last in the field – doubtless infuriating thousands of punters.

Admire Rakti was gasping his last breaths.

The Japanese officials who travelled across the world with him to run in one of the world's richest races were with him when he collapsed immediately after the race and died in the stalls.

The horse's jockey, Zac Purton, said: 'I felt something was wrong unfortunately and I didn't push him out otherwise it might have happened earlier.'

Back in our office, we felt awkward and uncomfortable. The envied winner muttered something about 'blood money,' and we all went back to our day.

Then, almost immediately, came the news that another, Araldo, a locally-trained horse, had shattered his cannon bone after shying away from a flag-waving child on the side of the track. He put his leg through the fence and cut it severely.

Several hours later, he was dead, put down when an attempt to save his leg by inserting metal pins failed.

'It is with sadness that we confirm that Araldo has had to be humanely euthanised as a result of the injury it suffered in a freak accident following the Emirates Melbourne Cup,' confirmed Dr Brian Stewart, Racing Victoria's Head of Veterinary & Equine Welfare.

As social media erupts in anger, you have to wonder why any of us are even a tiny bit surprised. Twelve months ago, the same thing happened.

After the 2013 Melbourne Cup race, Verema, a four-year-old horse from Jordan, broke a leg and was euthanised behind a green screen on the track after the race as everyone looked away and filled up their glasses one more time.

But still. Today, we pulled on our hats, opened the wine and headed to the TAB.

Because Melbourne Cup is a party time, and Australians are always more than happy to punctuate the sometimes grinding monotony of everyday



life with a celebration. Anything will do. And a little fun and frivolity is certainly a welcome thing at a time of so much bad news both global and local.

But what are we celebrating, really, on the first Tuesday in November?

Money. Lots and lots of people handing over money that they can't afford to lose, and people who already have a great deal making more. Australians, it's estimated, would have gambled more than \$87 million today.

\$87 million pouring into the hands of bookmakers in one day.

And that's before we even factor in the estimated \$1.7 billion that business generates from the 'networking' opportunities around the Cup, or the \$6.2 million prize money that's up for grabs for the winner.

Those figures go a long way to explaining why we're happy to overlook the other thing we're celebrating on Cup Day.

Animal cruelty. We're celebrating the lives of animals being manipulated and managed in an entirely unnatural way so that they can entertain us and make us lots and lots of cash.

None of it's pretty.

Consider this information from the opponents of horse-racing:

- In the last 12 months, 125 horses have been killed on Australian race tracks. The Coalition for the Protection of Racehorses estimate 18000 ex-racers are killed every year.
- Animals Australia say that racehorses are fed a high concentrate diet (grains) during training, rather than extended grazing, which



➔ Admire Rakti before the 2014 Melbourne Cup

often leads to horses getting gastric ulcers. A study of racehorses at Randwick found that 89 per cent had stomach ulcers, and many of the horses had deep, bleeding ulcers within eight weeks of the commencement of their training.

- The exertion of the races leads a large proportion of horses to bleed into their lungs and windpipe – Animals Australia say it's called Exercise-Induced Pulmonary Haemorrhage. A study carried out by the University of Melbourne found that 50 per cent of race horses had blood in the windpipe, and 90 per cent had blood deeper in the lungs.
- 33 knackeries across Australia slaughter between 22–32000 horses every year. Forty per cent of those horses are racehorses.

Today, The Coalition for the Protection of Racehorses's communications manager Ward

Young told Mamamia, 'We're distraught that this happened, but not surprised. It takes an incident like this to remind everyone of the cruelty of horse-racing.'

'This horse is just one of the 125 other horses who were killed on Australian race tracks this year.'

'Add in the use of the whip and the fact that a horse can be beaten an unlimited amount of times toward the end of a race, and then the glamour of racing doesn't seem like what it's advertised by the racing industry around Spring Carnival,' Mr Young says.

And what's worse, none of the vast amounts of money made by the racing industry goes back into looking after the horses, according to Mr Young.

'The racing industry rejected our proposal last year to use just one per cent of revenue from all betting turnover throughout the financial year – \$14 billion – for a retirement plan for racehorses,' Mr Young has told Mamamia.

I am not an innocent when it comes to animal welfare. I am not an activist. I eat meat, and wear leather, and I take my kids to the Zoo.

But even to me, it seems there's something obscene about our willful blindness to the cruelty of horse-racing.

Especially on this one day. That comes around every single year.

Today two horses likely paid for all our fun and hangovers and empty pockets with their lives.

Maybe next year I'll remember. And leave my hat at home.

 Holly Wainwright,
www.mamamia.com.au,
 4 November 2014

Comments

I'm an avid horse lover, I compete my horses, I've owned an OTTB and know plenty of them. The thing is, while Admire Rakti's death could have been from undue stress of racing ... the other horse had an ACCIDENT that could have happened to any horse doing anything anywhere in the world. I know horses that have done that just running around in the pasture. And the people TRIED to save him, they only put him down when it was apparent they couldn't do anything for him (and no, you can't save a horse with a broken leg, that's too much weight distributed unevenly through the other legs, and tendons will blow out from the pressure. It's called anatomy.). I don't know the specifics of Admire Rakti's death, but I do know that these racehorses win because they love what they do and they want to win. Trust me, you can't make a horse that doesn't want to win a race, win. And you can't hold back a horse that wants to race. The jockey didn't push him because he knew something was wrong. There was no possible way of knowing exactly what was wrong. Maybe he should have pulled him out of the race, but again, you have no way of knowing what's wrong with the horse and sometimes horses just have off days. It's so easy to sit behind a computer, read an article, and feel self-important by saying 'Horse Racing is Evil!' and even 'Competing Horses Is Evil!', without knowing all the details that go on behind the scenes. Yes, there are a lot of things that need to be changed in the racing industry around the world. Drugs for one. Retirement plans after racing. You could argue that any sport has things that need to be changed, though.

Fun Fact for the day: the majority of horses that go into racing training never run a race because they show no desire to do it. Most of the ones that DO race retire early because, again, no desire to win.

Holly Evans

PRACTICE EXAMINATION TASKS

This section of the VCE English examination, entitled 'Analysing and presenting argument', is based on an analysis of argument and the use of persuasive language in unseen text/s. Be sure to always:

- read the background material carefully, as this is provided to enable you to locate your analysis in the context of the issue being discussed and will also often contain useful information about audience, purpose or form
- read the texts in detail, and study all accompanying visual material
- write your analysis as a coherently structured piece of prose.



Practice examination task 1

Read this editorial from Brisbane's *Courier-Mail* newspaper and then analyse how both argument and persuasive language are used to position the target audience to share the paper's point of view.

GAME OVER FOR ILLEGAL DOWNLOADING AS GOVERNMENT LOOKS TO PUT ONLINE PIRATES TO THE SWORD

In the Seven Kingdoms of Westeros – in which the wildly successful television series *Game of Thrones* is set – the ruthless Lannister family finds the best way to take what they want is

to run a sword through their enemies.

Sure, they also try subterfuge and bedding appropriate allies, but the surest way is to unsheathe their swords and cut

off heads – laws and common decency be damned.

In the real world, fans of the series have taken the Lannister lead – taking the law into their own hands and breaking



the law by illegally downloading the shows, aired here on pay television network Foxtel.

Australia has the dubious honour of leading the world in illegal downloads of *Game of Thrones*. Even the US Ambassador in Australia made a plea to the public last year to stop. The plea fell on deaf ears. When the fourth series went to air in April, Australia accounted for 11.6 per cent of the piracy.

In many respects, online piracy is like the hypothetical question: If you could get away with the perfect crime would you commit it? Like jaywalking, it is a crime that almost always goes unpunished. It is a common domestic crime, whether it be downloading an illegal TV show yourself or borrowing a pirate copy of a movie from a parent of one of your kids' schoolfriends.

The music industry was among the first which had to deal with the issue when file-sharing site Napster made stealing music simple and easy.

As internet speeds have become faster it is now so much easier to download the large files required for TV series and movies.

Next time you are at the movies watch the lengthy end credits: They give an indication of the enormous number of people needed to make cinematic magic – people whose livelihoods depend on other people buying a ticket or

renting a DVD or whipping out the credit card to legally download a film.

Box-office hits and television success stories help fund the art house movies and niche TV series.

And the more people who steal content without paying, the more the content creators suffer. The end result is a world of vanilla cinema, television, music, literature and newspapers.

As a newspaper, we are also not immune to the theft of our stories. From the inside we see the sweat, tears and occasional blood that goes into chasing and creating a compelling news story. The tears normally come when someone else, who has not invested weeks or months in the story, and who has not invested time, money, care and legal advice, takes the story and offers it to the world for free. We see expensive investigative journalism that aids the community stolen within seconds.

The Courier-Mail has a vested interest in this argument. Our parent company, News Corp Australia, is also a part owner of pay-TV network Foxtel. Our broader company also makes films as owners of 20th Century Fox. But having a vested interest does not make our argument any less credible.

We welcome, then, indications from the Federal Government that it is finally getting serious about

clamping down on internet piracy. The tough new measures are outlined in the leaked government discussion paper *Online Copyright Infringement*.

Among measures being considered is forcing internet service providers to block offending websites and to punish customers caught infringing copyright.

It would also extend 'safe harbour' to universities and search engines as long as they moved to stop piracy and moved to shut down repeat piracy offenders.

The paper says illegal downloading is jeopardising our \$90 billion copyright industries, which employ more than 900 000 people.

'Digitisation means that these industries are particularly susceptible to harm from online copyright infringement, with the potential to directly impact on the Australian economy and Australian jobs,' it says.

The argument to stamp out digital piracy is logical and clear-cut.

Measures to punish those who steal online, and take away their means to continue doing so, should be implemented as soon as possible.

Editorial, *The Courier-Mail*, 30 July 2014

Practice examination task 2

Read this opinion piece by journalist Joseph Williams, which was uploaded to digital news and lifestyle magazine *TakePart*, and then the responding online reader comment. Analyse and compare how both argument and persuasive language are used by each author to position their audiences to share their point of view.

Why taking a 'gap year' should be a new college admissions requirement

A year off – spent wisely – can enhance a student's educational experience.



Google the words 'gap year', a term that barely existed in the national lexicon a decade ago, and you'll get roughly 60 million results. They range from websites for a dozen or so programs as well as gap year fairs, at least one online guidebook, and testimonials from students who say it's a rewarding, valuable experience.

The options for a recent high school grad looking to take a break from formal education to travel or volunteer before heading to college have exploded in recent years. They range from opportunities in exotic places, like working on an organic farm in Thailand, to helping rebuild schools or teach young children in Washington, D.C.'s under-served communities.

That's why Joe O'Shea, author of *Gap Year: How Delaying College Changes People in Ways the World Needs*, argues that time off between high school and college can pay dividends for society at large.

'It's very common for students to go through the motions in high school, and be pushed along by family' to get to college, 'often as quickly as possible,' says O'Shea, who is also director of Florida State University's Office of Undergraduate Research. However the key lies in how that year off is defined.

Travelling abroad and volunteering in a developing country 'is the gold standard,' says O'Shea. Going to a part of the planet, or the nation, that they've never seen before, can lead to a more thoughtful, mature student better prepared for college.

The National Association for College Admission Counselling also recommends travelling and volunteering as a way for incoming college students to figure out what they want before heading to campus.

'While there is significant peer pressure, parental pressure, and school pressure to go right on to college, the adventurous few who take time off are richly rewarded,' according to the NACAC's web site. 'Taking time off before college gives you the gift of time to learn about two essential things: yourself and the world around you.'

Rather than digesting and regurgitating rote classroom lessons, a year doing something interesting 'introduces into a young person's life a challenge in a new and interesting way,' O'Shea says. 'They get an experience that challenges their assumption of themselves and the world around them. They get a better capacity to understand problems and think from a different perspective.'

'It can help you see your own life and your own historical context and privileges in a new light,' he says, 'and it can help to enrich their college career afterward.'

Top quality programs, O'Shea says, focus on the whole student, and not just the volunteer services they provide. The best ones, he says, offer development, leadership or educational components, guidance on college or career options, a support system for students as they travel, and a safe, nurturing environment that program alumni have vouched for.

Gap-year experiences can seem exotic. The website omprakash.org boasts 'volunteer opportunities in 42 countries ... with 142 international partners, ...[and] 11,985 volunteers.' And over at the website GapYear.com, tours of Italy aimed at gaining a better understanding of art history as well as volunteer research opportunities at a marine preserve in Malawi are available.

Other students may sign up for AmeriCorps, which offers living-expense stipends and college scholarship money in exchange for domestic service. However, depending on the program, an AmeriCorps member may have to apply for food stamps because they are paid so little.

While gap years have spiked in popularity, O'Shea says, a year off from school isn't for everyone – young people who have personal or family issues, for example,



or who don't want to venture any further than the distance from the sofa to the refrigerator in their parents' home. More work also needs to be done to make gap years more accessible to kids who don't come from well-off families. Although a student can gain valuable experience by simply getting a job and working for a year before enrolling in college, a real gap year, says O'Shea, 'usually involves leaving your home community to do something else.'

'The benefits of it are so varied, but in the end they become the type of [well-rounded] people we need in society,' O'Shea said. 'They've experienced not just people who look like them and think like them and talk like them.'

Joseph Williams, *Take Part*, 24 June 2014

Comments

'Change the world needs'? Nope, the world absolutely does not need more 18-year-olds running around Africa building shoddy schools and taking Instagrams. Just because you personally thought it was an incredible experience doesn't mean you actually helped anyone in the long term. Programs like this take jobs from people in the community and sometimes the buildings literally fall down because they're built by kids with no applicable skills. (You know what the developing world has in abundance? Unskilled labour.) If you want to make a difference, come back when you are a doctor, a nurse, an engineer ... or better yet, stay home and donate to a development fund that invests in job training and financing for small businesses. People in the developing world are not your 'learning experience'.

Ellen Stuart Kittle, University of New Hampshire

Practice examination task 3

Read this online opinion article from youth climate activist and budding author Ryan Jones, which was uploaded to his personal blog. Then, analyse how both argument and persuasive language are used to position his audience to share his point of view.

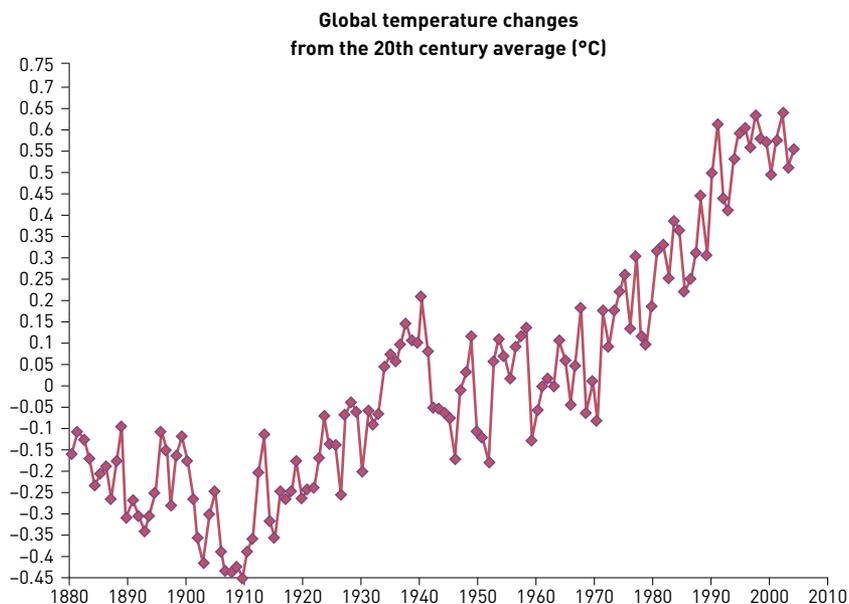
Oh *crap!* It's climate change ...on yer bikes, climate denialists ... the science is here to stay

If you're one of those (zany! NUTS!!!) people who believes what 99.95% of experienced and rational climate scientists the globe over have been saying for years about the catastrophic impacts of climate change, it's hard to imagine how you're getting any sleep. I happen to believe them (I know, crazy), and must confess, there have been some restless nights of late: the predictions don't make for pleasant bedtime reading. And in a world which is already stressful thanks to Islamic State terrorism, good old Vlad Putin in charge of one of the world's most substantial nuclear arsenals and artists like Redfoo insisting on producing 'music' for our listening 'pleasure', who needs more bad news? I mean, REALLY?!



Well too bad, here it is: not so long ago the Intergovernmental Panel on Climate Change (IPCC) released a fourth and final report. It supported the position of the 99.95% of scientists, funnily enough, and unveiled some worrying stats of its own: eleven of our Mother Earth's twelve warmest years since 1850 have occurred since 1995; she has a fever (her temperature will rise by 3C by 2100); carbon dioxide levels are far above the

in Beaufort in 2009, according to the editor of the *Pyrenees Advocate*, Craig Wilson. And his relentless determination to 'axe the tax' – a determination successfully realised in 2014 – only confirms this scepticism. One assumes that the collective expert consensus of an overwhelming majority of the global scientific community is not good enough for him or his party. Which of course begs the question: what is ...?



Source: NASA

natural variable range of the last 650 000 years ... and the icing on the cake: it's mostly, if not all, our fault. Sweet. Furthermore, the NASA GISS land-sea temperature index is about to reveal that this year is either the hottest or second hottest ... EVER. And the average temperature of the past five years is higher than any other five year period, and the same goes for the past 10, 15, 20 (and so on...) years:

Of course, most of the world's scientific community stands behind such evidence, as do many political heavyweights. British PM David Cameron supports the recent climate pact between heavy emitters, the US and China, and UN Secretary-General Ban Ki-moon declared climate change, at 2014's G20 summit in Brisbane, 'the defining challenge of our times'. But there are still some LOUD dissenters, and our very own big cheese Tony Abbott is the poster child of this school of scepticism: 'The argument [behind climate change] is crap', he robustly declared to a room of climate change sceptics

So there you have it, all bad news. The scientists are right (pesky smart people with rigorous testing methods and thoroughly rational outlooks – who the HELL do they think they are, anyway?!), and our politicians are behaving like ... well, politicians. So what are we going to do about it? I suspect there's nothing we can do about the polities, but if you want to be more like my pal Al (Gore, that is – remember his movie *An Inconvenient Truth*? Weeeeell it seems it's still true ... and becoming more inconvenient ...), sell the gas-guzzling eco-wrecker and get on yer bike. Every little bit counts. If you have a spare \$1000 you might also be able to buy a ticket to hear Gore speak next time he's in Oz, in the hope that it will help you sleep a little easier (at night, not during his speech). Who knows, if he sells enough tickets at that price he'll be able to run for PM of Australia. He had a good trial run in the US, after all.



TEMPLATES

LETTER TO THE EDITOR

In the space in the template provided, plan your own letter to the editor on a current issue in the media. Use bullet points only. Then write a separate letter or email of 400–500 words. Consider sending the finished product to a newspaper of your choice. Use a range of persuasive strategies, and be aware of your point of view and tone of voice. Follow the guidelines provided in the template.

Greeting

Introduction

- Give context and outline issue or respond to a previous viewpoint
- State your contention

Body paragraph 1

- Present first argument
- Provide supporting evidence

Body paragraph 2

- Present second argument
- Provide supporting evidence

Body paragraph 3

- Present third argument
- Give supporting evidence
and/or
- Present opposing views and rebut

Conclusion

- Sum up/make a recommendation
- Finish strongly

EDITORIAL

Choose one of the following issues (or any issue of interest) and plan an editorial for *The Age* or *Herald Sun* in the space in the template (use bullet points only). Then type the editorial. Refer to a real editorial from your paper of choice and to the information on editorials in Part 4 to guide you regarding common techniques and typical language.

- Should boys and girls be taught together or separately in secondary schools?
- Was Barack Obama a wise choice as President of the United States?
- Over-protective parenting – are mums and dads mollycoddling their kids?
- Teenagers and elective surgery – is it ever okay?

Opening paragraph

- Provide overview of issue, explain why it is back in the spotlight
- Briefly outline opposing viewpoints

Middle paragraphs

- Tackle various arguments in detail
- Support arguments with appropriate evidence
- Put forth paper's views

Closing paragraph

- Make firm recommendations; be specific (e.g. appeal to government, parents, wider community)
- Suggest what could be lost/what is at stake



SPEECH

Choose any issue of interest and plan a speech for a specific audience in the space in the template. Use bullet points only. Consider powerful strategies such as repetition, rhetorical questions, inclusive/exclusive language, humour and exaggeration (within reason!). You can use this template to create cue cards. Deliver your speech using only your bullet points and remember that eye contact is essential.

Introduction

- Give appropriate greeting
- Introduce and outline the issues
- Make strong opening remarks (e.g. 'What if ...' scenario or rhetorical question)

Body paragraph 1

- Present first argument
- Give supporting evidence

Body paragraph 2

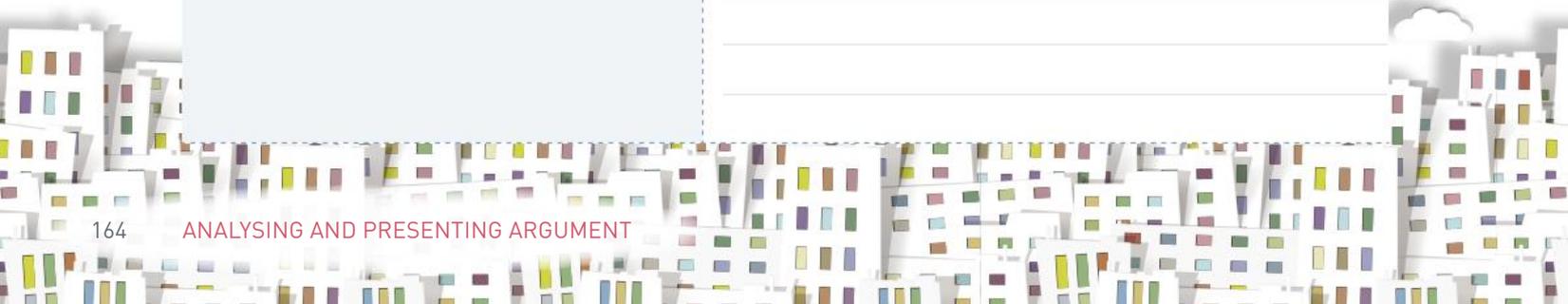
- Present second argument
- Give supporting evidence

Body paragraph 3

- Present third argument
- Give supporting evidence
and/or
- Present opposing views and rebut

Conclusion

- Restate your main arguments
- Make firm recommendations
- Finish on a strong note



ESSAY

Use this template to plan an essay on a topic of your or your teacher's choice. Use bullet points only. Address each prompt in bullet-point form to ensure you consider all of the important structural aspects.

Introduction

- Address the topic
- Clarify the key terms
- Outline your main arguments
- State your contention clearly

Body paragraph 1

- Topic sentence: first main idea
- Provide supporting explanations and evidence
- Write a concluding or linking sentence

Body paragraph 2

- Topic sentence: second main idea
- Provide supporting explanations and evidence
- Write a concluding or linking sentence

Body paragraph 3

- Topic sentence: third main idea
- Provide supporting explanations and evidence
- Write a concluding or linking sentence

Conclusion

- Come back to the essay topic
- Sum up your main arguments: what have you established?
- Strong finish
- Avoid unnecessary repetition



REFERENCING

Referencing is all about acknowledging your sources appropriately and accurately, where relevant. It requires that you list, in a standardised way, all of the resources you have used in the production of your own material. It is a necessary component of good writing, as it formally acknowledges the work and ideas of others that you have incorporated into your own material, and it enables your audience to check your sources and research the topic further.

Good referencing can help you to avoid plagiarism (passing off someone else's work as your own). Your work becomes more credible, and potentially more persuasive. However, avoid simply stringing together a series of referenced quotations and then passing them off as a complete piece of work. References should *support* your ideas, not *be* them.

The Harvard system is the most commonly used referencing method in Australia. It is also known as the author–date system. This system requires that you:

- acknowledge your sources within the body of your work
- acknowledge your sources at the end of your work, under the headings 'References' and 'Bibliography'

ACKNOWLEDGING SOURCES WITHIN THE TEXT

To cite (make reference to) someone else's idea or information in the body of your work, list the author's surname and the year of the source's publication in brackets after the relevant information:

The test results offered minimal variation between the control subjects and the rats injected with carefully monitored doses of pethidine (Jones, 2007).

Use quotation marks to quote directly from another source, then list the author's surname, the year of publication and the exact page number(s):

Jones' results indicated that pethidine levels showed 'minimal variation between control and experiment groups' (Jones, 2007, p. 113).

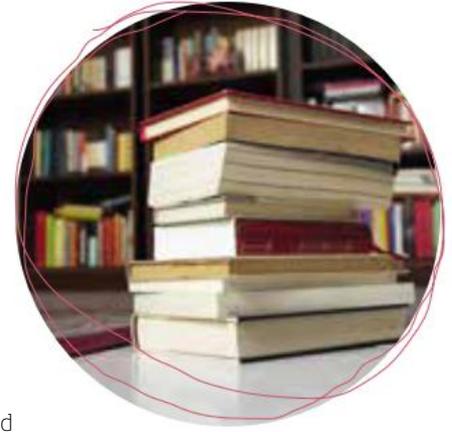
Footnotes

A footnote is a note placed at the bottom of a page in a book or document. The footnote comments on, and may cite a reference for, part of the main body of text on that page. A footnote is usually indicated by a superscript number (example: note¹) following the portion of text to which it refers.

ACKNOWLEDGING SOURCES AT THE END OF THE TEXT

References

A references section at the end of your written work should list all the sources you cited in the body in alphabetical order by the author's surname. The titles of books, films, websites and television shows should be set in italics if you are using a computer; if you are submitting a handwritten copy, underline the title. The titles of short stories and newspaper articles should be set between quotation marks. Layout is determined by text type.



REFERENCE TYPE	GUIDELINES	EXAMPLE
Books with one author	List author surname, first name or initial, year of publication, title, publisher, place of publication.	Lavery, C., 2006, <i>Art for Everyone</i> , Oxford, South Melbourne, Vic.
Books with multiple authors	List all authors in the order in which they are listed on the title page. If there is an editor, list under this person's name only with (ed.) after their name.	<ul style="list-style-type: none"> • Moynihan, D., Titley, B., 2001, <i>Economics: A Complete Course</i>, 3rd ed., Oxford, South Melbourne • Versteden, K., (ed.), 2010, <i>Early Childhood Development</i>, 4th ed., Penguin, Camberwell
Newspaper articles	List author surname, first name or initial, year of publication, title, newspaper publication, date of publication.	Carney, Shaun, 2006, 'Leader or follower?', <i>The Age</i> , 29 July.
Internet sites/pages	If known, list author surname, first name or initial, title (with 'online' in parentheses) date accessed, website.	Croggon, Alison, 'Theatre Notes' (online) accessed 29 July 2006, www.theatrenotes.blogspot.com .

Bibliographies

Information to be included in a bibliography should be cited in the same way as for references. The bibliography section comes after the references section.

Endnotes

Endnotes are similar to footnotes, but they are listed collectively at the end of a chapter or book instead of at the bottom of a page. You should consider using endnotes or footnotes in formal writing, such as essays, particularly when you have used a number of sources.

➔ Your turn

- 7.8** Using the Harvard system of referencing, prepare a bibliography that lists the following sources in alphabetical order:
- an art show review in *The Guardian Weekly* newspaper entitled 'Modigliani's way', written by Adrian Searle, published on Friday 28, July 2014
 - a home decorating guide by Laura Ashley – *The Complete Guide to Home Decorating* – published in 1992 by Hodder & Stoughton (Aust) Pty Ltd, New South Wales
 - an art book borrowed from the Yarra-Melbourne Regional Library called *Turner in His Time* by Andrew Wilton (1987, Thames & Hudson Publishers, Great Britain)
 - an online discussion of cartoonist Michael Leunig's paintings and drawings by Justin Combs, at www.artloft.com.au, downloaded or printed on 18 September 2005
 - a feature article, written by Jennifer Isaacs, entitled 'Makinti Napanangka: Under the desert sky', in the magazine *Australian Art Collector*, published by Gadfly Media, in Issue 37, July–September 2006.



Glossary of key terms and metalanguage

adjective

word that describes a noun (e.g. good, blue, fast, overweight, sinister)

advertisement

print/non-print/multimodal notice or display promoting something

alienate

cause to feel isolated; to lose or destroy the support or sympathy of (an audience)

alliteration

repetition of a consonant sound at the beginning of two or more words close together (e.g. big, bad boy)

allusion

indirect reference to something (usually of a cultural or literary nature); form of comparison, often in the form of a play on words (e.g. Lord of the Pies)

analogy

comparison made between two things for the purpose of explanation

analysis

detailed examination of something in order to interpret or explain it

anecdotal evidence

evidence based on the oral reports of others

anecdote

short story about a real incident or person, employed to illustrate a point

appeal (noun)

serious or heartfelt request that targets an audience's emotions

argumentative

using, or characterised by, systematic argument

association

conceptual connection, whereby one thing reminds of something else

assonance

repetition of a vowel sound in two or more words close together (e.g. blue moon)

atmosphere

pervading tone or mood

attack (verb)

to criticise or oppose in a public forum; to ridicule, denigrate an opponent

audience

people for whom a text is intended (listeners, viewers or readers)

audience expectation

what an audience hopes to receive, understand, believe, etc.

authoritative

commanding and self-confident; from a position of authority

background

circumstances leading up to an event; details of a picture represented in the distance

balanced

objective, neutral; lacking bias

bias

prejudice for or against a thing or person

broadsheet

newspaper with a large format and regarded as more 'serious' than a tabloid

caption

brief explanation appended to an illustration or cartoon

caricature

depiction of a person in which distinguishing characteristics are exaggerated, usually for comic effect or to ridicule

causality

strong cause and effect relationships, where one event – the effect – is considered a direct result of another event – the cause

cause and effect

relationship between an action or event (cause) and the effect that it produces

cliché (noun)

overused phrase or word, showing lack of original thought

colloquial language

language used in ordinary conversation; not formal

commentary

expression of an opinion or the offering of an explanation on an issue or event

connotation

implied meaning; idea or feeling invoked by a word, in addition to its primary meaning

consensus

general agreement or majority of opinion

content

material found within a text, as distinct from form or style

contention

assertion; central or underlying argument

context

circumstances that form the setting for an event

conventions

ways in which a text is normally constructed; typical features of a text

credentials

professional qualifications; record of achievements

critique

(1) expression of disapproval of someone or something; (2) critical assessment of a text

current affairs

issues or events belonging to the present time; contemporary, topical news



demographic

particular group classified according to a particular criterion (e.g. age, gender, income, interests); target audience

denigrate

to criticise unfairly; to attack, put down, insult

denotation

sign or symbol of something, or a word's literal definition

design

a text's structural layout; the arrangement of its various features

editorial

formal newspaper article putting forth the paper's opinion on a particular issue

editorial independence

media company's desire to be viewed as free from external influence (e.g. the influence of advertisers), i.e. not subject to another authority

emotional appeal

statement that hopes to arouse intense emotional feelings by targeting specific areas of concern

emotional response

reaction springing from intense feelings and emotions rather than logic or reason

emotions

feelings of joy, sorrow, fear, hate, etc.

emotive language

language that arouses intense feelings; often appeals to a sense of guilt, fear, shame, etc.

emphasis

special importance given to an idea, or stress laid on a word or words in speech

engage

to attract the attention of; to involve

engender sympathy

to elicit or encourage feelings of concern or compassion

essay

formal piece of writing on a single topic with an introduction, body paragraphs and a conclusion

euphemism

mild or less direct word substituted for a harsh or blunt one in an unpleasant or embarrassing context (e.g. passed away instead of died)

event

thing that takes place; specific news story or incident

evidence

information indicating whether a belief or argument is true or valid (e.g. research, statistics)

exclusive language

language that leaves out or alienates a particular group for effect (characterised by the use of the pronouns they, them, those, etc.)

expert status

considered to have specialised knowledge or skill in an area

expert testimony

opinions offered by a professional or leader in the field

fact

undeniable or indisputable truth; something that can be proven and supported

feature article

newspaper or magazine piece that provides detailed information about a subject of interest or concern

features

distinctive attributes or aspects of a text (such as headlines)

figurative language

non-literal language that makes comparisons by way of metaphors, similes, personification, etc. (e.g. our society is a fabric woven of many colours)

foreground

part of a view or image that is nearest to the observer

form

arrangement, classification (genre) and/or physical shape of a text

formal language

writing or speech characterised by adherence to grammar and widely accepted structure

framing

careful arrangement and 'cropping' of an image for particular effect, or to enhance certain elements

generalisation

broad statement made by inferring something from specific cases (e.g. all dogs are vicious)

genre

style or category of text

gesture

movement of part of the body to express an idea

graphic

visual image of some kind, often used to support a written text; form of visual language

headline/heading

heading at the top of a newspaper article or page; title often written in larger, bold font

hyperbole

deliberate exaggeration employed for effect and not meant to be taken literally

imagery

form of figurative language that provides visual symbolism; a 'word picture'

images

visual representations of an object, idea, etc.

imperatives

authoritative commands (e.g. 'Come here!', 'Donate now!'); grammatically, the imperative is a mood rather than a tense, giving direction with a verb but no grammatical subject (e.g. 'Please have a seat', 'Kiss me', 'Hand me that knife')

inclusive language

language that involves its entire audience and does not alienate or leave out (characterised by the use of the pronouns us, we, our)

in-depth

detailed, comprehensive, thorough

inflammatory

intended to arouse angry or violent feelings; designed to cause outrage



**informal language**

writing or speech characterised by less formal grammar and vocabulary; language for relaxed, unofficial settings

informative

providing useful information

intended audience

group of people for whom a text is created

intended effect/impact

impression an author hopes to make on their audience; desired response

irony

expression of thought (usually humorous) using language that signifies the opposite; state of affairs that seems to contradict what is expected

issue

important topic for debate or resolution

language strategies

literary techniques employed by writers and speakers to enhance meaning and/or to persuade

letter to the editor

short text from a member of the public expressing individual opinion, usually in response to an editorial or news article, written for a newspaper

linking words or phrases

conjunction; word that connects or joins two ideas in a sentence or paragraph (although, whereas, similarly, however, etc.)

logical

showing rational thought; constructed in a truthful and valid way and making clear sense

manipulate

to alter or present information in a way that may be misleading; to control the outcome of something

media text

print, non-print and multimodal communications with a public audience; texts found in newspapers and magazines, on television, video, film, radio, computer software and the internet (e.g. ezines, editorials, advertisements)

message

idea/s being communicated by authors in texts

metalinguage

set of terms used for the description or analysis of how language is being used

metaphor

language that makes a comparison by stating that one thing is another, in a non-literal sense (e.g. he is the giant of the team)

mood

atmosphere or 'tone' created by an author or artist through language

mudslinging

use of insults and accusations to damage an opponent's reputation

multimodal text

using several types of communication (e.g. writing, images and sound) in an integrated way

neutral

not biased; not supporting a side; impartial

news report

broadcast or newspaper text that reports on the important factual details of an event

non-print text

text that has no print or visual images (e.g. a radio program)

non-verbal language

any form of communication not involving words (e.g. gesture, images, music)

noun

word used to name a person, place or thing

object

person or thing to which an action, feeling or message is directed

objective

not biased (see **neutral**)

online forum

discussion group facilitated by the internet

opinion

personal point of view or judgment not necessarily based on fact or knowledge; belief

opinion piece

text published in a newspaper or magazine that provides a detailed, often expert perspective on an issue

opinionated

assertively dogmatic in one's views; possessing strong and unflinching beliefs

overstatement

exaggeration; overly emphatic statement

parody

imitation of the style of something (a person, genre, etc.) for comic effect

pause

'gap' in a speech for the purpose of providing emphasis or variation in delivery

persuade

to cause to do or believe something by advice, argument or influence

persuasive language feature

literary device or technique employed to convince an audience (e.g. rhetorical question, irony)

podcast

digital recording that is uploaded to the internet for people to download onto a computer or MP3 player

point of view

opinion; particular attitude or way of considering a matter

positioned

encouraged to see, feel or understand something from a particular viewpoint

posture

way in which a person holds their body while speaking

print text

text that comprises print only or print and visual images, such as novels, television scripts, manuscripts of radio talkback programs, etc.

provocative

deliberately seeking a strong reaction, such as anger, outrage or shock

public figure

well-known individual; popular identity

pun

joke exploiting the different meanings of a word, or words of the same sound but different meanings; a play on words (e.g. Carlton's got the blues)

purpose

reason for which something is done; reason why a text is produced (e.g. to inform, shock, ridicule)

rational

reasonable, logical, sensible

readership

collective readers of a print text; target audience

reasoned

thoughtful and logical; clearly developed

register

type of language used (degree of formality, choice of vocabulary, punctuation, etc.); can be formal or informal

repetition

act of repeating or restating a word or phrase

research findings

conclusions reached on the basis of investigation and analysis

rhetorical question

question asked for effect, to make a statement or to elicit an expected response (e.g. Does the minister think we are fools?)

ridicule

mockery or derision

sarcasm

use of irony to mock or convey contempt (usually a form of either humour or ridicule)

satire

use of humour, irony, exaggeration or ridicule to expose and criticise people's stupidity or weaknesses

scapegoat (noun)

person or group blamed for the wrongdoings or mistakes of others

sensational

deliberately use sensational (exciting, attractive) stories or language in the media to create interest

simile

language that makes a comparison by stating that one thing is like another (e.g. he was as brave as a lion)

slander

action of making a false statement that is damaging to a person's reputation

slang

informal language used more in speaking than in writing

slogan

short, memorable phrase used in advertising or associated with a political party or group

sound effects

artificial sounds other than speech or music for use in films, advertisements, etc.

stance

viewpoint of an author, editorial or newspaper

statistics

facts or data obtained from a study of a large quantity of numerical data, used as a form of evidence

stereotype

lazy or inaccurate image of a cultural group, which has become fixed through being widely held

structural conventions

typical features of a genre; expected elements of a specific text type

structural features

elements that give shape to a text; the way a text looks and any significant aspects of the way it has been put together

style

way a text has been written or created; manner in which it appears (e.g. coherent, logical)

subheading

secondary heading that supports the headline of a newspaper article; often a one-sentence summary

subject

person or thing under discussion; focus or topic of a text

subtext

underlying theme or message in a text that is not stated explicitly but established through tone, implication

symbols

image or thing used to represent, or stand for, something else

tabloid

newspaper with pages half the size of a broadsheet, popular in style and dominated by sensationalist stories

target audience

group for whom a text is designed or intended

text

print, non-print or multimodal source designed to achieve one or more purposes, in speech and/or writing, for a specific audience

tone of voice

way a text would 'sound' if spoken aloud (e.g. outraged, sarcastic)

values

personal or cultural principles or standards; an individual's or a society's judgements as to what is valuable or important in life

verb

word used to describe an action, state or occurrence

verbal language

any form of communication involving words

vested interest

personal stake in an issue or situation, especially one with an expectation of financial (or other) gain

visual language

images (photos, cartoons, graphs, etc.) used to convey meaning; includes some aspects of non-verbal language (e.g. body gesture; facial expression; layout and design; font and colour choices; and filmic devices, such as framing, angles)

voice

sometimes used to mean tone; can also mean the identity of the 'speaker' of a text





Acknowledgements

The author and the publisher wish to thank the following copyright holders for reproduction of their material.

AAP Image/ABC, 53 /AP, 125/Channel Ten/File, 139/Dean Saffron, 60 /Howarth PA, 138/Karin Calvert, 73 (top)/Lisa Martin, 92 (left) / Lukas Coch, 135 (top) /Peter Parkes, 73 (bottom) /PR Handout Image, 161/Refugee Action Coalition, 13 (top)/RSPCA SA, 91 (top); Alamy/AF Archive, 93 (top), 98/Down Under Digital, 26 /Glasshouse Images, 135 (bottom); Australian Customs and Border Protection, 93 (bottom); The Australia Institute (2013) Infographic: 'How foreign is foreign aid?', 94 (bottom); Peter Broelman, 57 (right); Extract, 'Yule by sorry if you don't ask these 3 questions about your company's Christmas party' by Michael Bailey, *BRW*, November 29, 2013, 107; Thanks to Byron Youth Service - Cringe the Binge program, 100 (bottom); Reproduced by permission of John Clarke, 53; Corbis/Visuals Unlimited/Ton Koene, 33; Extract from 'The Murdoch Paradox', by Simon Coplan, *Crikey*, September 24, 2014, 68-9; Department of Defence, 36; Extract, 'Is the cost of our symbolism worth it?' by Adam Lockyer, *The Drum*, 48-9; Extract, 'Dancing like everyone's watching', by Stella Young, *Ramp Up*, ABC, 27 June 2014, 152-3; Reproduced by permission of the Australian Broadcasting Corporation and ABC Online. © ABC. All rights reserved, 5-6, 117, 143-4, 80-1, 89; Extract, 'And another thing' *The Age*, October 26, 2008, 75 (top); Extract, 'Righting a travesty for the terminally ill' *The Age*, November 9, 2014, 77; Extract, 'Terror scaremongering threatens our democracy' by Greg Barns, *The Age*, September 22, 2014, 43; Extract, 'The weasel words of war' by David Campbell, *The Age*, January 17, 2007, 30; Extract, 'Perverse migration bill shreds the rule of law' by Malcolm Fraser and Barry Jones, *The Age*, November 7, 2014, 82-3; Extract, 'The guilty pleasure - and pain - of illegal downloads' by Danny Katz, *The Age*, July 13, 2014, 51; Extract, 'Australia's asylum seeker policy is breaking people' by Susan Metcalf, *The Age*, December 23, 2013, 35; Extract, 'Cyclone Marcia damage to leave thousands without power until next week' by Kim Stephens, *The Age*, February 24, 2015, 73 (bottom); Extract, 'Adam Goodes: the right man for Australia of the Year' by Andrew Webster, *The Age*, January 27, 2014, 145-6; Extract, 'Game over for illegal downloading as Government looks to put online pirates to the sword' *Courier Mail*, July 30, 2014, 158-9; FairfaxPhotos, 90 (right)/Alex Ellinghausen, 38/Andrew Dyson, 83/Canberra Times, 36/Justin McManus, 92 (top)/Malloray Brangan, 94 (top)/Quentin Jones, 52; Ford, 100 (top); *Frankie* #53 May/June 2013 cover, reproduced by permission of Frankie Press, 70 (right); Getty Images/AFP, Photo/Torsten Blackwood, 99 (bottom) /AFP/William West, 65 /Andrew Sheargold, 55 (top)/Ben Symons Archive, 151/Gamma-Rapho, 81/Jason LaVeris, 68 /Matt Jelonek, 150 /MyLoupe, 115 (top)/oli scarf, 129 / Pool Images, 134 /Quinn Rooney, 32/Science Source/PRI, 18/Scott Barbour, 143/Universal History Archive via Getty Images, 54/Vince Caligiuri, 155, 157; © 2013 Guardian News and Media Limited or its affiliated companies. All rights reserved, 41-2; Extract, 'A dying debate comes back to life' *Herald Sun*, June 5, 2014, 75-6; Extract, 'Melbourne Cup: 2014: This is the ugly side of the race that stops a nation' by Debra Killalea, *Herald Sun*, November 4, 2014, 154-5; Extract, 'Warner Bros' The Lego movie is one of the best in 2014' by Leigh Paatsch, *Herald Sun*, April 3, 2014, 28; iStockPhoto/RapidEye, 115 (bottom)/shironosov, 107; Kobal/Scarlett Pictures, 91 (bottom); Jon Kudelka, 90 (left); Reproduced courtesy of Michael Leunig, 3; Extract, used by permission of Holly Wainwright, *Mamamia*, 156-7; Extract, 'Editorial: Cyber bully threat real' *The Mercury*, February 26, 2014, 150-1; Cover of Tony Abbot, illustrated by Neil Moore, reproduced by permission of *The Monthly*, 70 (left); By permission of National Library of Australia, 55 (bottom)/ 93 (middle); Extract, 'Cyclone Marcia: Queensland towns face floods' news.com, February 22, 2015, 73 (top); Newspix/Andy Tyndall, 35/Anthony Reginato, 141/Bob Finlayson, 87/Brett Costello, 92 (bottom right) /David Caird, 120, 121/Gary Ramage, 57 (left)/James Croucher, 43, 97 (left)/Josie Hatden, 152 /Michael Perini, 97 (right)/Phil Hillyard, 145/Tony Gough, 122; Picture Media/Reuters/Jim Young, 56 /Umit Bektas, 48; The Project (Roving Enterprises) on Network TEN, 95; <http://www.realgap.com.au>, 9; Saul Steinberg, Untitled, 1969. Ink on paper. Originally published in *The New Yorker*, November 8, 1969. © The Saul Steinberg Foundation/Artists Rights Society (ARS), NY/Licensed by Viscopy, 2015, 131; Save the Children, 41/Jonathan Hyams; Extract from 'Asylum seeker brain dead after cut turned to septicaemia in 'shocking' detention conditions' SBS, 13; Shutterstock/06photo, 117/bezikus, 20 (bottom) /Don Mammoser, 20 (top)/Elena Blokhina, 101 /Fabio Alcini, 167/hxdbzxy, 75 (bottom)/Ingvar Bjork, 47/Lightspring, 1/Megapixel, 78/Picsfive, 2 /Pixsooz, 112 (top)/Sergey Peterman, 130 /Sergey Furtaev, 160/vectorkat, 10; Extract, 'Chan and Sukumaran should not have to beg to avoid barbaric death penalty' by Tim Dick, *Sydney Morning Herald*, February 2, 2015, 125-6; Extract, 'Clive Palmer blows himself to smithereens with spiteful attack on Peta Credlin', by Tony Wright, *Sydney Morning Herald*, June 3, 2014, 38; Cover, *Great Escapes*, reproduced by permission of *Time Out Melbourne*, 70 (middle); Reproduced courtesy of Victoria Police, 120-1; Used by permission of Youth Climate Coalition, 113.

Every effort has been made to trace the original source of copyright material contained in this book. The publisher will be pleased to hear from copyright holders to rectify any errors or omissions.



OXFORD
UNIVERSITY PRESS
AUSTRALIA & NEW ZEALAND

ISBN 978-0-19-030070-8



9 780190 300708

visit us at: oup.com.au or
contact customer service: cs.au@oup.com