ANALYSING

and

Presenting

ARGUMENT

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How to analyse and present argument

Every day of our lives we are confronted with argument and persuasive language. Parents, teachers and friends encourage us to accept certain perspectives and behave in particular ways. Politicians strive to convince us to accept their beliefs and policies. A vast range of media **texts** (news articles, opinion pieces, social media commentary, blog posts, advertisements, etc.) strive to advance viewpoints or 'sell' a perspective or product. Sometimes the viewpoints expressed are thoughtful, balanced and logical; at other times they are emotive, heavily biased and either unintentionally or deliberately unreliable in their representation of the 'facts'.

As a result, we all need to critically evaluate the arguments and language used to **persuade** us, rather than simply accept the perspective at face value. One way to do this is to study news media texts on topical issues, since 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.

In this chapter you will:

- reflect on the importance of being able to critically study media texts and their various representations of the 'truth'
- reflect on how audiences can be **positioned** by an author's argument and language choices, and understand the need to analyse persuasive texts
- consider the importance of context, **purpose**, audience and **form** in the **analysis** of argument and language use.

text
print, non-print or multimodal source designed to achieve one or more purposes for a specific audience

persuade
to convince (someone) to do or believe something by advice, argument or influence

context
the circumstances (time, place, etc.) in which a text is produced

positioned
encouraged to see, feel or understand something from a particular viewpoint

purpose
reason for which something is done; reason why a text is produced (e.g. to inform, shock, ridicule)

form
arrangement, classification (genre) and physical shape of a text

analysis
detailed examination of something in order to interpret or explain it

1.1   READING NEWS MEDIA TEXTS

The modern news media landscape is diverse and rapidly transforming. The last decade has seen the emergence of numerous online news and opinion platforms that are challenging traditional print and television media 'gatekeepers' such as News Corp and Nine Entertainment Company (which merged with Fairfax Media in 2018) for market share and audiences. In this online information landscape – where it can sometimes be difficult to validate the origins or author of a text, or to distinguish between fact and opinion, and between the truth and misinformation – a critical approach to media consumption is neccessary.

WHAT IS MEANT BY 'MEDIA'?

The Australian Concise Oxford Dictionary, Sixth Edition (2017), defines media as 'the main means of mass communication (broadcasting, publishing and the internet) regarded collectively'. Media is the plural form of medium, which is defined as 'the means by which something is communicated'. That means that when we talk about 'media', we are talking about a range of different public sources of information that includes everything from newspapers and television news programs to social media posts, blogs, podcasts and advertisements.

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 verbal language (words). When we watch a YouTube video, read a newspaper or online magazine, browse the internet, or listen to a podcast, we are still receiving information from a text. Texts can be broken down into the following types:

- **Print** texts comprise of 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, radio shows or podcasts.
- **Multimodal** texts are texts that combine more than one 'mode' of language, which include reading, writing, speaking and listening/viewing. For example, a webpage combining video, written text and sound is multimodal, as is 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 are mostly *constructions* – representations, recreations or recounts of events and the world around us. For example, news stories or editorials are carefully drafted to appeal to particular values and groups of people, advertisements are designed to evoke specific emotions and desires, and seemingly spontaneous talkback radio or podcast segments are often scripted to achieve a predetermined outcome.

All media texts are created by individuals or groups with particular opinions and objectives. Sometimes those objectives include the desire to persuade or entertain, in addition to (or in place of) a desire to inform.

'THE TRUTH' – HANDLE WITH CARE

In order to evaluate a media text critically, think about the concept of 'the truth' and how it is handled by an author. When a text claims to be truthful it is important to ask these questions:

- *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 questions. They are designed to strengthen your understanding of how the truth can, in some cases, be respected and handled with care or, in other cases, distorted and manipulated.

⇒ 1.1 Your turn

1 Consider the statements below. What is your opinion on each issue raised? Discuss your views as a class and come to conclusions as to what these statements reveal about this Area of Study.
   - There are multiple sides to every story.
   - Our news media sources are professional and reliable.
   - 'Fake news' is a genuine problem for modern democracies.
   - Journalists are obliged to tell the truth and report objectively.
   - News reports are objective and factual recounts of reality.
   - It is easy to distinguish between informative and persuasive texts.

2 Answer the following questions in relation to the media.

   a How truthful is our news   what extent should we expect truth from news media sources?

   _____

   _____

   _____

   b What media sources do you engage   How truthful and reliable are they? How can you tell?

   _____

   _____

   c How effectively do you question, or critically evaluate, what is presented by the media? How important is it to do this?

   _____

   _____

   _____

3 With a partner, discuss the ways that language can be used to persuade. Reflect on how you might try to persuade people in a variety of contexts (for example, 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.

1.2 SUCCEEDING IN AREA OF STUDY 2

All areas of VCE English ask you to explore how ideas, arguments and language are used in different texts and contexts. In Area of Study 2, you will focus on 'the analysis and construction of texts that attempt to influence an audience' (*Victorian Certificate of Education English and English as an Additional Language Study Design*, Unit 1, Area of Study 2, VCAA, 2016). One way to do this is through the study of news media texts and topical issues, where strong arguments and language features can be found on a broad range of topics.

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

- Outcome 2 in Units 1 to 4 of the VCE English and EAL Study Design
- Section C of the end-of-year examination: 'Argument and persuasive language'.

Source 1 provides a list of outcomes that relate to 'Area of Study 2: Analysing and Presenting Argument'. It is important that you familiarise yourself with the Study Design and understand what is expected of you in the end-of-year exam.

SOURCE 1

Units 1 to 4, Outcome 2

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.

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END-OF-YEAR ENGLISH EXAMINATION

In Section C, 'Argument and persuasive language', of the end-of-year examination, assessment is based on an analysis of argument and the use of persuasive language in unseen text/s.

You are being asked to master two distinct, but interconnected, skills:

- analysis of argument and persuasive language use: a discussion in writing (and possibly also orally) about how language is used in persuasive text/s to position audiences to share each author's point of view

- presentation of an argument using a range of persuasive argument and language features: a presentation of your own reasoned point of view on a specified issue (both in writing and orally).

Any 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** are used to position audiences to share a 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 planned, drafted and reasoned perspective on a topical issue.

structural features
elements that give shape to a text; the way a text looks and any distinctive attributes or aspects of a text (such as headlines)

conventions
ways in which a text is normally constructed; typical features of a text

persuasive language feature
literary device or technique employed to convince an audience (e.g. rhetorical question, irony)

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1.3 BEING 'POSITIONED'

When we talk about being 'positioned' we are referring 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 which ideas, structures and language features will best accommodate these factors – what form the text will ultimately take.

In order to effectively analyse an argumentative text, we must consider *how the arguments and language have been shaped to best convince an audience to share a point of view*. In order to do this, we need to analyse and explain how all aspects of the text – argument, language, visual features and textual form – work together in a particular context to achieve certain purposes. To establish how an audience is being positioned, always ask the following questions:

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

If you ask these questions whenever you read or view a text, you will already be engaging in effective analysis.

SOURCE 2

VCE exam tip: Read the 'Background information' box!

In the VCAA end-of-year English examination Section C task, a 'Background information' box is provided to offer you some clues in terms of the text's context, purpose, audience and form. A careful reading of the box is crucial if you wish to succeed in the task, as those students who note the details provided in the background information will be better positioned to write more specific, nuanced and contextual responses. Consider the information provided in the 2017 English examination below, and the insights it afforded:

Background information

The Principal of Spire Primary School writes **a weekly message for the school's website**. She **invites comments**, favourable or unfavourable, to be **posted after her message appears**. The Principal has been **concerned about the amount of packaging waste she has seen around the school**. Her message about this concern and a **response** from **one parent** are on pages 12 and 13 of the examination.

Labels (left): Author | Form (text type) & Context | Issue/Topic/Point of View/Purpose | Author

Labels (right): Form (text type) & Context | Audience | Form (text type) & Context | Form (text type) & Context

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➡️ *1.3a Your turn*

1 Match each term to its definition and explanation: *purpose, context, audience, language, form.* Consider also the important 'tips' in italics.

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 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   position audiences   accept the arguments.*

2 Working with a partner, take it in turns to explain, from memory, the importance of considering   context, audience, language and form.

3 Consider the 'Background information' box below, from the 2018 VCE English examination. Annotate it with a partner, as per the example from the 2017 examination on page 6, to identify the useful information it offers.

ᴬTION

   new cafe   Calmer Coffee, part of a chain, has opened in a small shopping strip on High Street in the suburb of Benmore Village. A review of the new cafe appeared in the local newspaper's column, 'Man about Town', written and illustrated by Jonty Jenkins.

4 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. As a class, compare and discuss the interplay between these different categories.

ISSUE AND CONTEXT	PURPOSE	AUDIENCE	FORM AND LANGUAGE
Teenage parties held after official school functions; in the wake of media reports that detail 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	• parents • teachers • students • school-wide audience	Formal letter and email 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	• educators • parents • policy makers • national audience	Editorial in daily newspaper *The Australian*; formal, sophisticated language, detailed paragraph structure, measured tone, reasoned, evidence-based arguments etc.

tone
the character of someone's voice; the vocal expression of a particular feeling or mood

Chapter 1

PURPOSE

All texts are written for at least one purpose. As a critical consumer of texts, it is important that you identify what this is. Some texts, such as government websites, might have the primary purpose to inform, while others, such as opinion pieces, are written with the purpose of expressing a specific point of view and to persuade the reader to share it. Of course, many texts have multiple purposes, and while this book will largely focus on texts designed to persuade it is important for you to consider their other purposes as well, such as to entertain, to inform, to shock, etc.

➡️ *1.3b Your turn*

1 With a partner or as a class, list as many purposes of texts as you can (for example, to warn, rebuke, anger, entertain or inspire). Can you think of 50?

2 Match the text types on the left 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 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 persuade a particular demographic to purchase a product

critique (verb)
to offer critical assessment of a text or idea

3 Write a single, succinct sentence to explain one possible purpose of each of the following text types.

a a television advertisement organised and funded by the federal government outlining the benefits of changes to Australia's climate change policy

_____

_____

b an email from a private health fund to its members detailing an increase in fees

_____

_____

c a letter to parents from a secondary school principal outlining the school's position on mobile phones in the classroom

_____

_____

d a speech by an Australian celebrity at a fundraising dinner for a children's charity

_____

_____

AUDIENCE
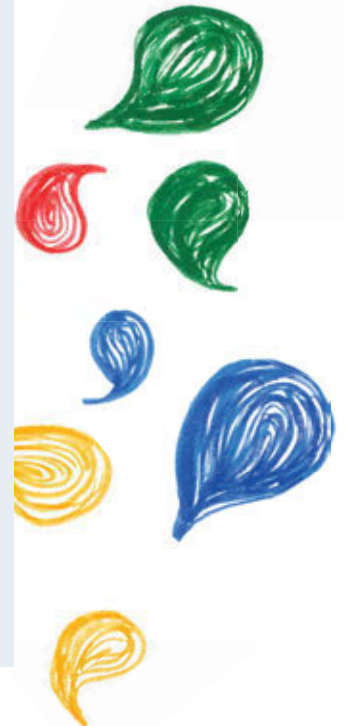
The audience of a text is the group of people for whom the text is intended. This group can also be referred to as the intended audience, target audience, readership or demographic. It is possible to classify audiences in a number of ways, which means that one person can belong to a number of demographics, depending how the audience is categorised. For example, you might be categorised as a senior English student in one situation, but in another you might be profiled as an Australian, a grandchild, a social media consumer or a public transport user, depending on the purpose behind the categorisation.

Aim to 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 the author has positioned this audience as a result of these choices.

➡ 1.3c Your turn

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

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

_____

_____

_____

2   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
The Age editorial on animal cruelty in horseracing	
feature article on virginity in *Frankie* magazine	
television advertisement for Nudie jeans	
finance update on *ABC News*	
monthly school newsletter from Laurel College	

FORM

When we talk about the form of a text, we are talking about the text type (for example, editorial or speech), the genre, 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 (for example, the use of bold font, logos or layout). Naturally, the form of a text is often dictated or shaped by its purpose/s and intended audience.

genre
style or category of text

SOURCE 3 The website of youth homelessness organisation Lighthouse Foundation.
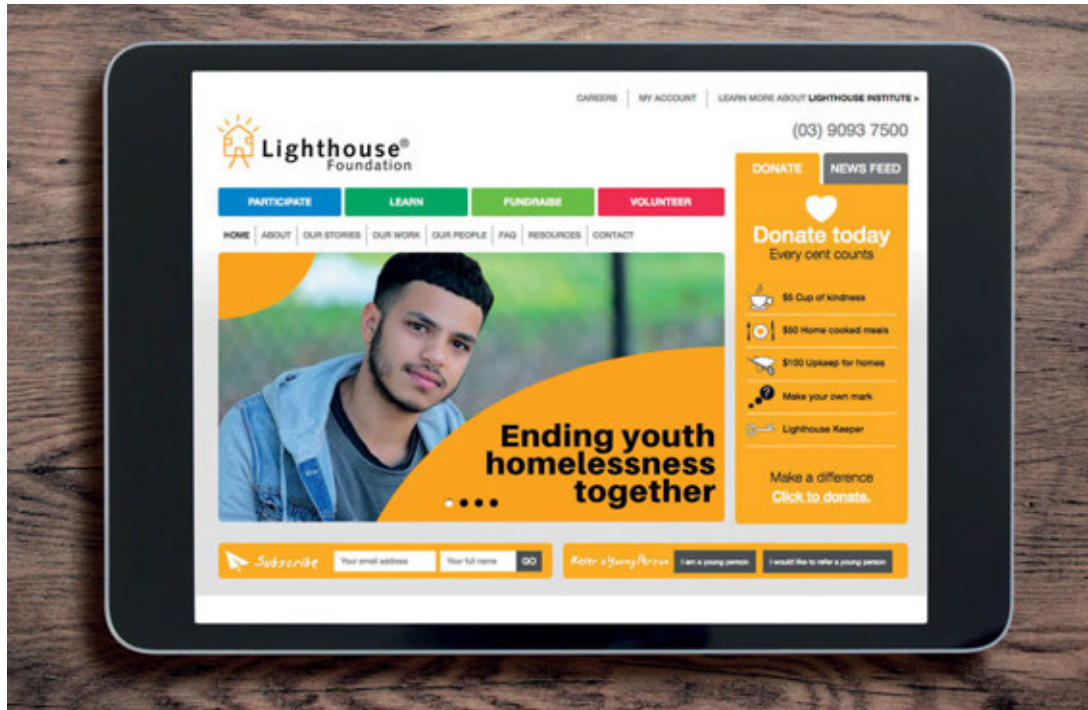
1.3d Your turn

1 Work with a partner to study the home page for youth homelessness organisation the Lighthouse Foundation (http://lighthousefoundation.org.au).

  a List as many different structural and design features as you can.

_____

_____

_____

  b Who is the target audience? How can you tell?

_____

_____

_____

  c How have the creators of the site sought to attract the audience you identified in Question 1b by using the features you outlined in Question 1a? Write a paragraph in your notebook to explain.

1.4 REVIEW AND REHEARSE

Remember that your work in this Area of Study requires a critical approach to both the analysis and presentation of arguments designed to influence opinion. Authors of these types of texts hope to position specific audiences to share their point of view and your job is to explain *how* and *why* they use arguments and language features to do so. You should then be able to present your own carefully constructed arguments and texts with a similar clarity of purpose. Your work should always strive to consider the interplay between context, purpose, audience, language features and form. The following three texts are a letter from a principal to parents (Source 4), a transcript from Network Ten's *The Project* in 2016 (Source 5) and a paragraph of analysis of Waleed Aly's report, written by a high school student (Source 6). Study them and answer the questions in 1.4 Your turn.

SOURCE 4

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) 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

ISIL IS WEAK

ALY:	When news broke that more than 130 people had been murdered in Paris, this is how ISIL responded.
ISIL PROPAGANDA VIDEO:	A group of believers from the soldiers of the Caliphate set out targeting the capital of prostitution and vice, the lead carrier of the cross in Europe, Paris.
ALY:	And really there's no doubt this was an Islamist terrorist attack probably executed under ISIL's flag. What we don't know yet is if the attack was planned, ordered or funded by ISIL's leaders in Syria. Because the problem is, this is what ISIL do; they take credit for any act of terror on Western soil so that ISIL appear bigger and tougher than they actually are. They did the same thing last year with the shooting at Canada's parliament, and when a bloke ran around New York with a hatchet attacking people, and again with the Sydney Siege.
7 NEWS:	There has been some suggestion that is an ISIS flag.
ALY:	ISIL didn't control these guys. They were DIY terrorists who recruited themselves, but ISIL don't want you to know that. How do I know? Because ISIL told us that they don't want you to know that in their monthly magazine. In October last year they wrote, 'It is important that the killing becomes attributed to patrons of the Islamic State who have obeyed its leadership. This can easily be done with anonymity. Otherwise, crusader media makes such attacks appear to be random killings.'
ASSOC PROF NICK O'BRIEN (COUNTER TERRORISM AT CHARLES STURT UNIVERSITY):	Every time an attack happens and they do claim it, they're headline news around the world.
ALY:	There's a reason ISIL want to appear so powerful. The reality is all the land they control has been taken from weak enemies. They're pinned down by airstrikes and just last weekend they lost a significant part of their territory.
PETER JENNINGS (AUSTRALIAN STRATEGIC POLICY INSTITUTE):	They really don't have the capacity to hit back against the combat aircraft of the west.
ALY:	ISIL don't want you to know they would be quickly crushed if they ever faced a proper army on a real battlefield. They want you to fear them. They want you to get angry. They want all of us to become hostile. And here's why; ISIL's strategy is to split the world into two camps. It's that black and white. Again we know this because they told us. Last year they declared, 'there is no grey-zone in this crusade against the Islamic State … the world has split into two encampments, one for the people of faith, the other for the people of disbelief, all in preparation for the final Great War.' They want to start World War III; a global war between Muslims and everyone else. That's what they want to create. They want societies like France, and here in Australia, to turn on each other.

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BILAL RAUF (BARRISTER AND COMMUNITY ADVOCATE):	We, as a society, as a community need to be very mindful of maintaining and protecting our social cohesion, our sense of harmony, and standing together.
ALY:	They want countries like ours to reject their Muslims AND vilify them.
PAULINE HANSON (FORMER AUSTRALIAN FEDERAL MP):	We need to look at the teachings of the Koran … it is about killing and beheading the non- believers.
ALY:	ISIL leaders would be ecstatic to hear that since the atrocity in Paris, Muslims have been threatened and attacked in England, America, and here in Australia. Because this evil organisation has it in their heads that if they can make Muslims the enemy of the West, then Muslims in France, England, America and here in Australia will have nowhere to turn, but to ISIL. That's exactly what they did in Iraq and now they want to go global. Saying that out loud; it's both dumbfounding in its stupidity and blood-curdling in its barbarity. We're all feeling a million raging emotions right now. I'm angry at these terrorists. I'm sickened by the violence. I'm crushed for the families that have been left behind. But I won't be manipulated. We all need to come together. I know how that sounds. It's a cliche. But it's also true, because it's exactly what ISIL doesn't want. If you are a member of parliament (or has-been member of parliament), preaching hate at a time when we need love, you're helping ISIL. They've told us that. If you're a Muslim leader telling your community they have no place here, or a non-Muslim basically saying the same thing, you're helping ISIL. They've told us that. Or whether you're just someone with a Facebook or Twitter account firing off misguided missives of hate, you're just helping ISIL. They've told us that. And I'm pretty sure, right now, none of us want to help these bastards.

Waleed Aly, *The Project*, **24 March 2016**

Chapter 1

In a strongly opinionated segment for Channel Ten's *The Project* journalist Waleed Aly argues that 'ISIL is weak' by undermining the organisation's authority, urging viewers to remain united in opposition to its 'evil' intentions. Opening with the **provocative verb** 'murdered' to describe the deaths of 130 people in Paris – rather than a more neutral option such as 'killed' – Aly emphasises the criminality of the attacks and immediately brands ISIL as violent and destructive. This serves his broader purpose – of insisting the West stand united in opposition to ISIL's destructiveness – by accentuating the group's divisiveness and creating a point of difference between 'us and them'. This view is supported by an extract from an ISIL propaganda video which labels Paris, known in the West as the 'City of Love', as 'the capital of prostitution and vice'; this **hyperbolic description** paints ISIL as overly-dramatic, and encourages viewers to defend this Western capital and its history of defending human liberties. The **confronting verb** 'targeting', also from the ISIL video, implies that this city is under siege, positioning viewers to feel outraged that ISIL would deliberately set out to destroy a welcoming world capital; this encourages them to stand in strong and unified opposition to such destructive attitudes. Having established audience anger at the group, Aly then seeks to diminish their reputation and influence by repeatedly **attacking** their aims. In a **sarcastic and derogatory tone**, Aly asks and answers his own questions, in a strategy designed to make ISIL appear foolish and transparent in its desire for power: 'but ISIL don't want you to know that. How do I know? Because ISIL told us they don't want you to know that'. This **deliberately repetitive** language emphasises that ISIL tends to boast about its aims, which urges viewers to consider that the group is perhaps less powerful than it claims, given that it feels the need to declare its power so often and so vocally. This works to undermine ISIL by empowering the audience – it positions viewers to see themselves as informed and wise to the organisation's strategy. With ISIL now appearing desperate, Aly underscores their lack of power with a series of observations focused on their lack of military strength: they have taken land from 'weak enemies', they are 'pinned down by airstrikes' and have 'lost a significant part of their territory'. These **dismissive descriptions** belittle ISIL, particularly through the **negative connotations** of

___ initially ___ a sense of audience ___ then positions viewers to feel ___ sense of authority over the group, in order to prepare them for the second half of the speech which urges everyone to remain united and calm in the face of ISIL's antagonism. The segment is designed to counter the hostility which ISIL hopes to spread, by emphasising the power of 'our ___ of harmony' over division and hatred.

⇨ *1.4 Your turn*

1   Study the text in Source 4 and answer these questions.

   a   Analyse the form of the text; identify the text type, then identify and explain the purpose of as many significant structural or design elements (for example, bold font) as you can.

   _____

   _____
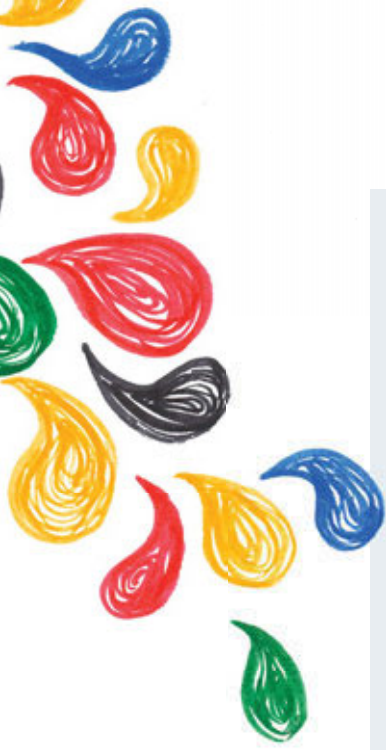
b What are the key arguments? Explain how the language is tailored to these arguments and the specific audience.

_____

_____

_____

_____

_____

_____

c Complete the table by giving examples of each feature in the letter and outlining their impacts on the audience.

STRUCTURAL AND DESIGN FEATURES	EXAMPLES AND POSSIBLE IMPACTS ON THE AUDIENCE
pictorial support (i.e. visual elements)	
clear paragraphing, bullet points, etc.	
special design/fonts for main idea/s	
formal, sophisticated language	
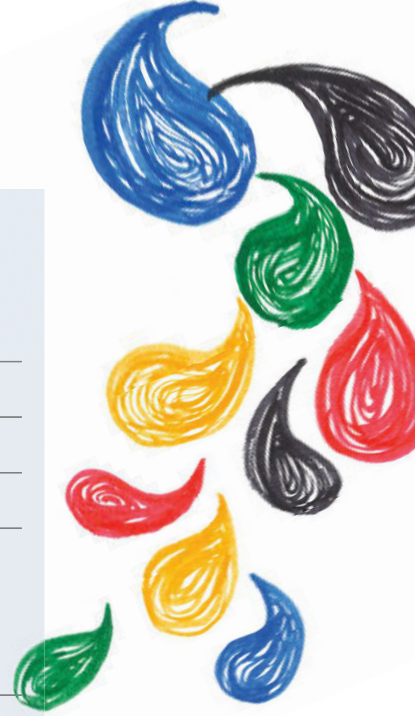
2 Study the transcript in Source 5 and answer these questions.

　　a What type of text is　　Be careful – think about what you are　　ding, as opposed
　　　　to how the text would have appeared for its original audience.

　　　　_____

　　　　_____

　　　　_____

　　　　_____

　　b Would you say the primary purpose of this text is to persuade or inform? Again, be
　　　　careful – think about the nature of this　　　　its target audience, its genre and
　　　　purpose, and closely scrutinise the language choices.

　　　　_____

　　　　_____

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　　c Answer the bullet-point questions under the heading: Being 'positioned' on page 6
　　　　to help you analyse the text more closely. Compare with a partner, then discuss as a
　　　　class.

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　　d 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?) How
　　　　do the argument structure and language features help to achieve this positioning?
　　　　Annotate the text to indicate the key language features and their impacts, make
　　　　notes in the space below and then discuss as a class.

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Chapter 1

3 Now read the outstanding analysis in Source 6, written by a high school student.

   a What do the bold words and phrases in the student's analysis all have in common? What does this tell you about one important aspect of this analysis task?

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   b Identify Aly's key ideas and arguments as identified by the student (highlight them in the paragraph). What does this tell you about another important aspect of the analysis task, and what is the link between language and argument?

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   c Highlight each reference to the target audience as well as descriptions of how they are positioned by the arguments and language features. What does this tell you about the most important aspect of the analysis task?

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4 Look back at what you have learnt in this chapter and create a set of coherent notes in your notebook to summarise what is most important in this Area of Study. Answer the questions below.

   a What am I really being asked to do in this Area of Study?

   b What should I focus on in order to achieve these outcomes?

FOR THE TEACHER

Check your obook assess for the following additional resources for this chapter:

Answers	Teacher notes	assess quiz
Answers to the *Your turn* tasks in this chapter	Useful notes and advice for teaching this chapter, including syllabus links	An interactive auto-correcting multiple-choice quiz to test student comprehension

Creating and developing arguments

This chapter focuses on the ways that arguments are constructed. Writers and speakers go to great lengths to craft compelling arguments based on strong ideas and a logical, thoughtful structure. Good persuasive texts will demonstrate a clear argument – that is, *what* is being conveyed – as well as a carefully chosen structure – that is, *how* the argument is being presented. A poorly articulated or awkwardly structured text will not win over many people!

In this chapter you will:

- consider the differences between issues and events, and between points of view and contentions
- reflect on the importance of identifying an author's contention and supporting arguments in order to better analyse their purpose
- identify and explain the significance of different argument structures, in terms of how they can influence audience opinion
- identify and explain the significance of an argument's development, in terms of how each idea connects to and builds upon others.

issue
important topic for debate or resolution

event
thing that takes place; specific news story or incident

contention
assertion; central or underlying argument

2.1 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 'incidents' that are reported in news media. An issue, on the other hand, is *a contentious or complex problem, situation* or *concern*, and usually has its origins in one or more events.

For example, the injury of a specific horse during the running of the 2018 Melbourne Cup constitutes an *event*, which might be reported by the media.

MELBOURNE CUP: THE CLIFFSOFMOHER EUTHANASED ON TRACK AFTER SUSTAINING INJURY DURING RACE

ABC News

Animal activists might subsequently protest the treatment of race horses in general, arguing about *issues* of neglect, cruelty and exploitation.

WHY THE MELBOURNE CUP IS ACTUALLY ONE OF THE CRUELLEST DAYS ON AUSTRALIA'S CALENDAR

Laura Weyman-Jones, *SMH*

Many complex and contentious political issues, such as climate change or asylum seeker policy, have been debated for many years. However, each time a new event occurs (such as instances of asylum seekers on Nauru being taken to Australia for medical care or the release of the latest Intergovernmental Panel on Climate Change report) new arguments and debates surface while old ones are revived in a fresh context.

If a journalist reports on the *events* that have occurred, as we would expect from a balanced news report, only the *facts* about what happened would be included. However, the *issues* that might be raised as a consequence of these events are many and varied, as people debate the ideas they feel most strongly about. For example, with the issue of duty of care for asylum seekers, some people feel that protecting Australia's borders outweigh humanitarian concerns. Others feel strongly about an individual's right to appropriate medical treatment, regardless of their social circumstance. It is differences of *opinion* such as these that create issues, as there is often no clear-cut solution.

It's Hotter than Hell in Australia Right Now

I'm sure this is all totally normal.

By Brad Esposito

The sun is hammering down on Australia this week and, frankly, it's all a bit much.

Temperature records have already been broken in South Australia (49°C in Tarcoola), bats are falling out of trees from the heat, and the country's health officials have warned of 'high ozone air pollution', which I'm sure is totally normal and nothing to worry about.

The temperature map of the country is marred with deep reds and oranges, as well as the return of purple: a colour that was added to maps in 2013 because, uh … it be getting hot.

'Severe to extreme weather conditions are forecast for a large part of the country,' a recent update from the Bureau of Meteorology said.

'Temperatures are expected to climb into the low to high 40s, broadly 8–12 degrees above the average for this time of year.

'Whilst inland parts will see the highest temperatures, coastal locations will see an increase in humidity and the feels-like temperature will make for really oppressive conditions.'

Total fire bans are in place and humidity levels in Sydney are rising above 80%.

Western Australia, Tasmania, Canberra, Victoria, NSW, southern Queensland, the Northern Territory: It's gonna be hot everywhere.

Parts of greater Sydney could get to the mid-40s for four consecutive days, while it's likely Canberra and regional NSW will experience the same if not worse. On Tuesday the town of Hay in west NSW almost reached 48°C.

NSW's Health Department says the state hasn't experienced heat this bad for a prolonged period since 2011, and the temperature could affect the mortality rate.

Meanwhile, South Australia's government has declared an ominous 'Code Red' heat emergency, allowing extra funding to help the most vulnerable, like elderly people and the state's homeless population, during the rough conditions.

All of this is happening while Australia hosts two of its biggest sporting events, the Tour Down Under cycle tour and the Australian Open.

Oh, and on Tuesday the 15 hottest places IN THE WORLD were all in Australia. Normal.

Sure, Australia is known worldwide for being 'hot' but this … this is just ridiculous.

BuzzFeed News, 16 January 2019
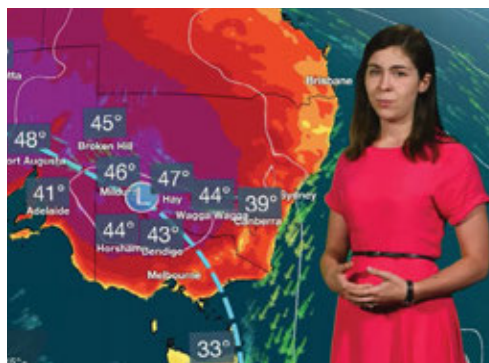
A report from the Bureau of Meteorology on 15 January 2019 outlines 'heat intensifying over southern and central Australia'.

2.1 Your turn

1. Decide whether each of the following is an issue or an event, then match each event to its resulting issue or, if it's an issue, suggest a matching event. The first row has been done for you as an example.

		ISSUE OR EVENT?	CORRESPONDS TO …
a	a principal suspends Year 12 students for poor behaviour on 'muck-up day'	event	(i) the issue of 'mob mentality' behaviour
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 Choose two events from the table and for each event, identify a second issue that might be debated as a result.

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

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4 Consider the Buzzfeed article on Australia's January 2019 heatwave in Source 1, then answer the following questions.

   a Highlight all of the facts in the article that are reported objectively.

   b Despite being a news article, some aspects of the text position readers to see the events and related issues from a particular perspective.

      i What is the perspective? What does the article imply?

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      ii How many subjective – in other words, opinionated – features can you identify? Highlight them in a different colour from the facts you identified. How do they position readers to see the events in a particular light?

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      iii Do you think this is an example of balanced (fair) or biased reporting? Why?

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Chapter 2
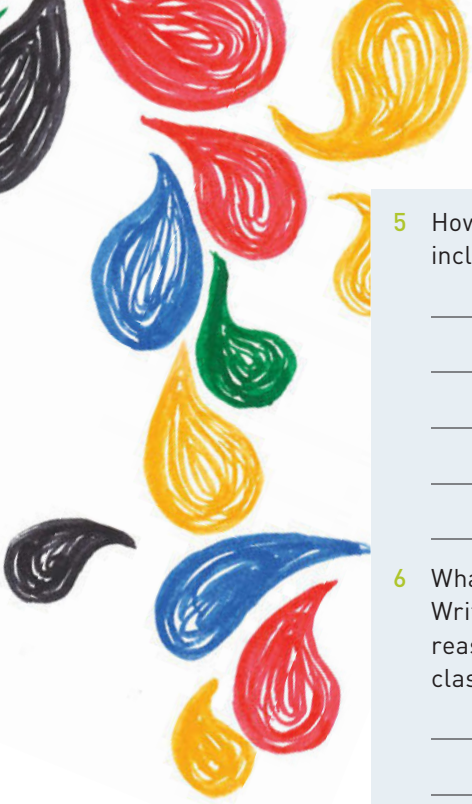
5 How many issues can you and a partner identify that might emerge from the events included in the Buzzfeed news report? Aim to identify at least five.

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6 What is your opinion about one or more of the issues that you identified in Question 5? Write three to four sentences that explain your views and try to justify them with reasoning (logical supporting explanations). Alternatively, debate the issue with your classmates and teacher, establishing clear arguments in support of your views.

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7 Select an event you have seen in the media recently that has sparked controversy.

   a Give a brief, 2-minute presentation to your class about the event and the range of issues it raised. Include your own opinion, and argue your beliefs by incorporating some supporting explanations or evidence.

   b 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?

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2.2 POINTS OF VIEW
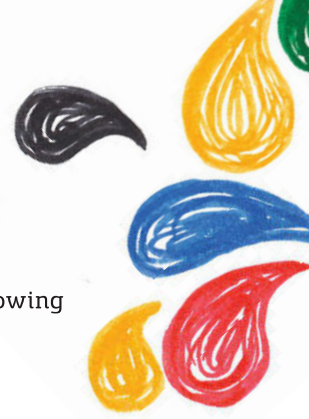
you ever heard people arguing about an issue of public concern? Consider the following topics:

- the place of religion in government schools
- the increase of gambling advertising during sporting events
- live animal exports
- the links between social media and anxiety or depression.

Why do people argue about these topics? Usually they argue because they have contrasting opinions – or points of view – to share.

In a democratic country such as Australia, people have the right to freely express their point of view. As a society, we frequently debate issues of public concern in order to work through their complexities.

An issue will generally have at least two contrasting points of view that can be strongly supported, which is why easy solutions are rarely available. Debating an issue forces us to explain and justify the reasons behind our beliefs. Sometimes, when we come to understand that we have not considered all the aspects of an issue, we might even change our point of view as a result of a debate. Of course, this can only happen if we remain open-minded when considering other points of view.

➡ 2.2a Your turn

1 Think about the issue of gambling advertising during professional sporting matches. What different points of view do you often hear expressed? Outline them, and then compare with a partner or as a class.

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2 Now, choose one of the other issues from the list above 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. Do this exercise with a partner and try to establish several different points of view for different groups of people.

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 and addressing other people's points of view, you can strengthen your own argument. Similarly, when your knowledge of a particular issue is broad, you will be able to evaluate the quality of another person's argument more effectively. Considering opposing viewpoints is a strategy applied during debates, but it can also be extended to any situation in which you must develop your own view. Considering the various points of view will help you construct a more **reasoned** response to a complex issue.

With the increase in online news consumption and its associated pitfalls of **echo chambers** and **confirmation bias**, being able to consider and address alternative perspectives will strengthen your own arguments, while also showing respect for different world views.

reasoned
plausible, clearly developed and supported by strong logic

echo chamber
online environment in which a person encounters only ideas or opinions that reflect their own – as a result, existing views are reinforced, and alternative viewpoints are not considered

confirmation bias
tendency to interpret new evidence as confirmation of existing beliefs

'THE END OF TRUMP': HOW FACEBOOK DEEPENS MILLENNIALS' CONFIRMATION BIAS

Facebook users are more likely to get news that fits political beliefs – but younger voters don't necessarily realize how much the echo chamber affects them

By Scott Bixby

Social media users often create 'walled gardens' online, which reflects a reluctance to interact with opposing political views.

[...]

Six out of every 10 millennials (61%) get their political news on Facebook, according to a survey conducted by Pew Research Center, making the 1.7 billion-user social behemoth (which includes more than 200 million in the United States) the largest millennial marketplace for news and ideas in the world. But within Facebook's ecosystem exists a warren of walled gardens, intellectual biomes created by users whose interest in interacting with opposing political views – and those who [hold] them – is nearly nonexistent.

[...]

According to another Pew Research Center survey from 2014, 'consistent conservatives' were twice as likely as the average Facebook user to say that posts about politics on Facebook were 'mostly or always' in line with their own views, and that four in 10 'consistent liberals' say they

have blocked or unfriended someone over political disagreements.

[...]

That confirmation bias – the psychological tendency for people to embrace new information as affirming their pre-existing beliefs and to ignore evidence that doesn't – is seeing itself play out in new ways in the social ecosystem of Facebook. Unlike Twitter – or real life – where interaction with those who disagree with you on political matters is an inevitability, Facebook users can block, mute and unfriend any outlet or person that will not further bolster their current worldview.

Even Facebook itself sees the segmentation of users along political lines on its site – and synchronizes it not only with the posts users see, but with the advertisements they're shown.

The Guardian website, 1 October 2016 (extracts only)

➡ 2.2b *Your turn*

1   Consider the three extracts from the article in Source 2 on the issue of confirmation bias. The author presents a view that a social media platform like Facebook 'deepens' this issue for millennials. What is your personal point of view in relation to this issue? Can you justify your position with reasons or arguments? In your notebook, write two to three sentences explaining your view.

2 Use this table to list as many arguments as you can *for* and *against* the use of Facebook as a means of engaging thoughtfully with news and current issues.

ARGUMENTS FOR THE VIEW THAT FACEBOOK ENCOURAGES OPEN ENGAGEMENT WITH NEWS REPORTS AND OTHER PERSPECTIVES	ARGUMENTS AGAINST THE VIEW THAT FACEBOOK ENCOURAGES OPEN ENGAGEMENT WITH NEWS REPORTS AND OTHER PERSPECTIVES

3 With a partner, discuss the arguments you listed in Question 2. Then answer the following questions.

a What is your partner's view and what arguments did they offer in support?

b Can you add any new arguments to your table as a result of the conversation? If so, why do you think you were unable to identify these arguments yourself?

c Which side of the debate appears stronger at this point? Can you suggest possible reasons why this might be the case? (Consider the demographic that you and your partner are part of.)

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d Look back at the sentences you wrote for Question 1. Has your viewpoint changed in any way? What new knowledge, if any, now influences your point of view? What benefit was there in sharing information with others?

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2.3 CONTENTIONS

The terms *point of view* and *contention* are often used interchangeably but it is possible to distinguish between them. A point of view is a broad opinion or belief, whereas a contention is a specific argument offered in support of that view. For example, your point of view may be that Australia's live export trade is wrong, and your contention might be that exporting live animals causes unnecessary distress when the meat could be transported after the animals have been killed. In a more complex or detailed argument, a contention will often be developed with a number of supporting arguments including appropriate explanations and evidence.

It is important to identify writers' and speakers' broad points of view as well as their specific contentions and supporting arguments. If you can do this accurately, you will find it easier to analyse the language used and explain how the writer or speaker is trying to influence opinion. You will also be able to identify how and why they use particular language features or strategies to support their arguments, and how they tailor their language to frame their arguments.

SOURCE 3
The different levels of argument

Point of view (broad opinion)

Contention (key argument)

Supporting arguments

Explanations

Evidence

Chapter 2

2.3a Your turn

1 Consider the example of Australia's live animal export trade. What is your broad opinion on this issue? Can you create a specific contention to support this view?

Opinion:

_____

Contention:

_____

2 Think of two more contentions for each of the points of view in the table, and write them in the appropriate space. An example contention for each point of view has been done for you.

POINT OF VIEW	CONTENTION 1	CONTENTION 2	CONTENTION 3
Australia's live animal export industry is wrong.	Exporting live animals causes them unnecessary distress when the meat could be transported after the animals have been killed.		
Australia's live animal export industry is important.	Our live animal export industry is critical to Australia's global reputation as a farming industry powerhouse.		
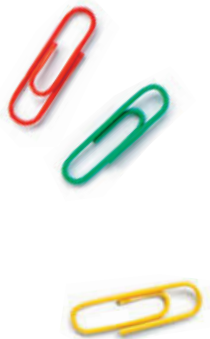
3 Look at the following excerpt from a letter to the editor. In the space provided and in your own words, summarise the writer's contention in one sentence.

> The atmosphere at the Margaret Court Arena concert last Saturday was not dissimilar to that experienced at a wake for a distant relative. The square concrete box has all the charm of an abandoned museum and from my seat in the heavens I was experiencing, I would estimate, approximately 10% of the performance. Add on the astronomical price of the ticket and the lengthy queue for overpriced refreshments or the toilets, and it would appear that this overused concert space constitutes a blight on Victoria's reputation as a cultural mecca.

Contention:

_____

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

Lowering the voting age to 16
Point of view:

_____

Contention:

_____

Compulsory sport commitments for all Victorian school students
Point of view:

_____

Contention:

_____

5 Find a partner and, using your answers to Question 4, compare and discuss your points of view. Where your views differ, argue your case by offering a counter argument to your partner's point of view.

CREATING A STRONG CONTENTION

A good contention is reasoned: it is plausible, clearly developed 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 into the issue at hand. Put simply, a good contention should make it clear that the author knows what they are talking about!

Poor contentions – such as those that do not seem reasoned or convincing – generally suffer from one or more of the following problems.

A poor contention might be:

- narrow-minded or simplistic – the author has not considered the various complexities of an issue or the range of valid viewpoints
- not grounded in facts or strong logic – the author might appear ignorant of important factual details, or of recent developments
- exaggerated or hyperbolic, and therefore unrealistic
- poorly phrased – offering an inarticulate or clumsily-worded viewpoint.

In your own persuasive writing or speaking, ensure that you avoid these pitfalls.

Chapter 2

➡️ 2.3b *Your turn*

1   Read the following contentions and explain exactly what is wrong with each one. Offer more than one criticism of each example. The first one has been done for you.

CONTENTION	WHY IT IS INEFFECTIVE
Online news sources are just **trash** (1) and if we keep consuming 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 more reliable options than this.	1 This is a simplistic value judgement, not grounded in fact or logic; the language is also unsophisticated. 2 This is exaggeration and unrealistic speculation; again, it is not based in fact or logic. 3 Not specific. It does not clearly state at whom the criticism is aimed, and it shows a lack of insight. Overall, the contention is not clearly stated, the language lacks polish and no specific or workable alternatives are offered.
The issue of genetic screening during pregnancy is a difficult and controversial one. Some say we must accept its inevitability and embrace the possibilities; others feel we should not make any rash decisions.	
Greenies need to get a grip and just accept the fact that coal-fired power is here to stay.	

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

*   voluntary euthanasia
*   scientific whaling
*   police corruption
*   the establishment of a formal Indigenous voice in parliament
*   genetically modified food
*   the decline of open-mindedness in the age of online echo chambers.

Research your issue using news sites and other reputable research sites.

a   In your notebook, create 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 own viewpoints and beliefs.

b Summarise your viewpoint in a one-sentence contention. Make sure it is reasoned: factual, sensible and logical.

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c Finally, list at least three major arguments and the specific evidence you could use to support each one.

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d Present your issue to the class in the form of a brief oral presentation. Include the following in your presentation:
- the background and context of the issue
- your overarching contention
- your key supporting arguments, offering specific, reputable evidence in support of each one.

THE POWER OF AN IDEA

Originality and individuality are powerful weapons when it comes to persuasion. More than anything else, it is important to have an idea of value to share.

SOURCE 4 'Ideas are the most powerful force shaping human culture.' Chris Anderson, TED Curator

➡️ *2.3c Your turn*

1   Someone who knows about the power of an original idea is Chris Anderson, the head of TED, a not-for-profit organisation that provides idea-based talks watched around 1.5 million times per day by people around the world. Anderson has shared his own thoughts about what all great *TED Talks* have in common, in a video uploaded to the TED website in 2016.

Find and watch Anderson's video 'TED's secret to great public speaking' and answer the following questions.

a   Anderson asserts that an idea is the essential success factor in a *TED Talk*. How does he define an idea?

_____

_____

_____

b   Anderson explains that our ideas work together to establish our world view. What metaphor does Anderson use to help describe what is created by our individual ideas? Why is this an appropriate metaphor?

_____

_____

_____

c   According to Anderson, why are ideas 'the most powerful force shaping human culture'? What does this tell you about what you need to consider when developing a spoken or written argument of your own?

_____

_____

_____

_____

d   Account for Anderson's four rules for great public speaking and summarise the reason why each rule is important.

	RULE	REASON WHY IT IS IMPORTANT
1		
2		
3		
4		

Chapter 2

2.4 ARGUMENT STRUCTURE AND DEVELOPMENT

When authors create persuasive texts, they can use many different 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** 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 in order to consistently critique, and in this way 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, or to offer a 'problems and solutions' approach.

Good writing is often about manipulating established conventions rather than following them without question, but it is always useful to consider the structure of the argumentative approach. Establishing a plan for your own persuasive writing is critical.

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 aim 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 the audience about a particular event.

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

For example, an author hoping to convince her readers that the Australian Government's desire to have greater access to our online data, for purposes of national security, might choose to structure her argument in the following way:

1   Open with a humorous anecdote about her online activities, to appeal to readers by making them reflect on their own digital habits.

2   Transition suddenly to describe the frightening case of an unsuspecting mother being incorrectly targeted by US authorities because they misinterpreted her online activity.

3   Compare this illustrative example to our own privacy protections in Australia, as a means of implying our 'superior' laws about accessing online data.

4   Conclude with a serious appeal to personal rights and liberties, as a means of cementing support for the status quo.

This particular sequence of arguments and language strategies works precisely because it is carefully planned and considered in terms of how the various stages of the argument work, in conjunction with one another, to establish a **cumulative** effect on the target audience.

orientation
an opening statement in, or section of, a text that offers important contextual information

emotional appeal
statement that is designed to arouse intense emotions by targeting specific areas of concern

rational
reasonable, logical, sensible

evidence-based
founded on or supported by appropriate research, facts or statistics

satirical
style that employs irony, sarcasm, criticism or similar in order to critique flaws or vices

anecdote
brief recount of a real incident or person, used in order to illustrate a point

cumulative
increasing or growing by the addition of successive parts or stages of an argument

Chapter 2

MODELS OF ARGUMENTATION

As illustrative examples of carefully structured **argumentation**, consider two well-established methods 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 an argument. They are certainly not the only options, but they are worth considering because they are so commonly used or adapted by authors.

The Aristotelian (classical) model

The classical approach to a well-constructed argument was devised by the Greek philosopher Aristotle. His method is commonly used in persuasive argument, even to this day. 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's work in psychology and uses the notion of **consensus**. When writers use this approach, they strive to find common ground with 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.

SOURCE 5 Ancient Greek philosopher Aristotle (384–322 BCE)
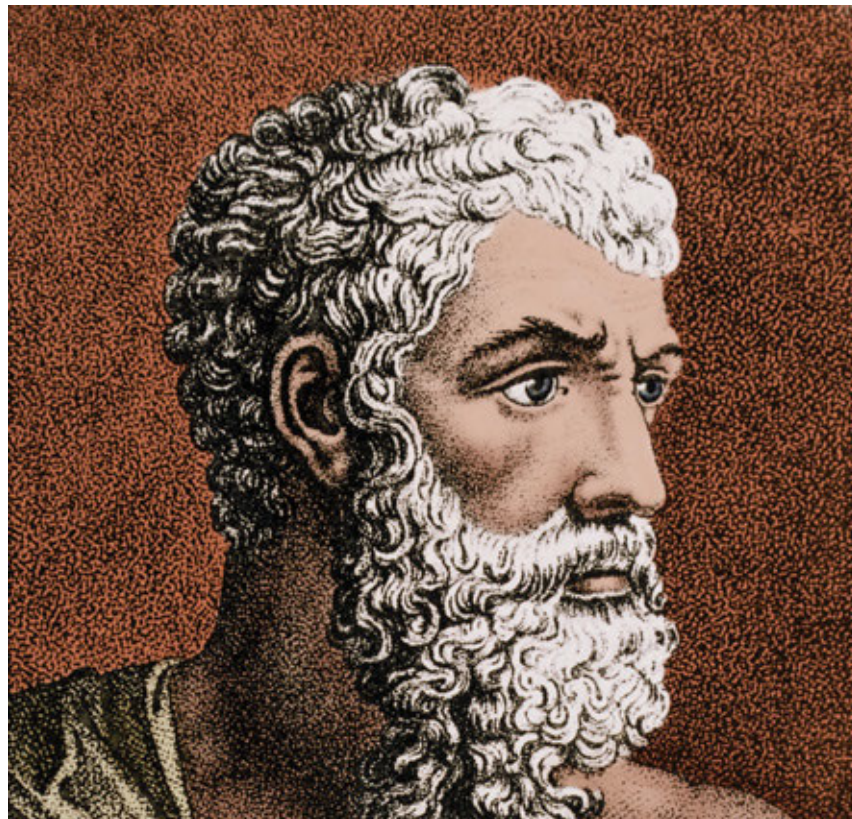
The following table gives an overview of the structure of the Aristotelian and Rogerian models.

ARISTOTELIAN (CLASSICAL)	ROGERIAN
Introduction – capture audience's 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 showing consideration for opposing views
Refutation – anticipate and rebut opposing views; demonstrate thorough consideration of issue	Statement of contexts – explain why and in what context 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

SOURCE 6

DOES MARIJUANA USE REALLY CAUSE PSYCHOTIC DISORDERS?

Alex Berenson says the drug causes 'sharp increases in murders and aggravated assaults'. As scientists, we find his claims misinformed and reckless

By Carl L Hart and Charles Ksir

Does marijuana cause psychotic disorders such as schizophrenia, and do associated symptoms like paranoia lead to violent crimes? That's what writer Alex Berenson is claiming. As part of his new book promotion, Berenson published a New York Times op-ed that also blames the drug for 'sharp increases in murders and aggravated assaults' purportedly observed in some states that allow adult recreational marijuana use.

Does marijuana cause psychotic disorders such as schizophrenia?

As scientists with a combined 70-plus years of drug education and research on psychoactive substances, we find Berenson's assertions to be misinformed and reckless.

It is true that people diagnosed with psychosis are more likely to report current or prior use of marijuana than people without psychosis. The easy conclusion to draw from that is that marijuana

use caused an increased risk of psychosis, and it is that easy answer that Berenson has seized upon. However, this ignores evidence that psychotic behavior is also associated with higher rates of tobacco use, and with the use of stimulants and opioids. Do all these things 'cause' psychosis, or is there another, more likely answer? In our many decades of college teaching, one of the most important things we have tried to impart to our students is the distinction between correlation (two things are statistically associated) and causation (one thing causes another). For example, the wearing of light clothing is more likely during the same months as higher sales of ice-cream, but we do not believe that either causes the other.

In our extensive 2016 review of the literature we concluded that those individuals who are susceptible to developing psychosis (which usually does not appear until around the age of 20) are also susceptible to other forms of problem behavior, including poor school performance, lying, stealing and early and heavy use of various substances, including marijuana. Many of these behaviors appear earlier in development, but the fact that one thing occurs before another also is not proof of causation. (One of the standard logical fallacies taught in logic classes: after this, therefore because of this.) It is also worth noting that 10-fold increases in marijuana use in the UK from the 1970s to the 2000s were not associated with an increase in rates of psychosis over this same period, further evidence that

changes in cannabis use in the general population are unlikely to contribute to changes in psychosis.

Evidence from research tells us that aggression and violence are highly unlikely outcomes of marijuana use. Based on our own laboratory research, during which we have given thousands of doses of marijuana to people – carefully studying their brain, behavioral, cognitive and social responses – we have never seen a research participant become violent or aggressive while under the influence of the drug, as Berenson alleges. The main effects of smoking marijuana are contentment, relaxation, sedation, euphoria and increased hunger. Still, very high THC concentrations can cause mild paranoia, visual and/or auditory distortions, but even these effects are rare and usually seen only in very inexperienced users.

There is a broader point that needs to be made. In the 1930s, numerous media reports exaggerated the connection between marijuana use by black people and violent crimes. During congressional hearings concerning regulation of the drug, Harry J Anslinger, commissioner of the Federal Bureau of Narcotics, declared: 'Marijuana is the most violence-causing drug in the history of mankind.' He was compelling. But unfortunately, these fabrications were used to justify racial discrimination and to facilitate passage of the *Marijuana Tax Act* in 1937, which essentially banned the drug. As we see, the reefer madness rhetoric of the past has not just evaporated; it continued and has evolved,

reinventing itself perhaps even more powerfully today.

There have been several recent cases during which police officers cited the fictitious dangers posed by cannabis to justify their deadly actions. Philando Castile, of St Paul, Minnesota, in 2016; Michael Brown, of Ferguson, Missouri, in 2014; and Keith Lamont Scott, of Charlotte, North Carolina, in 2016 were all killed by police who used some version of this bogus defense. Ramarley Graham, Trayvon Martin, Rumain Brisbon and Sandra Bland all also had their lives cut short as a result of an interaction with law enforcement (or a proxy) initiated under the pretence of marijuana use suspicion.

Back in the 1930s, when there were virtually no scientific data on marijuana, ignorant and racist officials publicized exaggerated anecdotal accounts of its harms and were believed. Almost 90 years and hundreds of studies later, there is no excuse for these exaggerations or the inappropriate conclusions drawn by Berenson. Neither account has any place in serious discussions of science or public policy – which means Berenson doesn't, either.

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Chapter 2

2.4a Your turn

1 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?

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   _____

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   b How well did you perform overall? What does this suggest about the role of planning and research in the development of an argument?

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2 Read the opinion piece in Source 6, written by two professors of psychology on the issue of whether or not marijuana use causes psychotic disorders, and answer these questions.

   a Work with a partner. Paragraph by paragraph, identify some of the key stages of either the Aristotelian or Rogerian models of argumentation exhibited in this piece. Annotate the text to indicate these stages.

   b Which model does this text seem to most closely reflect? Justify your decision with evidence.

   _____

   _____

   _____

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   _____

   c Do any of the stages of this model appear to be missing? Discuss with a partner and then as a class.

   d Draft an opinion piece offering your own opinion on whether or not marijuana should be legalised and regulated, as is the case with alcohol and tobacco. Plan your piece using either the Aristotelian or Rogerian model of argumentation, varying the model to suit your personal style and purposes.

CONSIDER THE 'WHOLE PACKAGE': CONTEXT, PURPOSE, AUDIENCE, FORM

infomercial
combination of information and commercial; a lengthy advertisement or program that offers detail on a product

The structure and development of an argument was noted in Chapter 1, based on the interplay of context, purpose, audience and form. A newspaper editorial for an audience of business enthusiasts is, necessarily, shaped and sequenced entirely differently to a website advertisement for a gap year product. The editorial would likely rely on a version of either the Aristotelian or Rogerian models, or another structured approach, to uphold the newspaper's reputation for intellectual rigour. The website advertisement has far more creative flexibility; it would likely engage with informality and visual aids, and the 'argument' would be driven more by an advertising model based on creating a need and appealing to values or emotions.

Part of your work in this Area of Study involves:

- carefully scrutinising the overall shape and direction of an author's argument
- explaining how and why a text is structured as it is
- analysing how the various arguments, stages or approaches work together to achieve a persuasive whole.

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

SOURCE 7

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

Includes 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.

Uses flattery and exaggeration to generate enthusiasm and motivation in potential new customers.

Makes an appeal to a sense of adventure to capitalise on this enthusiasm.

Appeals to a sense of anxiety about employment prospects.

AllAbroad
The ultimate gap year experience for young Australians

Home   About Us   Sitemap   News   Projects   Sign Up   Testimonies   Contact us

'What an amazing experience – words can't describe what this year has done for my self-confidence. Who would have thought that straight out of school I'd be teaching a class of 45 children, navigating remote magical jungles, camping under the stars by the ocean and riding a tuk-tuk through the throbbing streets of Bangkok… and all in the first month! Guys – put all of those uni plans on hold and get out there. I promise it will be the smartest decision you ever make.'

Hayley, AllAbroad gap year success story

Congratulations, and welcome _Abroad_!
First of all, we would like to congratulate you – by visiting the **AllAbroad** website you have taken the first step towards achieving the dream of a lifetime. The gap year is one of the most exhilarating and edifying experiences a young adult can have. And with just a little forethought and planning, it can also be transformed into a powerful act of goodwill. Imagine: in a single overseas journey you could combine feats of wild adventure with invaluable and rewarding acts of charity. You could help others whilst also helping yourself to all the world has to offer. The opportunities are endless – so read on to find out just why so many young people just like yourself have already seized the opportunity offered by Australia's premier gap year provider, AllAbroad…

Expand your horizons – get that all important _life experience_
No doubt you've heard older siblings or other young adults talk about the employment difficulties they face as an enthusiastic, but inexperienced, jobseeker. And in Australia's current economic climate – where economists warn we are in a technical recession and face a deepening of our current skills shortage – uncertain employees are sitting tight in their current positions rather than re-entering the market.

As a consequence it is getting harder for school leavers to secure employment. Melbourne Institute employment specialist Mark Wooden told *The Age* newspaper in February of this year that 'it is to be expected that employment of teenagers falls during recessions... Young people don't come with skills, they have to acquire them.' In the same article it was reported that 'youth unemployment has risen from 15.8% to 16.5 % over the past year.' ('Jobs growth strong but not for the young' – February 11, *The Age*) This is where the gap year comes in: spend a year overseas getting the best work experience available, add the details to your CV upon your return, and... suddenly you're more employable. You've read Hayley's ringing endorsement above, now consider this: she is currently working part time as an education assistant in Queensland whilst undertaking study to become a fully qualified teacher of secondary English and TESOL. When she finishes her course she is heading back overseas to help establish an English language school in the impoverished northeast Thai district of Tha Rae. After that? Well, the world's her oyster really. All thanks to the gap year.

> *After my volunteer work in Burma, finding temp work as a teacher's aide back home became a breeze – suddenly I was more employable, thanks to the gap year adventure!*

Make new friends – *real* social networking

So sure, you could spend the whole of next year slaving away at a university course, straight after the stresses of VCE and all those previous years of preparation for the all-important ATAR, talking to your high school friends on Facebook about how little time you have to see each other thanks to all those critical readings you get lumped with at the start of each semester but always seem to feel too tired to read...
Or alternatively you could spend the year soaking up Vitamin D in the great outdoors, perhaps with some of those same friends and certainly with a whole host of new ones, connecting face-to-face and one-on-one with likeminded youths who share a passion for adventure and a desire to help others. That's *real* social networking. Nothing beats the thrill of meeting new people from exotic locations and learning first-hand the intricacies of their culture; and what better way to do this than with a gap year? You'll make friends and memories to last you a lifetime; and of course you'll need to visit those new-found friends every so often, so there's all the excuse you need to keep travelling the world in the years to come!

Help *others*, feel good about *yourself*

Of course the best thing about the **All*Abroad*** gap year is that it makes you feel good – good about the choice you've made, good about your contribution to the global community, good about yourself. We guarantee that after hearing your first heartfelt 'thank you' – whether it's from a student mastering the English alphabet thanks to your tutelage, or an overwhelmed teacher who can now conduct lessons indoors because of the classroom you helped build, or a relieved farmer whose crops were planted on time because you and a dozen other volunteers got your hands dirty and helped him over the line – we know you'll feel 100% satisfied with the decision you made.
Think back to the beginning of this year, when so much of Australia was ravaged by natural disaster – floods, cyclones, fires – and so many Australians carried on despite the tragedy, buoyed by the incredible spirit of generosity exhibited by family, friends and strangers alike. Think about how proud you felt at that moment; now imagine feeling like that for a whole year, knowing you are helping others so much less fortunate than yourself to carry on in a similar fashion. Well, don't imagine – do it!

To find out more about the All*Abroad* gap year, click on one of the links below. All you need to get started is 100 points of identification and a sense of adventure...

Sign up for the ultimate All*Abroad* gap year experience here.
Read our satisfied customer testimonies here.
Explore our amazing array of packages here.
Contact us for more information here.

Source: *VATE 2011 Practice exam,* © VATE

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

Strategically follows 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.

Juxtaposes 'slaving away at a university course' with 'soaking up Vitamin D in the great outdoors' to heighten the unattractiveness of the stay-at-home option.

Complements the earlier focus on self-interest with more-benevolent benefits.

Closes with a number of tempting hyperlinks, which uses imperatives - 'Sign up', 'Read', 'Contact us' - to capitalise on all of the strategies outlined above.

Chapter 2

'Very High' scoring sample analysis

Introduction

In the middle of the 2011 school year, when many VCE students are starting to think about the world beyond their final exams, Australian gap year company 'All*Abroad*' posted a webpage information sheet on their website in order to promote its 'ultimate gap year experience' to students and parents alike. The company argues the merits of a gap year in an enthusiastic sales pitch, seeking to convince future school-leavers and their families that a year overseas can be good for both the resume and the soul, offering as it does both real-world experience and the opportunity for 'invaluable and rewarding acts of charity'. Ultimately the 'All*Abroad*' team hopes to convince this audience that their particular gap year product is the only one worth purchasing, and the page's glossy, feel-good language adopts the hyperbolic approach of the advertising industry – complete with testimonies from satisfied customers – in its hard sell of an apparently 'amazing experience'.

Body paragraph 1

By opening the page with upbeat testimony from a previous customer above the company's own official introduction, the All*Abroad* team hopes to validate the authenticity of the product being sold. The speech bubble accentuates the fact that the opinion comes directly from the mouth of someone beyond the company itself, which works to validate or authenticate the product in the eyes of potentially sceptical students and parents. This authenticity is furthered through the inclusion of the photograph itself, which ensures that visitors to the site see Hayley as a 'real person' rather than a construction by a private business. Hayley's enthusiastic tone – 'What an amazing experience' – and the focus on the exotic details of a trip where she visited 'remote magical jungles' and rode 'a tuk-tuk' further validate the idea of a gap year as a viable option and establish the product as a genuine prospect rather than a scam or manipulative advertisement. Hayley's smiling face conveys a sense of joy which seeks to tap into students' own desires for a fun-filled post-Year 12 life, and her informal tone positions students to feel engaged with the prospect on their own level; her instruction 'Guys… get out there' amounts to a casual imperative which urges young people to take a leap into the unknown, and her emphatic conclusion which characterises the trip as 'the smartest decision' works to dispel concerns about the possible risks involved in such a bold venture. All of this positivity from a satisfied customer establishes the platform from which the company's own official introduction directly underneath can be launched with more authority, and the enthusiastic tone of the company's opening – 'Congratulations, and welcome Abroad', capitalises on Hayley's relaxed approach whilst also punning on the company's name to establish the all-important brand. Altogether these introductory elements are designed to seduce prospective customers to 'read on' and consider the product in more detail in the paragraphs which follow.

Body paragraph (topic sentence only)

The section of the website focused on 'life experience' taps into student anxieties about insecure job prospects, painting the gap year as a secure alternative.
[…]

Body paragraph 3 (topic sentence only)

Having established the employment benefits provided by their product, the company consolidates the appeal of the gap year by shifting the focus onto the personal and moral rewards they claim are on offer.
**[…]**

Chapter 2

➡ 2.4b *Your turn*

1   Read Source 7, which is the Section C component of the Year 12 English practice exam – a mock-up of a webpage by Australian Gap Year company All*Abroad* – and answer the questions.

a   Why do you think the page opens with a testimonial from a previous gap year customer, rather than information from the All*Abroad* company itself? (Think about the purpose of the webpage, and the target audience.)

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b   This opening testimony is followed by a word of 'Congratulations' from the company itself, which claims that, simply by visiting the website, the visitor has 'taken the first step towards achieving the dream of a lifetime'. Explain the argument strategy from the company: what idea have they conveyed here, and how has it positioned the audience in terms of their perception of the gap year?

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c   Reread the 'Expand your horizons' section. Why do you think the company included the paragraph about the 'technical recession' before the paragraph on how a gap year can make a person more employable, and then returned to 'Hayley', from the opening testimony? Explain carefully, in terms of the logic of this ordering of ideas.

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d   Reread the final two sections of the webpage: 'Make new friends…', and 'Help *others*. Feel good about *yourself*'. Write 2–3 sentences to explain:

i   why the details are presented in this order

ii   how the argument stages work cumulatively to establish an overall impact.

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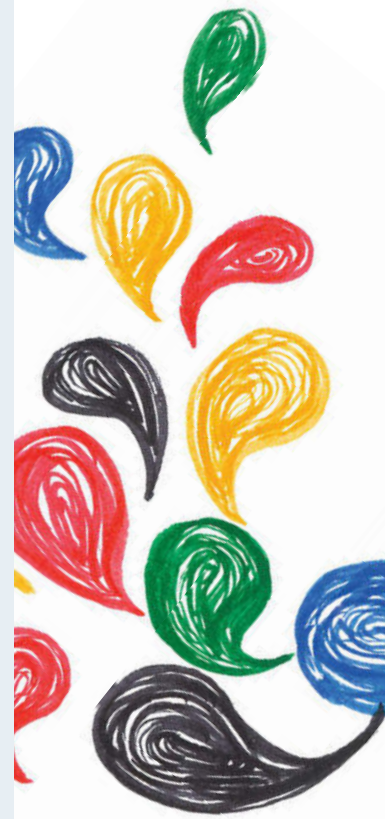
2 Read the 'Very High' scoring sample analysis of the All*Abroad* website in Source 8, and answer these questions.

a To establish a sense of good-quality introduction writing in an analysis task, annotate the introduction to explain what each sentence is doing.

b Highlight the specific arguments or ideas identified in the introduction, then compare with a partner and the whole class. Why is it important to include this information in the introduction?

c Work with a partner. Explain which parts of the three topic sentences, in **bold**, help to show this student's awareness of (1) the author's key arguments and (2) the significance of the ordering and development of these arguments.

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d Look at all of the underlined phrases. What do they have in common, and what does this tell you about one of the key indicators of a 'Very High' scoring analysis in this Area of Study?

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e Working with a partner, carefully reread the first body paragraph and annotate each sentence to explain its focus. Then write a summary of what you would consider to be the key elements of a good analysis in this Area of Study.

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FOR THE TEACHER

Check your obook assess for the following additional resources for this chapter:

Answers

Answers to the *Your turn* tasks in this chapter

Teacher notes

Useful notes and advice for teaching this chapter, including syllabus links

assess quiz

An interactive auto-correcting multiple-choice quiz to test student comprehension

Chapter 2

Chapter 3

Analysing language

In order to present and analyse an argument effectively, we need a comprehensive understanding of the various ways that language can be manipulated to suit a specific *context*, *purpose* and *audience* and *text form*. In this chapter we will explore a range of common language features, and consider their precise impacts and effects. In particular, we will focus on building your **metalanguage** vocabulary.

In this chapter you will:

- consider the persuasive potential of a broad range of persuasive language features
- explore the difference between verbal, non-verbal and **visual language** features
- develop your understanding of how particular language features work to position audiences and shape opinion
- consider the nature of the relationship between authors' language choices and their development of an argument.

metalanguage
set of terms used for the description or analysis of how language is being used

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)

Chapter 3

3.1 METALANGUAGE – A LANGUAGE ABOUT LANGUAGE

In order to analyse arguments and persuasive texts, we use terms that explain *how* authors attempt to achieve their purposes. These terms are known as metalanguage. Metalanguage refers to any words that help to explain the language features or strategies used by authors.

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

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

When we speak of 'persuasive verbal language', we are referring to words that are designed to influence an audience's opinion and position them to share a perspective. For example, imagine a mother speaking about theft to an audience of parents at school. Her aim is to convince her audience that urgent action is needed to prevent future incidents. She could **appeal** to the audience's emotions by offering an **anecdote** to elicit sympathy:

'A month ago, my daughter lost her mobile phone – and more disappointingly, a silver bracelet that was a gift from her grandfather – to thieves at the school.'

Once she has the audience's sympathy, she might use **inclusive language** to position the audience to feel a sense of responsibility about the problem:

'We can all do more to help our children protect their personal property.'

When you explore persuasive language, consider how the language is working in conjunction with the author's arguments. Ask yourself three important questions: *what, how* and *why:*

'What language feature is being employed here?'

'How does it position the audience, and how does this help to convey the author's broader argument?'

'Why did the author make this particular language choice?'

The metalanguage table on the following pages lists many of the terms you need to know. They are explored in more detail throughout this chapter. Familiarise yourself with these terms so that you can clearly analyse how authors use language to position audiences. Aim not only to *identify* examples of these features, but also to *explain* how they work in conjunction with an author's arguments and attempts to persuade.

Note also that the right-hand column of the table offers only generalised examples of the potential purposes and impacts of each term – be sure to consider their specific purpose and impact in the context of each argument you analyse.

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framing
the arrangement or composition of an image

appeal (noun)
serious or heartfelt request that targets an audience's emotions

anecdote
a short story about a real incident or person, offered as a form of evidence or illustration of a point

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*)

Chapter 3

SOURCE 1

METALANGUAGE	EXAMPLES	POSSIBLE PURPOSES AND IMPACTS/EFFECTS
adjective describing word or phrase	'a *stirring* speech' 'her *perplexing* approach'	• adds descriptive detail to make text more interesting • can imply something positive or negative
alliteration and assonance repetition of initial consonant sounds (alliteration) and vowel sounds (assonance)	'Sydney's slippery slide' (alliteration) 'the elite meet-and-greet' (assonance)	• adds emphasis, reinforces meaning • draws attention to key words/ideas • memorable
appeal attempt to persuade through emotional manipulation; targets particular interests or concerns	'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 sense of social justice)	• triggers an emotional response • evokes feelings of guilt, shame, concern, fear; or conversely of pride, honour, satisfaction, etc.
attack means of criticising or opposing an individual or idea	'Her comments are little more than adolescent gibberish.' (mud-slinging, ridicule) 'Teachers must be held accountable for these appalling literacy levels.' (scapegoating)	• belittles opponent's arguments, may lend weight to author's arguments • can help author argue from position of authority • can offend or alienate if overdone
bias overt preference or sympathy for a particular point of view	an advertisement for the federal Liberal Party, announcing benefits of its changes to Australia's workplace legislation an opinion piece by an aid volunteer critiquing Australia's overseas military commitments	• can strengthen argument if bias seems relevant and within context, and if author has some authority • can undermine argument if disproportionate to context
cliche overused or hackneyed phrase or opinion that shows a lack of original thought	'a gold medal performance by the athletes' 'Take a bow, West Coast Eagles!' 'world-class city'	• can sway audience by appealing to something familiar • may alienate discerning audience
colourful language vulgar or rude language; particularly unusual or distinctive expressions	'They are up the creek now.' 'Who gives a fig about the Queen anyway?' 'The whole policy is a dog's breakfast.'	• can provide humour • may offend a conservative audience • establishes informal register (friendly, one of us, on the level)
connotation positive/negative implications, pejorative phrases; 'loaded' language that evokes an idea or feeling, either positive or negative	'The children were slaughtered as they slept.' 'the Anzac legend'	• encourages audience to accept (subtly or overtly) an implication • paints an event or issue in a suggestive/loaded light

Chapter 3

METALANGUAGE	EXAMPLES	POSSIBLE PURPOSES AND IMPACTS/ EFFECTS
design and structure the appearance and layout of a text including colours, font selection and page presentation	a letter from a principal on paper with formal school letterhead a website's appearance; the ways that its presentation may appeal to certain demographics	• persuades through association • establishes genre and context • can manipulate emotions
euphemism mild or vague expression substituted for one considered to be too harsh or direct	'pass away' instead of 'die' 'let go' instead of 'fired'	• can 'soften the blow' of difficult information or ideas • can alienate or confuse if overused or used cynically
evidence material used in support of an argument: facts and statistics expert testimony research findings anecdotal evidence	'The city's 1.5 million households used over 500 billion litres of water.' (statistics) 'Wind power generates fewer pollutants than the burning of fossil fuels.' (fact)	• can lend weight to an argument and increase author credibility if employed responsibly • can undermine argument if overused or used inappropriately
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	'Every weekend the city is overrun by beggars.' 'We're all being brainwashed by mind-numbingly contrived cooking shows.'	• creates dramatic effect, often through imagery • argues through employment of 'shock tactics'; appeals to fear • can undermine argument if taken too far
formal and informal language formal: more elaborate, precise, sophisticated; adhering to Standard Australian English; informal: colloquial, everyday or slang terms	'Success is facilitated only through the employment of sound educational principles in a supportive environment.' (formal) 'She'll be right, mate.' (informal)	• formal: creates sophisticated, authoritative style, can sound pretentious out of context • informal: conversational; establishes rapport with audience, appeals to sense of identity; can alienate if used out of context
generalisation broad statements inferred from specific cases	'This poor behaviour was modelled by the parents, and it is therefore ultimately a parental responsibility.' 'It is clear from the evidence at this school that all girls benefit from single-sex VCE classes.'	• seeks to validate a theory or contention, sometimes dubiously • can be inferred by a naïve audience to be evidence • can detract from or undermine an argument if unrealistic or illogical
gesture and body language use of the body and face to communicate meaning and positive or negative sentiments	an interviewee folding arms and crossing legs to indicate dissatisfaction a speaker pointing to an idea on a slide	• helps to convey arguments and moods • can influence a subject by making them feel either welcome or intimidated
humour the quality of being amusing, through the use of puns, irony, sarcasm, satire, wit, etc.	'George Dubya Bush and his weapons of mass distraction' 'Morrison and Frydenberg came out looking like a couple of lovestruck Cheshire cats.'	• often denigrates the subject • can provide a more engaging and friendly tone • can sway an audience by having them enter into the joke

METALANGUAGE	EXAMPLES	POSSIBLE PURPOSES AND IMPACTS/EFFECTS
imagery and figurative language use of images and metaphorical (non-literal) language to illustrate points and make comparisons: similes, metaphors, etc.	'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)	• paints 'word picture'; helps to illustrate point visually and by comparison • can have an emotional impact
inclusive and exclusive language use of personal pronouns (I, you, we, they, their, our, etc.) to either involve (inclusive) or distinguish/alienate (exclusive)	'We all have a role to play to conserve our precious resources.' (inclusive – positive) 'We are destroying the planet all by ourselves.' (inclusive – negative) 'their poor policies' (exclusive – alienating) 'They had their own laws, their own beliefs.'(exclusive – distinguishing)	• targets or accuses specific groups • can create a sense of solidarity • can create 'us and them' mentality • can encourage a sense of responsibility
irony humour found in contradictory situations, often highlighted through the use of sarcasm	'The war on terror has produced a volatile environment more susceptible to terrorist forces.' using social media to criticise the use of electronic devices	• can engender support through use of humour • can point out an awkward or interesting paradox or unexpected outcome • encourages audience to see flimsy logic in situation or idea
logic reason; the use of justifiable and valid arguments to sway an audience	'Research has proven that a prison term for a minor offence hampers rehabilitation; therefore, we must adopt a new approach, since locking people up simply does not work.'	• appeals to reason rather than emotions and therefore lends credibility • sound logic is hard to refute • often offers proof and solutions
noun naming word or phrase	'an Australian legend' 'terrorist' versus 'freedom fighter'	• adds detail to make text more specific – provides a label or name • can imply something is positive or negative
repetition reuse of words or phrases for effect	'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	• memorable; enables a word or phrase to be held and recalled • highlights main ideas • creates a hypnotic rhythm
rhetorical question question that does not require an answer because the answer is obvious or implied	'Did anyone listen to the garbage he was spouting? Was anyone awake? And do I really have to wait another four years for this orangutan to leave office?'	• encourages audience to consider issue and accept author's answer • can imply that the answer is obvious and that anyone who disagrees is foolish
sarcasm use of irony to mock or show contempt, by implying the opposite of what is actually said	'Great. We can now look forward to longer ticket queues, sweatier rides and more train rage. I for one am excited beyond belief.' 'Why stop at 30 students to a class when we can cram in at least 15 more?'	• 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

Chapter 3

METALANGUAGE	EXAMPLES	POSSIBLE PURPOSES AND IMPACTS/ EFFECTS
satire use of either exaggeration or caricature to expose, criticise or ridicule	Television programs such as *The Simpsons* and *Shaun Micallef's Mad as Hell* are satirical in nature, as are political cartoons.	• makes a point in a humorous fashion • serves to mock or question a situation • can engender hostility in a sensitive audience
sensationalism use of exaggeration as well as provocative language and images	'international fee-paying students stealing university places' 'juvenile joyriders terrorise community' 'Justin Beiber "exposed" again!'	• appeals to an audience's curiosity and prejudice • reinforces stereotypes • can offend or alienate critical audiences
sound and sound effects use of music, effects and other audio to enhance a multimodal text	background music during a current affairs report to create a particular mood song playing on a website to associate a product with a particular mood or demographic	• 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
verb 'doing' word or phrase	'He *sprayed* invective at an unsuspecting journalist.' 'As he *strutted* down the aisle it became all too clear – the ego was out of control.'	• adds detail to make text more specific – provides the action • can imply something positive or negative
vocabulary choice careful selection of particular words – nouns, verbs and adjectives – with a positive or negative connotation	'ambulance chaser' versus 'personal injury lawyer' 'health issue' versus 'health crisis'	• paints a subject in a flattering or unflattering light • subtly or overtly supports a particular point of view

➡ 3.1 Your turn

1   Take turns with a partner to explain the meaning of each metalanguage term with at least one example. In the space below, list any metalanguage terms that you find difficult to understand, and make a point of revising them.

_____

_____

_____

_____

_____

_____

_____

2   Classify each of the metalanguage terms in Source 1 as verbal language, non-verbal language or visual language.

3.2 VOCABULARY CHOICE – ADJECTIVES, VERBS AND NOUNS

The words that authors choose to name and describe things significantly contribute to how audiences read a text and interpret its arguments. In other words 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 **implications**, in terms of both immediate impact and an author's broader purpose
- how the choice of words complements or supports the argument.

Nouns provide names for people, places and 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 in question. For example, there is a big difference between the terms *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 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: for example, 'the full forward *kicked* the ball'. This example is relatively neutral in terms of conveying opinion, but once we start talking about how a man *staggered* down an aisle, a woman *sprayed* a barrage of insults at an opponent or a politician *squirmed* in the face of tricky questions from a journalist, the language suddenly becomes more revealing. What does each of the previous verbs reveal about the subject and the author's opinion of that subject?

noun
word used to name a person, place or thing

verb
word used to describe an action, state or occurrence

adjective
word that describes a noun (e.g. good, blue, fast, overweight, sinister)

implication
what is suggested by a word, even though it is not explicitly stated (e.g. 'crisis' implies a serious, urgent, far-reaching problem)

Chapter 3

FIRST MAN REVIEW: RYAN GOSLING SHOOTS FOR THE MOON IN NEIL ARMSTRONG BIOPIC

Damien Chazelle reunites with La La Land star for mostly soaring, occasionally staid drama about the moon landings – and their domestic fallout

By Peter Bradshaw

Damien Chazelle plays in the key of C major with his visually ravishing, dramatically conservative story of Neil Armstrong, starring Ryan Gosling and adapted by screenwriter Josh Singer from the James R Hansen biography. The first man on the moon and a living embodiment of the American century, Armstrong was the American Adam, without an Eve, without a downfall; an explorer who found his Eden, came back, withdrew enigmatically from public life and lived to see the US and the world lose interest in space travel. Like Concorde, it was a type of futurism that became a thing of the past.

A more questioning or nuanced movie might have placed the moon landing halfway through the story and then focused on the long, mysterious and anti-climactic nature of Armstrong's life on earth. Chazelle – understandably – makes the moon landing the climax and the glorious main event. It is a movie packed with wonderful vehemence and rapture: it has a yearning to do justice to this existential adventure and to the head-spinning experience of looking back on Earth from another planet. There is a great

Ryan Gosling played the role of Neil Armstrong in the movie *First Man*.

shot of Armstrong looking down, stupefied, at the sight of his first boot-print on the moon dust, realising what that represents.

It is also a film that downgrades the patriotic fervour of the landing. Armstrong and his comrades are certainly shown to be deeply nettled by news of initial Soviet triumphs in the space race, but Chazelle abolishes the planting of the stars and stripes on the moon. And then, of course, there is that remarkable phrase with which this cautious, unpoetic man delighted the world and astonished his comrades: 'That's one small step for man, one giant leap for mankind.' (Didn't he mean

'a man' – or is that what he said and we misheard?) Again, a slightly less reverent film would have shown Armstrong shyly honing that phrase, maybe going through pencil-and-paper drafts. Not here. The mystery of its composition is left untouched.

Gosling gives a performance of muscular intelligence and decency as Armstrong, a man of calm and restraint, lacking what no one in the 1960s called emotional intelligence.

The Guardian (online), 30 August 2018 (excerpt)
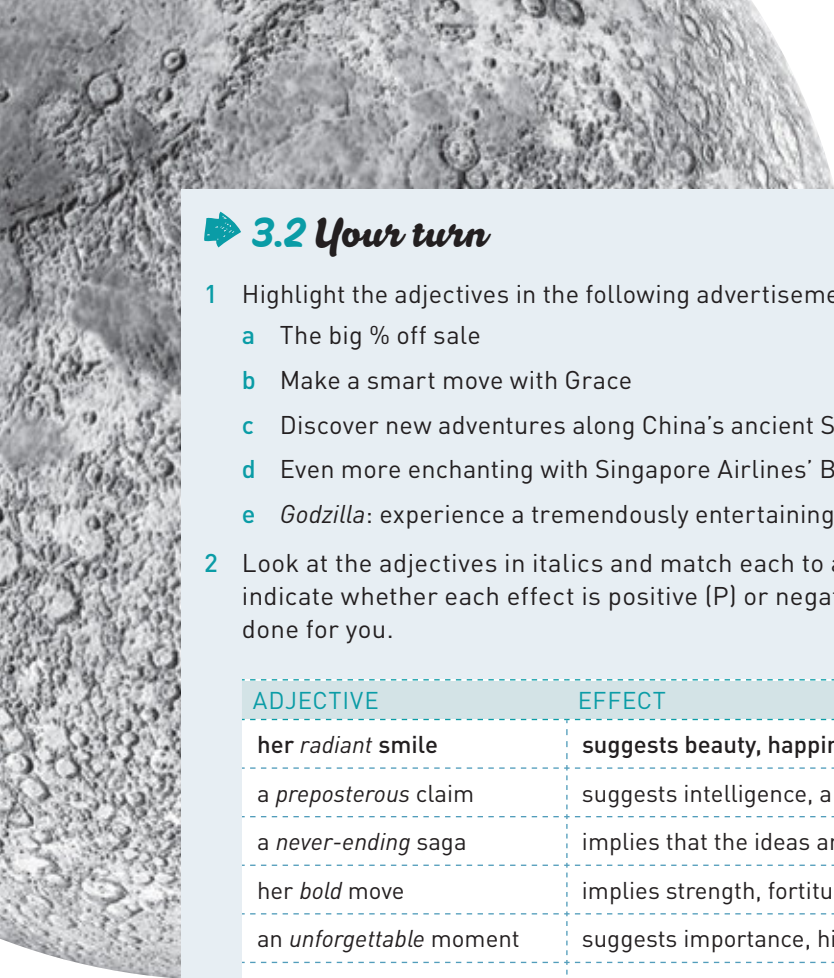
➡️ 3.2 *Your turn*

1 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

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

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

3 Underline the adjective/s 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 North Korea into the arms of Russia.		
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.		

connotation
implied meaning; idea or feeling invoked by a word, in addition to its primary meaning

4 Read Source 2, an excerpt from a review of the film *First Man*. Identify any nouns, verbs or adjectives that clearly establish the reviewer's point of view. Then, replace each of those words with an antonym to create a highly scathing review!

3.3 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 flavour in addition to its literal one – an 'emotional layer' over the top of the dictionary definition.

Consider the difference between the adjectives *lazy* and *unmotivated*; although each could be classified as having a negative connotation, the former sounds harsher, more blunt.

Euphemisms are used by authors to 'soften' these harsher examples. Describing someone as *showing promise* or *possessing unrealised potential*, is a kinder way to say the person is lazy!

War euphemisms are used by governments and media companies to promote a particular image of conflict. For example, the deaths of civilians have, at times, been labelled *collateral damage* by governments keen to minimise public outrage.

The connotations of particular language choices in this context remind us of the power of language to influence opinion: soldiers may be *terrorists* or *freedom fighters*, depending on the author's purpose.

denotation
sign or symbol of something, or a word's literal definition

connotation
implied meaning; idea or feeling invoked by a word, in addition to its primary meaning

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)

Chapter 3

'Your child is disorganised and disruptive.'

'Your child is experiencing some organisational and behavioural challenges.'

SOURCE 3

ALL THE EUPHEMISMS WE USE FOR 'WAR'

How words have shaped the United States government's ongoing cycle of violence.

By William J. Astore

The dishonesty of words illustrates the dishonesty of America's wars.

Since 9/11, can there be any doubt that the public has become numb to the euphemisms that regularly accompany US troops, drones, and CIA operatives into Washington's imperial conflicts across the Greater Middle East and Africa? Such euphemisms are meant to take the sting out of America's wars back home. Many of these words and phrases are already so well-known and well-worn that no one thinks twice about them anymore.

Here are just a few: collateral damage for killed and wounded civilians (a term used regularly since the First Gulf War of 1990–91). Enhanced interrogation techniques for torture, a term adopted with vigor by George W. Bush, Dick Cheney, and the rest of their administration ('techniques' that were actually demonstrated in the White House). Extraordinary rendition for CIA kidnappings of terror suspects off global streets or from remote badlands, often followed by the employment of enhanced interrogation techniques at US black sites or other foreign hellholes. Detainees for prisoners and detention camp for prison (or, in some cases, more honestly, concentration camp), used to describe Guantánamo (Gitmo), among other places established offshore of American justice. Targeted killings for presidentially ordered drone assassinations. Boots on the ground for yet another deployment of 'our' troops (and not just their boots) in harm's way. Even the Bush administration's 'Global War on Terror', its label for an attempt to transform the Greater Middle East into a Pax Americana, would be redubbed in the Obama years overseas contingency operations (before any attempt at labeling was dropped for a no-name war pursued across major swathes of the planet).

The Nation (online), 15 April 2016 [excerpt]

⮕ 3.3 *Your turn*

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

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

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

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

   a 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.

_____

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_____

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_____

   b Share your sentences with others in the class and get some feedback.
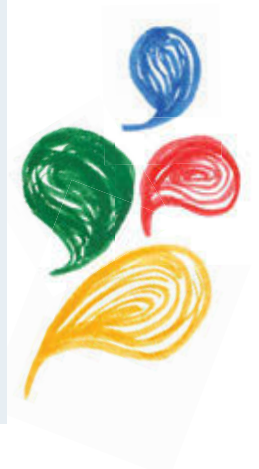
4 Source 3 is an extract from an opinion piece by William J. Astore, a retired United States Air Force lieutenant colonel, published in April 2016. Read the extract carefully and complete the following activities.

a Highlight the euphemisms identified by the writer. In the margin near each euphemism, write the blunt, plain-English equivalents. Compare your work as a class.

b What is Astore's **contention** with regards to why euphemisms are so common in a war context? Use language from the extract to support you answer.

_____

_____

_____

_____

_____

_____

c Look at the closing description 'across major swathes of the planet'. What do the connotations of Astore's language choices here reveal about his perspective on America's approach to global conflict? Explain your answer carefully.

_____

_____

_____

_____

_____

_____

_____

d How would you describe Astore's tone? How does this fit with his broader purpose, and the answer you offered in c, above?

_____

_____

_____

_____

e As a class, discuss the following questions:

- 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?
- In which other contexts besides war might we hear a lot of euphemisms? Why are they common in these contexts?

3.4 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 an argument and give language depth and colour.

Consider this example: if you heard someone say *'Barack Obama was 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 was a man who stood out at the time of his election as US President when compared to his political contemporaries. (The observation is also a bit of a cliche, but more on that later!)

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)

imagery
language that provides visual symbolism; a 'word picture'

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)

simile
language that makes a comparison by stating that one thing is like another (e.g. she was as brave as a lion)

analogy
a comparison between things that have similar features, often used to help explain a principle or idea (e.g. an analogy between the brain and a computer network)

SOURCE 4

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 2018 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 9 am she was dressed resplendently in her black and white Collingwood best. 'You're a swan, I said, an absolute swan', thinking this was a compliment. How was I to know?! 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.

Collingwood and West Coast Eagles supporters at the 2018 AFL Grand Final

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, *Melbourne Courier*, 2 October 2018

➡ 3.4 *Your turn*

1   Consider these definitions and examples of figurative language. Explain the effect of each example: what is the author's intention or purpose?

TECHNIQUE	EXAMPLE	EFFECT + PURPOSE
Simile: A form of comparison where one thing is said to be *like* or *as* another.	The alliance was *as fragile as a house of cards*, and *like lightning in both its intensity and brevity.*	
Metaphor: A form of comparison where one thing is said to *be* another.	Mark 'Bomber' Thompson – former Essendon *giant* turned AFL pariah – declined to comment.	
Analogy: A comparison in which the features of one thing are used to describe elements of the other.	The heart is like a city's busiest intersection – *roads lead in and out, and all traffic passes through it.*	

2   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 each person?

_____

_____

_____

_____

3   Read the opinion piece in Source 4 about attending the 2018 AFL Grand Final at the MCG and identify any similes, metaphors and analogies that you can find. In each case, write a sentence in your notebook to explain how the example contributes to the author's contention that 'the Grand Final brings out the excited child in all of us'.

3.5 APPEALS

values
personal or cultural principles or standards; an individual's or a society's judgements as to what is valuable or important in life

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 attend 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.

SOURCE 5 A doctor measures a malnourished Yemeni child's arm at a treatment centre in a hospital in Yeman's northwest Hajjah province in October 2018.

➡️ 3.5a Your turn

1   Study the photograph in Source 5 of a doctor measuring the arm of a malnourished child in Yemen in 2018. To what emotions or values does it appeal? Which aspects of the photograph convey these appeals? Be specific in your linking of each aspect to particular emotions or values.

_____

_____

_____

_____

_____

_____
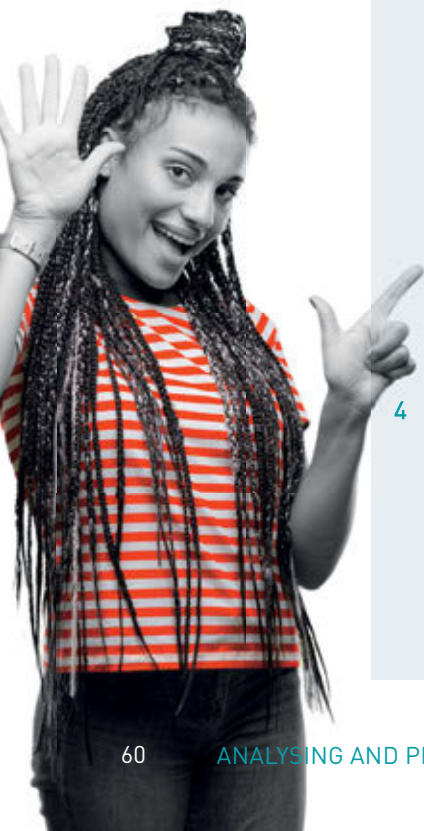
2   Work with a partner. Create phrases to appeal to the emotions and values listed under the 'Appeals' heading. Write the best ones below and share with your class.

_____

_____

_____

_____

_____

_____

3   Sentences a to i below appeal to a particular human emotion or need. From options 1 to 9, choose a phrase that matches each 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, have received four-year sentences and will serve their time under minimum security. Pity the parents who must now endure the thought of these monsters 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 tweets would know just how nasty trolls can be. _____

d   It is critical that mothers *and* fathers enjoy sustained quality time with their newborn. This change to the parental leave policy will ensure this happens. _____

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. _____

4   Consider the topics in the following tabl   (page   Decide which type of appeal is being made (see   u   3) and identify the group from the list below who would m   likely l   emotionally influenced or persuaded by the appeal. Wherever   identify other groups that might also be influenced by each topic.

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

Chapter 3
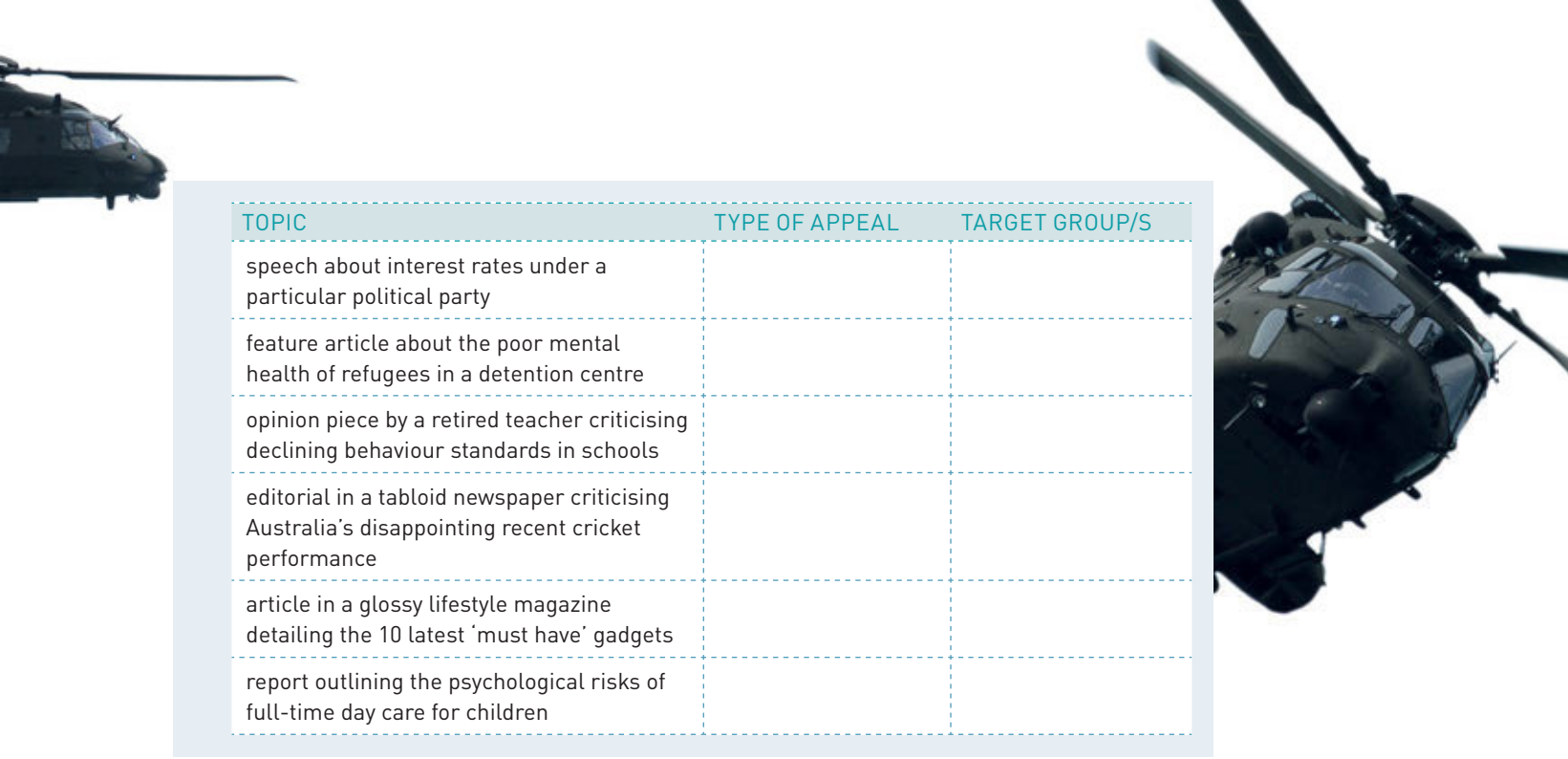
TOPIC	TYPE OF APPEAL	TARGET GROUP/S
speech about interest rates under a particular political party		
feature article about the poor mental health of refugees in a detention centre		
opinion piece by a retired teacher criticising declining behaviour standards in schools		
editorial in a tabloid newspaper criticising Australia's disappointing recent cricket performance		
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		

SOURCE 6

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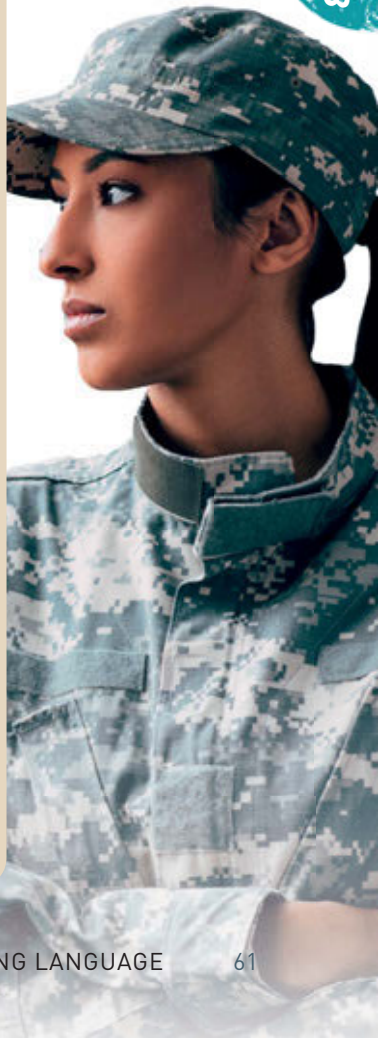
If we are a great national institution, if we care about the legacy left to us by those who have served before us, if we care about the legacy we leave to those who, in turn, will protect and secure Australia, then it is up to us to make a difference. If you're not up to it, find something else to do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

Chief of Army, Lieutenant General David Morrison, 2013

⇨ 3.5b *Your turn*

1   Read the speech in Source 6, by former Australian Chief of Army Lieutenant General David Morrison, which was uploaded as a video following 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 video format? List as many reasons as possible.

   _____

   _____

   _____

   _____

   c   In what ways is Morrison a potentially powerful ambassador for the issue?

   _____

   _____

   _____

   _____

   d   In your notebook, identify as many specific appeals in the speech as you can – be sure to label each one appropriately (for example, '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 in explaining the impacts.

   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 in your notebook of the strategies and their impacts. Share your ideas as a class.
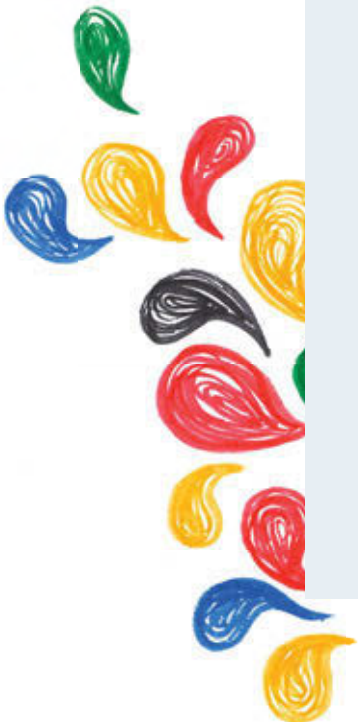
3.6 VERBAL ATTACKS AND RIDICULE

mud-slinging
using insults and accusations, especially unjust ones, to damage a person's reputation

slander
false and defamatory verbal statement designed to damage a person's reputation

scapegoating
making someone bear the blame for the wrongdoings or faults of others

satire
use of humour, irony, exaggeration or ridicule to expose and criticise people's stupidity or weaknesses

A verbal attack denigrates an individual, group or idea, usually in an attempt to strengthen the author's viewpoint. It may take the form of **mud-slinging**, **slander** or **scapegoating**, and ridicule might also involve humour or **satire**. Sometimes an author will criticise specific actions or comments; at other times an author might focus on a person's 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 verbal attacks and ridicule by considering the overall context and impact of the attack being made, and the nature of the argument that the attack is designed to support.

SOURCE 7

'HE HAS NO DESIRE AND NO CAPACITY TO LEAD THE WORLD'

By Chris Uhlmann

What we already knew is that the President of the United States has a particular skill set, that he's identified an illness in Western democracies, but he has no cure for it and seems intent on exploiting it – and we've also learned that he has no desire and no capacity to lead the world.

The G20 became the G19 as it ended. On the Paris climate accords, the US was left isolated and friendless. But given that was always going to happen, a deft president would have found an issue around which he could rally most of the leaders. And he had the perfect one – North Korea's missile tests. So where was the G20 statement condemning North Korea which would have put pressure on China and Russia? Other leaders expected it. They were prepared to back it, but it never came.

There's a tendency among some hopeful souls to confuse the speeches written for Trump with the thoughts of the man himself – he did make some interesting, scripted observations in Poland about defending the values of the West. And he's in a unique position. He's the one man who has the power to do something about it. But it's the unscripted Trump that's real: a man who barks out bile in 140 characters, who wastes his precious days as president at war with the West's institutions like the judiciary, independent government agencies and the free press. He was an uneasy, lonely, awkward figure at this gathering and you got the strong sense some of the leaders are trying to find the best way to work around him.

Donald Trump's a man who craves power because it burnishes his celebrity. To be constantly talking and talked about is all that really matters and there is no value placed on the meaning of words, so what's said one day can be discarded the next.

So what did we learn? We learnt that Donald Trump has pressed fast forward on the decline of the United States as a global leader. He managed to isolate his nation, to confuse and alienate his allies and to diminish America – he will cede that power to China and Russia, two authoritarian states that will forge a very different set of rules for the twenty-first century. Some will cheer the decline of America. But I think we'll miss it when it's gone. And that's the biggest threat to the values of the West which he claims to hold so dear.

Transcript from a political report on Insiders, ABC, 9 July 2017

Chapter 3
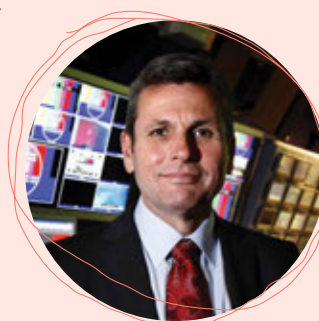
➡️ *3.6 Your turn*

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

- mud-slinging
- slander
- scapegoating

False and defamatory verbal statement designed to damage a person's reputation

Example:

Making someone bear the blame for the wrongdoings or faults of others

Example:

Using insults and accusations, especially unjust ones, to damage a person's reputation

Example:

2   Indicate whether the following examples qualify as slander (S), mud-slinging (M) or scapegoating (G).

a   labelling someone a murderer when they were 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   Australian journalist Chris Uhlmann's report (Source 7) offered a scathing commentary on US President Donald Trump at the Group of 20 Nations Conference in Hamburg in 2017. It was broadcast on the ABC TV show *Insiders* in July 2017 and went viral on social media.

a   For each paragraph in Uhlmann's criticism, write a single sentence in your notebook that summarises each stage of his

message. In other words: what does Uhlmann criticise in each paragraph, and how is each attack designed to undermine the president's authority?

b How would you describe the author's tone of voice? (Use two or three adjectives to fully capture it.) How does this tone support Uhlmann's argument?

_____

_____

_____

_____

_____

c When Uhlmann claims in the first paragraph that Trump 'has *no* desire and *no* capacity to lead the world', what sort of language strategy is he employing? How does this position listeners to see Trump, from the outset of the speech?

_____

_____

_____

_____

_____

_____

d What is the implication – and subsequent impact – of the **alliterative** criticism of Trump as a 'man who barks out bile in 140 characters'?

alliterative
adjective form
of alliteration
(repetition of initial
constant sound in
two or more words)

_____

_____

_____

_____

_____

_____

e In your notebook, write a paragraph in which you analyse how Uhlmann has used specific attacks, criticisms and other language features to undermine President Trump. Stay focused on how the various features of Uhlmann's language position listeners to see Trump in particular ways.

3.7 CLICHES

Cliches are overused or overly familiar expressions that 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 cliche comes down to 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* …

SOURCE 8

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.

'Spare a thought': a homeless man begs on a city street.

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 June 2018

➡️ 3.7 *Your turn*

1   Read the excerpt from a tabloid newspaper editorial in Source 8 and answer the
    questions.

　a　Highlight any phrases that could be considered cliches. Why do you think there are
　　　so many?

　　　_____

　　　_____

　　　_____

　　　_____

　　　_____

　　　_____

　b　What is the overall point of view of the editorial? How are the cliches used to support
　　　this view? Be specific – focus on the precise impacts of at least three cliches.

　　　_____

　　　_____

　　　_____

　　　_____

　　　_____

　c　To sound less derivative, what might the editorial have said in place of each of the
　　　cliches?

　　　_____

　　　_____

　　　_____

　　　_____

　　　_____

2   With a partner, brainstorm as many cliches as you can in three minutes, then compare
    your results as a class. If possible, identify a context in which each cliche 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 cliche.

　　　_____

　　　_____

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3.8 EMOTIVE LANGUAGE

Emotive language is 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 people's emotions, not their logic or sense of rationality.

SOURCE 9

Redfern Speech

[...]

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 remarkable 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. 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.

[...]

And if we have a sense of justice, as well as common sense, we will forge a new partnership.

As I said, it might help us if we non-Aboriginal Australians imagined ourselves dispossessed of the land we had lived on for fifty thousand years – and then imagined ourselves told that it had never been ours.

Imagine if ours was the oldest culture in the world and we were told that it was worthless. Imagine if we had resisted this settlement, suffered and died in the defense of our land, and then we were told in history books that we had given up without a fight. Imagine if non-Aboriginal Australians had served their country in peace and war and were then ignored in
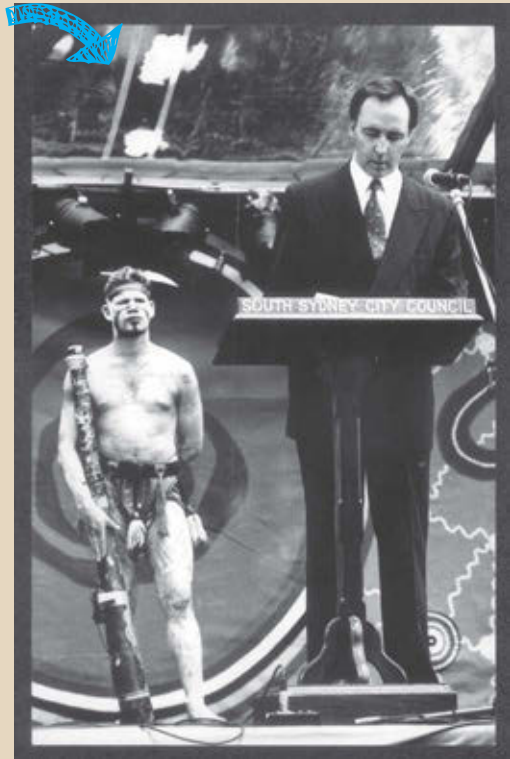
> Paul Keating delivers an emotional speech in Redfern, 1992.

history books. Imagine if our feats on sporting fields had inspired admiration and patriotism and yet did nothing to diminish prejudice. Imagine if our spiritual life was denied and ridiculed. Imagine if we had suffered the injustice and then were blamed for it.

[...]

There is one thing today we cannot imagine.

We cannot imagine that the descendants of people whose genius and resilience maintained a culture here through fifty thousand years or more, through cataclysmic changes to the climate and environment, and who then survived two centuries of dispossession and abuse, will be denied their place in the modern Australian nation.

We cannot imagine that.

We cannot imagine that we will fail.

And with the spirit that is here today I am confident that we won't fail.

Extracts from the Redfern Speech, delivered in Redfern Park
by PM Paul Keating, 10 December 1992

3.8 Your turn

1   Consider the following newspaper headlines and how they have been designed to target particular emotions. Highlight the specific words that trigger an emotional response, and identify the emotions being targeted in each case.

Parents' twin anorexia nightmare

Aussie teen faces life in overseas prison hellhole

Dying mother's desperate plea: take my baby

Nauru children dying on our watch
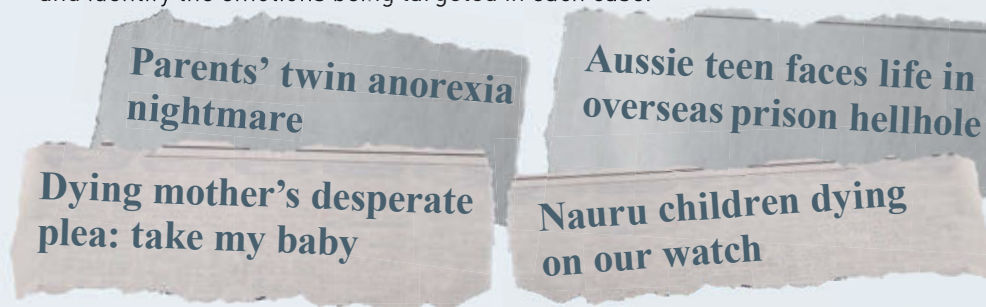
2   Explain why emotive language might be popular in newspaper headlines and certain television current affairs programs.

_____

_____

_____

_____

_____

3   Can an image use 'emotive language'? Explain.

_____

_____

_____

_____

4   Read the following excerpt from a television news report and highlight the emotive words and phrases employed by the journalist. Then, list the implications of each example.

> Local news reports made little of the vicious slaughter of over 2000 innocent Somali 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.

_____

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_____

_____

_____

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

NEUTRAL	EMOTIVE
Burmese battles are a daily occurrence for locals	_Burmese bloodbaths a daily nightmare for civilian innocents_
Woman experiences surgery without anaesthetic	
Violent storms and floods hit a small town	

6   Read the extracts in Source 9 from former Australian Prime Minister Paul Keating's famous 1992 Redfern Speech, in which he tackled the issue of Indigenous Reconciliation.

a   Identify the most emotive words in each extract. What connotations, or implications, do these words carry? Which particular emotions are being targeted? Be as precise as possible.

_____

_____

_____

_____

_____

_____

b What is the impact of the emotive descriptions of the actions of non-Indigenous Australians in the second paragraph (especially the sentences beginning with 'We ... ')? How does the repetitive syntax enhance this impact?

_____

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_____

_____

_____

_____

c 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. In the space below, write sentences in which you quote an emotive phrase and explain Keating's intention in terms of audience impact.

_____

_____

_____

_____

_____

d Do you find these extracts moving? Justify your response with reference to the details in the extracts – try to identify particular language features and discuss their impacts.

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_____

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_____

3.9

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 word for '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.

hyperbole
deliberate exaggeration employed for effect and not meant to be taken literally

sensationalise
deliberately use sensational (exciting, attractive) stories or language (e.g. in the media to create interest)

SOURCE 10

'REALLY BAD THINGS': Donald Trump's great, tremendous, unbelievable penchant for hyperbole at the first presidential debate

By Marta Cooper

Donald Trump's fear-mongering, crusade-laden, sensationalist, and hyperbolic rhetoric was on full display in his first debate yesterday (Sept. 26). Here are the words he relied on to make the case against Hillary Clinton, his Democratic rival for US president.

Great/greatest

Trump's go-to superlative. 'I will tell you I've been all over, and I've met some of the greatest people I'll ever meet within these communities,' he said in reference to inner city communities that, he said, are disenfranchised with their politicians. He referred to America's relations with its allies in the Middle East as 'the greatest mess anyone has ever seen.' After years of publicly questioning Barack Obama's place of birth (which he has now backtracked on), Trump said: 'I think I did a great job and a great service, not only for the country but even for the president in getting him to produce his birth certificate.'
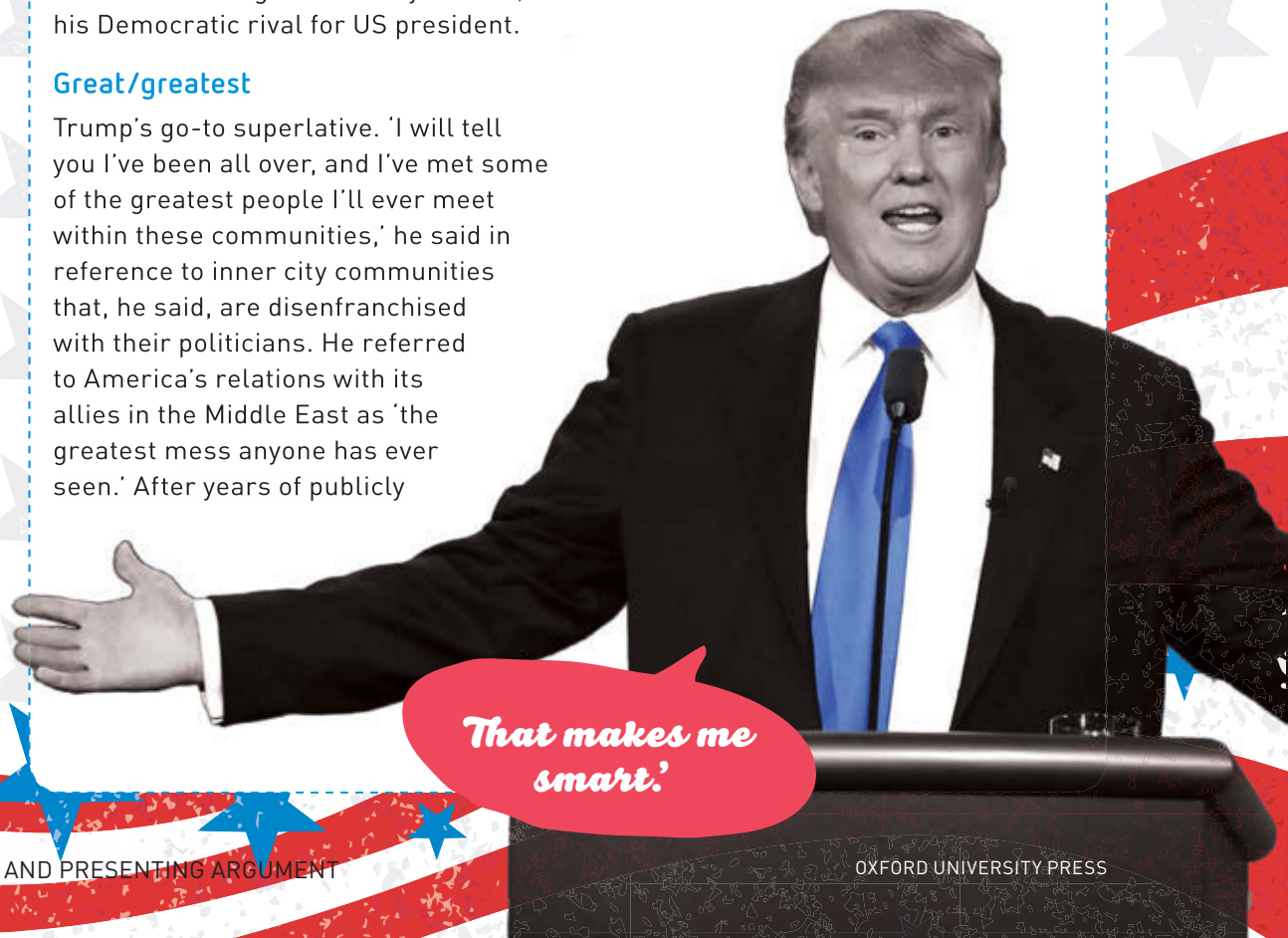
That makes me smart.'

Tremendous

Trump used this word 13 times throughout the debate; Clinton never uttered it. He used to it to point at his rival's health: 'To be president of this country you need tremendous stamina,' Trump said. He also referred to his own 'tremendous income' and the 'tremendous problems' America faces. He promised he would 'be reducing taxes tremendously' and that his income tax cut would 'create tremendous numbers of new jobs.'

Thousands of

When Trump wants to emphasize the scale of an issue, without getting into the specifics, he talks in terms of thousands. 'The companies are leaving,' he said. 'I could name, I mean there are thousands of them, they're leaving and they're leaving in bigger numbers than ever.' And of violent crime in Chicago, he said: 'In Chicago, they've had thousands of shootings, thousands, since January first. Thousands of shootings.'

Bad

'So bad,' Trump said of the red tape and bureaucracy that he claimed are forcing companies to leave the United States. 'Our country is suffering because people like Secretary Clinton have made such bad decisions in terms of our jobs and in terms of what is going   he   . When discussing gun crime and law and order, he said: 'So tl   some bad things going on, some really bad

Mess

'We owe twenty trillion dollars debt], and we are a mes   said of America's debt. 'We h   even started.' On cybersecurity: 'Look at the   mess that   in. Look   at the mess that   we'l

Disaster

Trump pointed to several of these:

> 'Our energy policies are disaster.'
> 'Your regulations are disaster, and you're going to increase regulations all over the place.'
> '[Libya] was another one of [Clinton's] disasters.'
> 'We invested in a solar company, our country. That was a disaster.'

Terrible

A variant of 'really bad things': 'It's terrible. I have property there [in Chicago]. It's terrible what's going on in Chicago.' Trump also accused his opponent of treating outgoing president Barack Obama with 'terrible disrespect' in earlier debates.

Unbelievable

Another adjective Trump wheeled out more than once. He spoke of his 'unbelievable company' (twice) and the 'tens of thousands of people that are unbelievably happy and that love me.' When discussing how to strengthen cybersecurity (or, 'the cyber'), he marveled at how 'unbelievable' his 10-year-old son was with computers.

Winning

Trump referred to winning three times during the session; Clinton never mentioned it. He praised his own 'winning fight' and 'winning temperament.' Implying that the presidency was a zero-sum game of success or loss, he said of his opponent: 'I know how to win. She does not know how to win.'

Quartz website, 27 September 2016

➡️ *3.9 Your turn*

1   What exaggerated or hyperbolic phrases do your parents, siblings or friends commonly use, and for what purposes? Create a class list and add some examples below.

_____

_____

_____

2   Read the article in Source 10 on President Trump's 'penchant for hyperbole', based on his performance at the first presidential debate in the 2016 US election campaign. Then answer the questions below.

   a   Explain how the headline uses a particular tone and humour to establish the journalist's perspective from the outset.

_____

_____

_____

_____

_____

   b   Highlight all the examples of Trump's hyperbole as offered by the journalist.

   c   What is a superlative? Explain the link between this word and hyperbole.

_____

_____

_____

_____

   d   Why might Trump be so fond of hyperbole? Explain carefully, and try to offer more than one reason.

_____

_____

_____

_____

_____

_____

_____

   e   Imagine you are a seventeen-year-old Donald Trump running for School Captain. In your notebook, draft the speech that you would deliver in a bid to convince your peers and teachers that you are the best person for the job – be sure to include some exaggeration or hyperbole! Perform the speech for your class.

3.10 GENERALISATIONS

generalisation
broad statement made by inferring something from specific cases (e.g. all dogs are vicious)

stereotype
lazy or inaccurate image of a group of people or things, which has become fixed through being widely held

Generalisations work in a similar way to exaggeration. A generalisation is a broad assumption based on limited information; in other words, a small set of data or findings is applied to a much broader context. For example, consider a journalist who uses the results of a survey from one co-ed school to make assumptions about the way girls in general learn in the presence of boys – is this responsible and reasonable reporting?

The problem is that a generalisation is often not grounded in firm logic and cannot necessarily stand up to careful scrutiny from thoughtful audience members. Further, generalisations sometimes rely on **stereotypes** – that is, assumptions about the demographic in question which, again, may not be true.

SOURCE 11

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

➡ *3.10 Your turn*

1   Read the extract from the opinion piece on Generation Y in Source 11 and answer the following questions in your notebook or discuss as a class.

   a   Who is the target audience and how can you tell? Be careful – it might not be as obvious as it seems!

   b   Highlight the range of generalisations that the author makes about the demographic in question. Are these generalisations fair? Are they accurate? Explain.

   c   Can you see any stereotypes in this extract? How many other stereotypes – of any demographic or social group – can you think of?

   d   Why do you think the author has chosen to open the piece with generalisations? That is, what purpose might these generalisations serve in terms of the author's broader argument?

3.11 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, including all 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 (for example, the Australian Bureau of Statistics or CSIRO) if it is being **appropriated**. Different types of evidence include research findings, anecdotal evidence, facts and statistics, and expert testimony, and each can have a very different impact.

causality
strong cause and effect relationships, where one event – the effect – is considered a direct result of another event – the cause

appropriate (verb)
to take something such as research or facts for one's own evidence

EVIDENCE – WARNING!

Evidence can very easily be misrepresented. Information that on the surface appears factual may:

- be skewed in a particular direction or focused on particular details in order to suit an agenda
- reflect an insufficient sample size (for example, if a survey of 50 people is used to represent national voting intentions)
- have deliberately omitted (left out) important facts or details
- 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 that is presented to you and decide whether 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 Chapter 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.

Chapter 3

ODDS ARE, SPORTS BETTING ADS ARE A BAD GAMBLE

An eight-year-old boy interviewed as part of a 2016 study into sports betting in Australia said he had seen wagering promotions 'on the telly, on the jerseys, it's just everywhere'. And who could honestly argue with him? Whatever your feelings about the rights or wrongs of sports betting, that it is 'just everywhere' is surely a fair assessment. Sports betting advertisements were impossible to avoid during the footy season, are central to the spring racing carnival, and will follow us through a long summer of cricket.

The study, led by Samantha Thomas, an associate professor of public health at Deakin University, found that three-quarters of children can recall the name of at least one sports betting brand, and one in four children can name four or more brands. The study also found that 75 per cent of children believe that betting has become a normal part of sport. These findings should concern us all.

Libertarians might argue that restrictions on sports betting and its advertising are paternalistic, the actions of a nanny state, and that people should be free to choose for themselves based on a rational assessment of risk and benefit. But even if you believe this line – and it is a line that seems to completely disregard the existence of addiction as a serious illness – does it really hold for children? Do we as a society really think it's OK to allow a product with clear and very real dangers to be marketed at children to the extent we are currently allowing? And if

we do think it's OK, might not we ask why we don't allow cigarette advertising back on the television?

Like tobacco companies before them, sports betting agencies hope through saturation advertising to normalise an activity that is in fact risky and potentially very damaging – to make the activity seem, in other words, like just a bit of fun and something everyone does.

But the truth is, our current approach to sports betting and advertising is something of a grand experiment – and a dangerous one. We simply don't know what exposing a generation of children to this amount of sports betting promotion — really an unprecedented amount — will mean as far as gambling problems in the future. We know enough, though, to know we should be concerned, and that we should be taking a more prudent and cautious approach than we are.

The reason we aren't taking a more cautious approach is, of course, money. Governments are addicted to the gambling dollar, and media companies (including, it should be said, Fairfax Media) are thankful for the advertising spend at a tough time for the media industry.

According to Standard Media Index figures, $236 million was spent on gambling advertising (predominantly sports betting) in 2015, with the gambling industry now the fourth biggest industry for advertising spending in Australia. During the recent AFL grand final day coverage on Channel Seven, there were 21 commercials for sports betting.
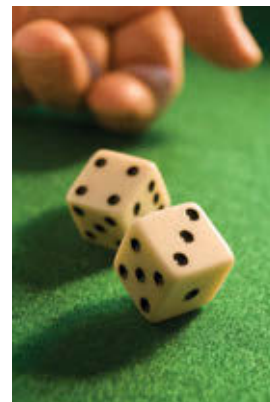
'What we are currently doing is gambling on our children's future.'

The Australian Commercial Television Code of Practice stipulates that betting advertisements are not allowed to be played during children's viewing hours. But a regulatory loophole allows such ads if they are during a sports broadcast, sports show, or news and current affairs program. Crossbenchers Nick Xenophon and Andrew Wilkie have been pushing for this loophole to be closed, and we believe they are right to be making this case.

The Age is certainly not suggesting sports betting advertising should be banned. But we do believe the loophole should be tightened and more done so children aren't exposed to sports betting to the extent they are now. What we are currently doing is gambling on our children's future. And like all gambles, we'll likely lose.

The Age,
23 October 2016

➡️ *3.11 Your turn*

1 When faced 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 provided earlier in this section.

_____

_____

_____

_____

2 Match the type of evidence to its appropriate definition.

TYPE	DEFINITION
facts and statistics (FS)	data collated (gathered) through scientific study
research findings (RF)	a personal story or case study used to illustrate a point
expert testimony (ET)	precise, irrefutable truths and statistical data
anecdotal evidence (AE)	sound information provided by a person with special skills or knowledge in a relevant field

3 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.
_____

4 Consider the editorial from *The Age* in Source 12, on sports gambling advertising and its influence on young people. Then, answer these questions.

a Do the editors establish a strong logical case in the opening paragraph about the 'saturation' of gambling advertising in Australia? Explain with evidence.

_____

_____

_____

Chapter 3

b Highlight – and categorise – all the different types of evidence used to support the arguments. List at least one example of each type in the space below.

_____

_____

_____

_____

_____

_____

c Does the editorial team cite their sources? Do you feel that this affects the persuasiveness of the argument? Explain.

_____

_____

_____

_____

d Write a paragraph exploring the purpose of this editorial and how it uses evidence to achieve this purpose. Use quotations to justify your perspective. Comment on the types of evidence employed in support of the arguments, and how the various types of evidence position the target audience to support the point of view.

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3.12 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, such as those in which we do not know the group or individual being addressed, or which involve people in a 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* and *doesn't*). Formal English can imply intelligence or authority. It also has a distancing effect because it makes the writer sound detached and thus potentially more objective. However, it can be off-putting if the tone is too detached, patronising or arrogant.

INFORMAL ENGLISH

Informal English includes **colloquial language**, which people who are familiar with each other use in everyday situations. Colloquialisms are usually specific to a country or region (for example, 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'). Colloquial English is not always grammatical because we do not have to worry about being misunderstood when we are speaking to people we know well. (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 offend or alienate those not familiar with the phrases, or make the author sound ill-informed.

Slang, which can be considered a sub-set of colloquial English, is reserved for people you know very well. 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 that 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 mix of formal sophistication and informal moments. Commentators often blur the boundaries by mixing the two registers.

3.13 HUMOUR

Humour can be an effective way to persuade an audience. It can have a 'disarming' effect, by establishing a relaxed, informal atmosphere in the hope of making an audience more receptive to an author's view. For example, by satirising the behaviour of politicians in a humorous article, an author may be able to establish a platform to communicate more serious political content. Humorous texts often have a more serious **subtext** that the author hopes 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.

subtext
underlying theme or message in a text that is not stated explicitly but established through tone; implication

parody
imitation of the style of something (a person, genre, etc.) for comic effect

irony
expression of thought (usually humorous) using language that signifies the opposite; state of affairs that seems to contradict what is expected

sarcasm
use of irony to mock or convey contempt (usually a form of either humour or ridicule)

SOURCE 13

FITBITS FOR KIDS? BETTER YET, ENCOURAGE THEM TO HOPSCOTCH – AND TELL THEM THEY ARE LOVED!

Fitness trackers are the boring cusp of the quantified self movement – but surely the true self can't be found through wearable tech.

By Rhik Samadder

The latest product from Fitbit is called Ace. It is designed for children aged eight to 13 years old, and will help parents monitor their offspring's health. ('Ace', to my ears, sounds like the online username of a predatory catfish, but let's leave that to one side.) I'm not sure how it will work – presumably there's a gamification element for the kids, socially sharing movement and sleep levels, and rewarding healthy choices. Or maybe it

The latest product from Fitbit is designed for children aged eight to 13.

simply electrocutes them if they go into a fried chicken shop.

As any right-thinking person knows, technology peaked with the invention of the pyramid teabag. But only a fool wouldn't admit to the sophistication of activity trackers like Fitbit. Embedded with accelerometers and altimeters, they disapprovingly calculate the number of stairs climbed, calories consumed and breaths taken, producing in-app graphs that prove you are a human sausage who will die at the desk of a job you hate. The scrutiny doesn't end there. Fitbit has announced that it is looking into sensors that can track sleep apnea. Apple wants its earbuds to measure how much we sweat. Wearable blood glucose meters are being piloted, and in a few months, we will see personal hydration monitors on sale. This year, the sound of summer will be a wristband nagging you to put down the WKD and slam a Robinsons fruit shoot instead. Better than Ed Sheeran, I suppose.

Yet fitness is only the boring cusp of something much more unsettling. Wearables are the principal tools of a movement called quantified self, which believes in self-knowledge through self-surveillance. Voluntarily tracking data from one's body at all times – sleep movement, gut microbiome, galvanic skin response – builds a complete picture of who you are. Quantified selfers believe that intimately identifying with our biometric profiles will expand our potential, eliminate risk and optimise performance. It's known as body

hacking, not at all the most psycho-killer phrase I've ever heard. It's a perspective that, given

our astonishing technological achievements, we risk sleepwalking towards. The movement's co-founder, Gary Wolf, makes the case for his totalising scientific method in a TED talk in which he concludes: 'The self is just our operations centre.'

Is it, though? We lack anything close to an understanding of consciousness, so theories of the mechanical human are articles of faith, and leave out most of the story. The self is a primeval chaos. True, the body is a homeostatic, biological wonder; it's also a house of unfathomable feeling. You can monitor disrupted sleep, but it's harder to touch the things that keep us up at night. Skin sensors can't distinguish between the sensations of being engulfed in panic and someone sexy touching your leg under the table. When it comes down to it, all the cardiovascular monitoring in the world won't prevent your heart from being broken. I can't help thinking real life cannot be predicted or prevented.

Fitbits, FourFits, TomToms and Jawbones are to my mind not so different to the azabache bracelets slipped on to Puerto Rican newborns to ward off the evil eye (although I believe the USB connections are better). Parents should encourage their kids to be healthy and wholesome, play swingball and hopscotch, whatever. But control is a comforting fiction. Given the emotional and physical journey of early puberty, the best possible design for the Fitbit kids' wristband would be a waterproof loop, enscribed with the words: 'IT IS NORMAL. YOU ARE LOVED.' That really would be ace.

The Guardian, 19 March 2018

→ 3.13 *Your turn*

1 With a partner, define satire, parody, irony, sarcasm and pun. Try not to look at the glossary in the margin.

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

_____

_____

_____

3 Read the opinion piece from *The Guardian* in Source 13. Consider the humour and any informal language employed, and their impacts. Then answer these questions.

a What is the overall tone and style of the piece? Use more than one word to pinpoint it accurately.

_____

_____

b Identify some specific instances of humour, and label them as satire, parody, irony, sarcasm and pun. List some different examples below.

_____

_____

_____

_____

_____

c Where is the informal language? How do the choices of where it is used contribute to the author's overall purposes?

_____

_____

_____

_____

d Who is the likely target audience of this article? Justify your response with reference to the article.

_____

_____

_____

_____

3.14 INCLUSIVE AND EXCLUSIVE LANGUAGE

Inclusive language often uses the personal pronouns *we*, *us* and *our*, to imply collectivity or togetherness. It can be used to create a sense of involvement and shared perspective or purpose in the audience. 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 as a form of criticism 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*, *them* and *their*. Consider the phrase: 'they are power hungry'. In this case, the word 'they' serves to single out the group 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.

SOURCE 14

Stan Grant: racism and the Australian Dream

'Thank you so much for coming along this evening and I would also like to extend my respects to my Gadigal brothers and sisters from my people, the Wiradjuri people.

In the winter of 2015, Australia turned to face itself. It looked into its soul and it had to ask this question. Who are we? What sort of country do we want to be? And this happened in a place that is most holy, most sacred to Australians. It happened in the sporting field, it happened on the football field. Suddenly the front page was on the back page, it was in the grandstands.

➡ Stan Grant in action at the 2015 IQ2 debate, arguing that racism is destroying the Australian Dream.

Thousands of voices rose to hound an Indigenous man. A man who was told he wasn't Australian. A man who was told he wasn't Australian of the Year. And they hounded that man into submission.

I can't speak for what lay in the hearts of the people who booed Adam Goodes. But I can tell you what we heard when we heard those boos. We heard a sound that was very familiar to us.

We heard a howl. We heard a howl of humiliation that echoes across two centuries of dispossession, injustice, suffering and survival. We heard the howl of the Australian dream and it said to us again, you're not welcome.

The Australian Dream.

We sing of it, and we recite it in verse. Australians all, let us rejoice for we are young and free.

My people die young in this country. We die ten years younger than average Australians and we are far from free. We are fewer than three percent of the Australian population and yet we are 25 percent, a quarter, of those Australians locked up in our prisons; and if you are a juvenile, it is worse, it is 50 percent. An Indigenous child is more likely to be locked up in prison than they are to finish high school.

I love a sunburnt country, a land of sweeping plains, of rugged mountain ranges …

It reminds me that my people were killed on those plains; we were shot on those plains; disease ravaged us on those plains.

I come from those plains. I come from a people west of the Blue Mountains, the Wiradjuri people, where in the 1820s, the soldiers and settlers waged a war of extermination against my people. Yes, a war of extermination! That was the language used at the time. Go to the *Sydney Gazette* and look it up and read about it. Martial law was declared and my people could be shot on sight. Those rugged mountain ranges – my people, women and children, were herded over those ranges to their deaths.

The Australian Dream.

The Australian Dream is rooted in racism. It is the very foundation of the dream. It is there at the birth of the nation. It is there in terra nullius. An empty land. A land for the taking. Sixty thousand years of occupation. A people who made the first seafaring journey in the history of mankind. A people of law, a people of lore, a people of music and art and dance and politics. None of it mattered because our rights were extinguished because we were not here according to British law.

And when British people looked at us, they saw something sub-human, and if we were human at all, we occupied the lowest rung on civilisation's ladder. We were fly-blown, stone age savages and that was the language that was used. Charles Dickens, the great writer of the age, when referring to the noble savage of which we were counted among, said 'it would be better that they be wiped off the face of the earth.' Captain Arthur Phillip, a man of enlightenment, a man who was instructed to make peace with the so-called natives in a matter of years, was sending out raiding parties with the instruction, 'Bring back severed heads of the black troublemakers.'

They were smoothing the dying pillow.

My people were rounded up and put on missions from where, if you escaped, you were hunted down, you were roped and tied and dragged back, and it happened here. It happened on the mission that my grandmother and my great grandmother are from, the Warangesda on the Darling Point of the Murrumbidgee River.

Read about it. It happened.

By 1901 when we became a nation, when we federated the colonies, we were nowhere. We're not in the Constitution, save for 'race provisions' which allowed for laws to be made that would take our children, that would invade our privacy, that would tell us who we could marry and tell us where we could live.

The Australian Dream.

By 1963, the year of my birth, the dispossession was continuing. Police came at gunpoint under cover of darkness to Mapoon, an Aboriginal community in Queensland, and they ordered people from their homes and they burned those homes to the ground and they gave the land to a bauxite mining company. And today those people remember that as the 'Night of the Burning'.

In 1963 when I was born, I was counted among the flora and fauna, not among the citizens of this country.

Now, you will hear things tonight. You will hear people say, 'But you've done well.' Yes, I have and I'm proud of it and why have I done well? I've done well because of who has come before me. My father who lost the tips of three fingers working in saw mills to put food on our table because he was denied an education. My grandfather who served to fight wars for this country when he was not yet a citizen and came back to a segregated land where he couldn't even share a drink with his digger mates in the pub because he was black.

My great grandfather, who was jailed for speaking his language to his grandson (my father). Jailed for it! My grandfather on my mother's side who married a white woman who reached out to Australia, lived on the fringes of town until the police came, put a gun to his head, bulldozed his tin humpy and ran over the graves of the three children he buried there.

That's the Australian Dream. I have succeeded in spite of the Australian Dream, not because of it, and I've succeeded because of those people.

You might hear tonight, 'But you have white blood in you'. And if the white blood in me was here tonight, my grandmother, she would tell you of how she was turned away from a hospital giving birth to her first child because she was giving birth to the child of a black person.

The Australian Dream.

We're better than this. I have seen the worst of the world as a reporter. I spent a decade in war zones from Iraq to Afghanistan, and Pakistan. We are an extraordinary country. We are in so many respects the envy of the world. If I was sitting here where my friends are tonight, I would be arguing passionately for this country. But I stand here with my ancestors, and the view looks very different from where I stand.

The Australian Dream.

We have our heroes. Albert Namatjira painted the soul of this nation. Vincent Lingiari put his hand out for Gough Whitlam to pour the sand of his country through his fingers and say, 'This is my country.' Cathy Freeman lit the torch of the Olympic Games. But every time we are lured into the light, we are mugged by the darkness of this country's history. Of course racism is killing the Australian Dream. It is self-evident that it's killing the Australian dream. But we are better than that.

The people who stood up and supported Adam Goodes and said, 'No more,' they are better than that. The people who marched across the bridge for reconciliation, they are better than that. The people who supported Kevin Rudd when he said sorry to the Stolen Generations, they are better than that. My children and their non-Indigenous friends are better than that. My wife who is not Indigenous is better than that.

And one day, I want to stand here and be able to say as proudly and sing as loudly as anyone else in this room, Australians all, let us rejoice. Thank you.

➡️ *3.14 Your turn*

1 Consider Stan Grant's significant employment of inclusive and exclusive language and the impact of these choices, then answer the following questions.

   a   What is Grant's overall contention in this speech? In your own words, sum it up in one sentence.

   _____

   _____

   _____

   b   What are Grant's dominant tones? Use two or three words to capture the range of moods and annotate the speech to identify examples of sentences which convey these tones.

   _____

   _____

   c   Identifying at least three moments in the speech where Grant uses inclusive and exclusive language to position his audience to share his point of view and explain how he does it. Refer to the specific impact of each example but also how all of the examples contribute to the broader point of view.

   _____

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Chapter 3

3.15 REVISION: COMMON LANGUAGE DEVICES

The language features we have explored in this chapter are common in both writing and speech, and often play an integral role in conveying meaning in spoken language. They are particularly effective as ways to hold an audience's attention and often demand either some level of personal engagement from audience members, or a degree of critical thinking.

Complete the tasks below to test your knowledge of some of some of the common language devices discussed in this chapter. Return to Topic 3.1 if you need to refresh your memory.

3.15 Your turn

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

	DEVICE	PURPOSE
a	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
b	humour	to create an 'us and them' mentality, to invite the audience to share the speaker's point of view
c	imagery	to increase the impact and memorability of key terms and ideas
d	hyperbole	to create a powerful, memorable picture of a concept or argument, to which an audience can more easily relate
e	rhetorical question	to ridicule or highlight weaknesses in an opponent's arguments, or to engage an audience by creating a relaxed environment
f	repetition	to create a dramatic effect in a limited amount of time by overstating a fact or piece of evidence

2 Use the letters (a–f) that accompany the devices listed in the previous activity to label each of the following examples:

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

3 All of the techniques listed below are used by Stan Grant in his speech in Source 14 in Topic 3.14, some on multiple occasions:

- facts and statistics
- inclusive and exclusive language
- use of experts, figures of authority
- alliteration and assonance
- strong/evocative vocabulary choice
- imperative (command)
- anecdotal evidence
- appeal to a sense of injustice
- figurative (non-literal) language: metaphor, simile, personification
- repetition, repetitive triplets, the rule of threes
- personification
- appeal to Australian values, appeal to national pride
- emotive language and emotive or visceral imagery
- puns or a play on words.

a Working with a partner, discuss your understanding of each device. What does it mean? Can you offer your own examples? How would you be able to identify an instance of this technique in a text?

b Now work together on the speech by Stan Grant. Annotate the speech to indicate:
  - which technique is being employed
  - how this technique positions the audience to share Grant's point of view. (In other words, write a sentence or two to identify the persuasive impacts of the device, including how it works to further Grant's arguments and overall contention.)

3.16 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 and 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 convey a lot about what they think and feel without uttering a word. Our bodies indicate our reactions to circumstances and help to convey opinions. The easiest way to analyse this non-verbal aspect of persuasion is to study it in context – watch people 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, more than 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 suggests in terms of the relationships between people.

SOURCE 15 An emotional Penny Wong following the 2017 same-sex marriage plebiscite

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, as well as aspects of design, such as font selection and colours.

Visual language can work in conjunction with 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. At other times, the impact might be obvious. Authors of persuasive texts are just as careful with their visual language choices as they are with their word choices in order to appeal to audiences.

The analysis of visual language requires a different metalanguage and set of skills, since visual texts often persuade through a process of **association** and with the aid of symbols. The **adage** 'a picture is worth a thousand words' is a cliche 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, these aspects of a visual text's composition are useful to consider:

▪ the subjects and objects and their relative sizes	▪ symbols
▪ foreground and background	▪ colours
▪ contrast and juxtaposition	▪ framing.

In addition to studying the above aspects, ask the following analytical questions of images:

- **Context:** What are the circumstances? What other elements or concepts are relevant to 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?

caption
brief written explanation of an illustration or cartoon

subliminal
below the threshold of sensation or consciousness; perceived by or affecting someone's mind without them being aware of it

association
conceptual connection, whereby one thing reminds of something else

adage
a proverb or short statement expressing a general truth

Chapter 3

➡️ 3.16 *Your turn*

1   Brainstorm as many forms of body language as you can. Explain the 'message' that each form communicates. Which of these forms can be considered rude or inappropriate? In what context/s?

_____

_____

_____

_____

_____

2   Brainstorm all the different visual text types that you see in your daily life. Which ones do you feel have the biggest impact on you (in other words, are the most persuasive)? Why?

_____

_____

_____

_____

3   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.

_____

_____

_____

_____

_____

_____

_____

_____

_____

4   Consider the photograph in Source 15. What does the image communicate about the nature of the issue (Australia's 2017 plebiscite on marriage equality) and how is this message achieved through specific elements of composition, framing and body language? Make notes in the space below, then write a coherent paragraph in your notebook to explain the overall message conveyed by the photograph and how the non-verbal language features have helped convey it.

_____

_____

_____

_____

_____

_____

_____

_____

_____

5   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!

FOR THE TEACHER

Check your obook assess for the following additional resources for this chapter:

Answers	Teacher notes	assess quiz
Answers to the *Your turn* tasks in this chapter	Useful notes and advice for teaching this chapter, including syllabus links	An interactive auto-correcting multiple-choice quiz to test student comprehension

Chapter 3

Analysing texts

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

In this chapter, we will identify and analyse many of the media texts we encounter day-to-day. If you understand their various **features** and conventions, you will be better able to scrutinise their purposes and adopt similar strategies in your own writing.

In this chapter you will:

- consider the persuasive potential of a broad range of text types
- explore the differences between print, non-print and multimodal text types
- develop your understanding of how various text type features work to position audiences and shape opinion
- consider the nature of the relationship between text type, language choice and argumentation.

features
elements that give shape to a text; the way a text looks and any distinctive attributes or aspects of a text (such as headlines)

Chapter 4

4.1 TYPES OF TEXTS

Texts – in their many forms – are our main source of information about the world. They can be broadly categorised as print, non-print or multimodal.

Print texts comprise printed text (words) *and* images, such as the print or online versions of newspaper articles, editorials or opinion pieces, and transcripts of radio and televisions segments.

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

Multimodal texts combine two or more modes such as written language, spoken language, visuals (still or moving images), audio, gesture or movement.

Examples of multimodal texts include online advertisements or social media posts that combine digital images with text, video or sound. Today it is common for print newspapers to offer video content on their websites, and television news programs often offer written transcripts.

4.2 NEWS MEDIA TEXTS

These days, many of us consume news texts online, alongside a range of other digital information that may or may not be factually accurate or reputable. As such, it is arguably more important than ever to understand the range of ways in which arguments can be represented – and misrepresented – in texts.

This section considers some of the important features of news articles and opinion pieces and examines why these texts are constructed the way they are.

Influence of advertising

The vast majority of media companies, like all businesses, are driven at least in part by the need to make profit. This profit is largely made by selling advertising space, in both print and digital formats. This is why the overwhelming majority of news media websites and apps include many pop up or embedded advertisements on each page; the more clicks or likes a page receives, the more the company can charge for advertising in that space.

Some people argue that this heavy reliance on advertising might compromise objective reportage. For example, the media company might be less likely to investigate allegations of corruption in a business that spends a lot of money advertising on their website. In other words, the desire to keep businesses that advertise on-side can jeopardise the **editorial independence** of a newspaper.

editorial independence free from external influence (e.g. the influence of advertisers), i.e. not subject to another authority

The issue of journalistic integrity becomes even more complex in the realm of social media. Companies such as Facebook or Twitter are not news organisations, but they still communicate news from a range of sources to a huge global audience. In this way, they can have an enormous influence on the information that people receive and, as such, on people's perceptions of the world around them. These companies are not bound by the journalistic code of ethics that professional news media outlets follow, which has led to inaccurate and entirely false 'news' stories being deliberately spread in order to inflame tensions and mislead the public.

Chapter 4

OPINION VERSUS FACT

Is the role of an established news organisation – such as Guardian Media Group, which publishes *The Guardian*, or News Corp Australia, which publishes the *Herald Sun* and *The Australian* – to provide facts, opinions or both?

You may be aware that people talk about the 'politics' of newspapers and media companies, or that news organisations sometimes seem to support a particular political, social or moral perspective over another. Claims like these suggest that the **objectivity** of a newspaper may have been compromised, and that it may exhibit **bias**.

objectivity fairness, balance, even-handedness; without bias or prejudice

bias prejudice for or against a thing or person

Consider the difference between a fact (an undisputed 'truth') and an opinion (a subjective belief). Media texts, particularly news articles that aim to provide details of specific events, will usually contain a number of facts that are checked for accuracy and fairness. The aim of these articles is to maintain objectivity: to report the details of an incident without offering editorial commentary or personal opinion.

Sometimes, however, articles 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 deliberate language choices, the structure of an argument, and subtext. If an author does not evenly present all viewpoints on a topic or appears to be favouring one opinion over others, the text becomes biased.

Bias is not necessarily a bad thing – it depends on the text's type and purpose. A newspaper opinion piece or a text from a columnist are platforms for expressing opinions and are thus designed to push one viewpoint over another. For this reason, it is important to know the difference between opinion pieces and news articles and to be able to scrutinise the different text devices used by writers to influence their audiences.

➡ 4.2a *Your turn*

1 In your notebook, list as many Australian newspapers as you can, then look up the company that owns each one. What do you notice?

2 What implications might your answer in Question 1 have for the news we receive? Is this a problem? Explain.

_____

_____

_____

_____

_____

3 Which news sources do you use regularly? How factually reliable are they?

_____

_____

_____

_____

_____

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

   a   The 2019 Mini Cooper S Coupe is a turbocharged 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   Drinking coffee in the evening is unwise. _____

   f   Some energy drinks contain the stimulant guarana. _____

5 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   An editorial in *The Australian* aiming to persuade readers that offshore processing of asylum seekers is inhumane and a blight on our nation. Y/N

   b   An independently funded report for the government into 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 the music director at Triple J radio station on the current state of live music in Australia. Y/N

CAN FACEBOOK KILL FAKE NEWS AFTER THE FANTASY US ELECTION CAMPAIGN?

The creators of fake news quickly found it was more profitable to create stories that played to the views of Donald Trump's supporters.

By Paul Smith

This could be the most self-serving sentence to ever appear on the illustrious pages of *The Australian Financial Review*, but with the truth defence ready to roll, here goes.

The post-US election fuss over the abundance of fake news on Facebook highlights more than ever that only the ongoing survival of trusted, independent news organisations can properly feed informed public discourse.

Earlier this week Facebook boss Mark Zuckerberg felt it necessary to come out and publicly defend his site against the charge that fake news stories about Donald Trump and Hillary Clinton, which proliferated on its pages before the election, had had a huge effect on the way people voted.

In stark terms, the narrative of the election for millions of voters was a fantasy, and the world's biggest online platform showed that its open nature left it wide open to the rampant spread of misinformation.

Facebook, and also Google in its search results, showed that they were either unaware or careless about the explosion of websites that exist purely to lure in social media users with pretend and often outlandish news stories.

Sites such as *National Report*, *World News Daily Report*, *World Politicus* and *USConservativeToday. com* are dressed up to look legitimate, with the sole purpose of cashing in on the clickbait-driven ad revenue.

Some are run by notorious US online fake media baron Paul Horner, and bizarrely it has emerged that a big cluster of these websites originated in a single Macedonian town of Veles, where entrepreneurial teens are among the creators of around 140 US 'political news' sites.

They admit to not caring about US politics at all, and worked out that if they created headlines to excite Trump supporters, then the advertising dollars would roll in.

Stories saying the Pope had forbidden Catholics from voting for Clinton, that Clinton had previously urged Trump to run for office, that a Bill Clinton sex tape had been leaked and that an FBI Agent involved in the Clinton email leaks had been killed in suspicious circumstances, were shared hundreds of thousands of times each on social media.

These numbers dwarfed the social media performance of some of the biggest genuine scoops from legitimate media titles.

These are not satirical websites in the vein of The Onion or Australia's Betoota Advocate, which run comedy fake news. They are taking the place of reputable news outlets in the mind of readers who believe they are finally getting 'the real story'. ◉ ◉ ◉

Owners of fake news outlets have admitted that they created false headlines to excite Trump supporters and increase traffic in order to boost their advertising profits.

'People are Dumb!'

Speaking to *The Washington Post* on Thursday, Horner claimed responsibility for Trump's win, and showed disdain for the hundreds of thousands sharing his stories.

'Honestly, people are definitely dumber. They just keep passing stuff around. Nobody fact-checks anything anymore – I mean, that's how Trump got elected.

'My sites were picked up by Trump supporters all the time. Trump is in the White House because of me. His followers don't fact-check anything – they'll post everything, believe anything. His campaign manager posted my story about a [anti-Trump] protester getting paid $3500 as fact. I made that up.'

The stories were shared because readers thought they were true, and the sites profited off the many who believe anything that looks like news and which conforms to their world view.

Zuckerberg's indignant words were backed up by actions days later when Facebook and Google announced they were changing their rules to try and ensure that fake news websites wouldn't be able to generate ad revenue through their services.

Believe it or not

Most people will tell you jokingly that they don't believe a word that they read on the internet but evidently this isn't true.

Earlier this year, US-based Pew Research Center released a study showing that 44 per cent of the general US population gets its news from Facebook, whereas 10 per cent get it from Google-owned YouTube and 9 per cent from Twitter.

Neither Facebook nor Google describe themselves as media companies. They don't employ journalists to hunt out or investigate stories – they merely curate content or enable their users to as one facet of their swelling empires.

Yet they have undeniably moved in to completely usurp even the biggest content-creating outlets in terms of being the biggest conduits for information … taking the lion's share of media buyers' advertising budgets into the bargain.

Australian Financial Review,
18 November 2016

➡️ *4.2b* **Your turn**

1   Read Source 1, an opinion piece published in the *The Australian Financial Review* in the wake of the 2016 US election. Highlight the key arguments and insights, and identify the range of ways in which language is used to position the audience to share the perspective. Discuss your key insights as a class.

2   Consider this observation in the article from 'notorious US online fake media baron Paul Horner': *'Honestly, people are definitely dumber. They just keep passing stuff around. Nobody fact-checks anything anymore – I mean, that's how Trump got elected.'* In your opinion, is Horner correct? Discuss as a class.

3   Using the information in this section, as well as your own knowledge, create a two-column table in your notebook that lists some of the advantages and disadvantages of consuming news online through social media sites such as Facebook.

4   As a class, debate the following opinion: 'In the online media landscape, the truth is easily distorted.'

5   In light of what you have read so far about media texts, write a paragraph in your notebook that summarises how economic factors might influence the information offered by news companies. Then explain this to a partner using these key terms: *objectivity, bias, advertising, editorial independence, demographics* and *social media.*

Headlines

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

SOURCE 2 Two of the headlines produced following the revelation that former National Party leader Barnaby Joyce was a New Zealand citizen.

sensationalism
deliberate use of sensational (exciting, attractive) stories or language in the media to create interest

pun
joke exploiting the different meanings of a word, or words of the same sound but with different meanings; a play on words (e.g. Carlton's got the blues)

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)

alliteration
repetition of a consonant sound at the beginning of two or more words close together (e.g. big, bad boy)

➡️ 4.2c *Your turn*

1 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 using a word or phrase that has a double meaning; most commonly employed as a form of humour

c _____: placing the focus on an unusual 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

2 Identify examples of sensationalism, alliteration, pun or allusion in each of the following headlines. The first one has been done as an example. (Note: some of the headlines might serve as examples of more than one technique.)

a 'Seen, but not Hird' (report on James Hird's initial silence about Essendon's doping scandal) <u>A pun</u>

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 'Trump opens fire in Afghanistan!' (story about US President Donald Trump participating in rifle range practice with troops at a military base in Afghanistan) _____

3 Study the newspaper headlines and subheadings in Source 2. Identify any techniques (pun, alliteration, etc.) used and explain their impact.

_____

_____

_____

_____

_____

_____

4 Write two 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 that 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 text message.

_____

_____

• Your brother or sister washes the dishes for the first time in months.

_____

_____

assonance
repetition of vowel sounds for dramatic or poetic effect (e.g. a sm**oo**th gr**oo**ve which made them m**o**ve)

Chapter 4

MEDIA TEXT TYPES

Persuasive text types appear regularly in traditional newspapers (such as *The Guardian*, *The Australian* and *The Age*). 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, such as headlines, tables and photographs.

News reports and articles

When journalists compile news stories, the aim is to communicate relevant facts about 'newsworthy' events in an objective or matter-of-fact way by answering the '5 Ws' of journalism: *who*, *what*, *when*, *where* and *why*.

News articles:

- are written by journalists to report on the relevant facts and details of a specific event
- adopt a matter-of-fact tone and a detached, objective voice
- employ mostly formal language, with exceptions (for example, 'human interest' reports are often less formal)
- usually strive for objectivity (but not always); may subtly or overtly include opinion or support a viewpoint.

SOURCE 3

PARIS RIOTS: COPS FIRE TEAR GAS AT YELLOW VEST PROTESTERS

VIOLENT CLASHES: Hundreds of people have been injured across central Paris after anti-government protesters torched dozens of cars and set fire to storefronts in the worst riot the city has seen in a decade.

news.com.au

AT LEAST 140 ARRESTED IN PARIS AS YELLOW VEST PROTESTS CONTINUE

At least 140 people were arrested at the 'yellow vest' protest near Champs-Elysees, Paris, on December 1. At least 65 were injured, including 11 police officers. The demonstrations, which began in opposition to fuel taxes, have broadened in scope, with protesters demanding action on a number of issues relating to the country's high cost of living.

The Australian
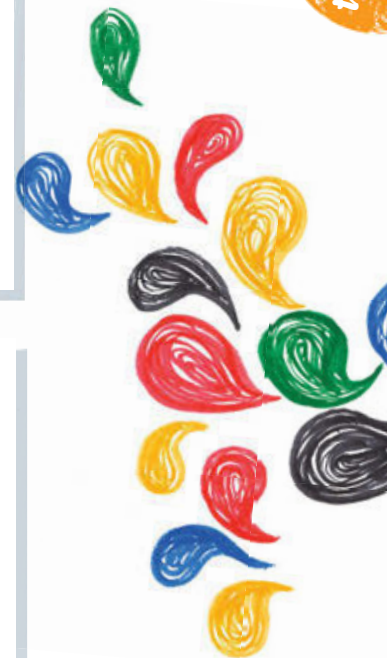
4.2d Your turn

1   Read the headlines and introductory paragraphs in Source 3, which are from two different newspapers reporting on the same event. Then answer these questions.

    a   Look only at the headlines. What similarities and differences can you identify in terms of how the two newspapers approach the event? Discuss as a class.

    b   Which text seems more objective or neutral? 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 strategies employed by each journalist to achieve their purposes.

    _____

    _____

    _____

    _____

    d   Considering all you know about different media companies and their purposes, why do you think the differences between these two texts exist?

    _____

    _____

    _____

    _____

Editorials

Newspaper editorials are written by editors or teams of editors to reflect the views of the news media organisation or specific publication. While they can be highly opinionated, editors will often try to establish a sense of fairness and responsibility by acknowledging the range of viewpoints an issue has generated. Some editors consistently strive for this balance by offering complex and reasoned views; others will sound more inflammatory and divisive, and will express a more populist, biased or strongly partisan view. Either way, the aim of an editorial is usually to sell the publication's point of view as authoritative, informed and trustworthy – a 'voice of reason'.

Editorials generally:

- are written by a team of editors, to reflect the point of view of the news outlet
- offer some background and contribute to debate by presenting reasoned arguments
- offer different perspectives, acknowledge different community interests, and may present key arguments and evidence for conflicting sides of an argument
- make recommendations, aimed at governments, 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 language and complex sentences and paragraphs
- use 'we' (as the voice of the paper, and to imply a need for community action) but not 'I' or 'me'.

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, 26 October 2008

THE KIDS ARE ALL RIGHT OVER CALL FOR ACTION ON CLIMATE

Young people care hugely about political issues, not political parties. The many thousands of school students who took to the streets across the land on Friday to implore our politicians to act on climate change is striking evidence of their engagement.

They have been criticised at the highest levels. Prime Minister Scott Morrison was scathing in Parliament as the community became aware of the students' civil disobedience intentions: 'We do not support our schools being turned into parliaments … What we want is more learning in schools and less activism in schools.'

As it became clear just how many young people were democratically defying the nation's leader, Resources Minister Matt Canavan said he wants children learning how to build mines, do geology and drill for oil and gas. 'These are the type of things that excite young children … The best thing you'll learn about going to a protest is how to join the dole queue.'

Rather than berate the students, the Coalition would be better to take note of why they are protesting.

[….] Federally, the ignominious loss of Sydney's blue-ribbon seat of Wentworth was not helped by concern about climate policy under a national leader renowned for laughingly brandishing a lump of coal on the floor of the House of Representatives. A typical response came from Veronica Hester, a 15-year-old student in Mr Morrison's electorate, in an article on our pages earlier this week: 'If he and our politicians listened to the climate science we have been taught, and took action like those of us in school, we wouldn't have to resort to strike action.'

The young people have science and history on their side. Only fringe ideologues continue to reject the reality of existentially dangerous anthropogenic global warming. Civil disobedience has been instrumental in progressive change throughout the ages. The students did not take the action lightly. It follows ongoing government failure that has needlessly crimped investment in renewable energy and has been criticised by industry, investors and consumers.

The students' mobilisation comes after a decade of failure by Australian governments on both sides to generate an energy policy, a core element of climate-change mitigation, and as international mining conglomerate Adani announced a reduced version of its controversial coal mine in central Queensland, which clearly will be fought at the community level. For now, Adani has been forced by activism to abandon plans for a 50-year [….] project.

A key element of that activism was organised by the Australian Youth Climate Coalition, whose 150 000 membership dwarfs the combined total of that of Australia's political parties [….].

Young people focus on the future and they vote, or will soon be able to. They are informed, articulate and committed.

The future is clearly in fine hands, but it would be wise for today's politicians to pay attention right now.

The Age, 30 November 2018
(edited extract)

4.2e *Your turn*

1 Read the brief editorial from *The Sunday Age* in Source 4 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. Annotate the editorial to show your answers.

c How is the way in which this point of view is expressed different from what you might expect in other text types (for example, a news article)?

_____

_____

_____

2 Source 5 is an example of a longer editorial from *The Age*.

a Outline the contention in one sentence. Be sure to capture the whole argument.

_____

_____

_____

b Pinpoint the tone(s) of the editorial. Use two to three words to account for any shifts. How does this tone support the paper's aim of influencing and persuading the audience?

_____

_____

_____

c Reread the list of common editorial features. Identify some of those features in Source 5 by annotating the editorial. Compare your answers with a partner.

d Look back at the overview of the Aristotelian model of argumentation from Chapter 2. Which 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?

_____

_____

_____

_____

_____

_____

appeal (noun)
serious or heartfelt request that targets an audience's emotions

Letters/emails to the editor

Letters and emails are typically far more personal than editorials. 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 restrained letters from individuals keen to promote thoughtful and considered public dialogue on an issue. Sometimes, we also see authoritative letters from groups of professionals expressing their objection to, or support of, an issue relevant to their employment. Some letters are detailed and logical, others are brief and highly emotive, but the writers are always subject to a maximum word limit. A newspaper will always check the source of the letter to confirm that the writer is genuine – editors never publish anonymous letters.

Letters/emails to the editor:

- vary substantially in tone from letter to letter (for example, they may be either restrained and reasoned or passionate and inflammatory, or a combination)
- employ formal and informal language, depending on context and audience
- vary significantly in terms of the quality and presentation of arguments
- often offer personal and anecdotal evidence in support of arguments
- in general, strongly push one side of an argument over another, often employing provocative questioning techniques or criticism.
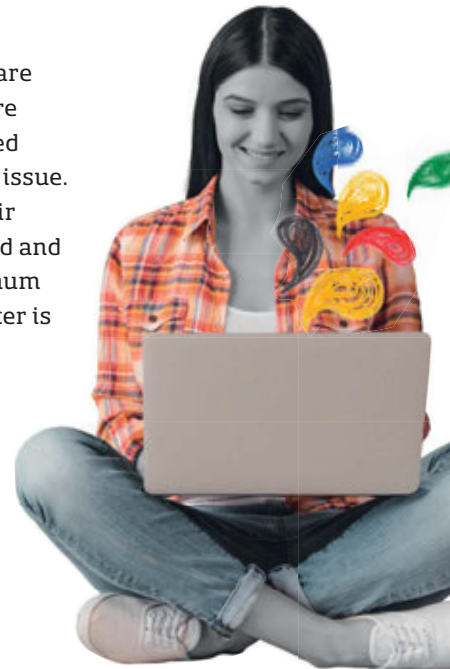
SOURCE 6

Email 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 lives, and as a result concerned adults spend half their lives searching for ways to help kids see that living in a community means looking out for that community, not tearing it apart through violence and selfishness.

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 … 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 out-of-control kids the better. Bring back corporal punishment.

Jed Dansch, Warwickville

Email 2

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 jaw-droppingly inaccurate generalisations, would be reaching many of the ears he seems so keen to give an old-fashioned 'clip'.

Kids, especially teenagers, will experiment. 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 unrealistic not to expect some mischief on a day which symbolises a release from 13 years of conformity.

The behaviours witnessed on this day in recent years are by no means new, nor 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.)

What I see here is the age-old conundrum: younger people need 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?

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

➡️ 4.2f *Your turn*

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

a   In your own words, outline the point of view (contention) expressed by each writer and the reasons for their viewpoint.

_____

_____

_____

_____

_____

_____

b   Study each writer's vocabulary choices. Find three examples of words or phrases from each email that have been carefully chosen to support the view, and explain specifically how each example provides this support. Then suggest alternative words or phrases that would have sent a very different message.

_____

_____

_____

_____

_____

_____

c   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.

_____

_____

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_____

_____

_____
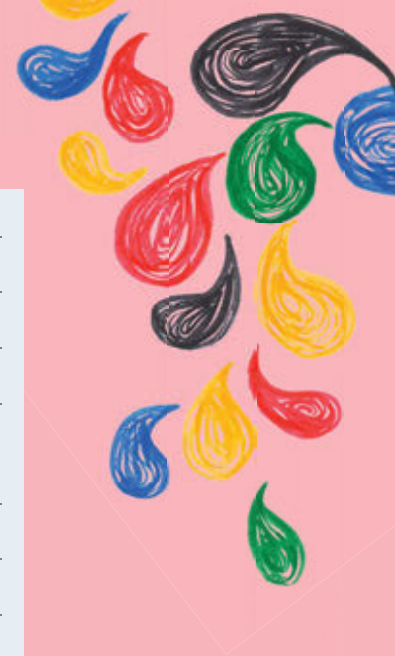
d Which of the two emails do you find most persuasive? Justify your response.

_____

_____

_____

_____

e In your notebook, draft an email to the editor expressing your point of view in relation to this issue. First, conduct some research. Then, construct a detailed response of 300–400 words that outlines several arguments and, if possible, provides evidence in support. Consider your approach in terms of tone and style (logical, emotive, balanced, etc.) and choose your language accordingly.

Opinion pieces

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

Opinion pieces generally:

- present an informed, opinionated view to widen debate; it might be scathing, supportive, etc.
- are written by someone with expert status or a public profile
- adopt an authoritative, assertive, confident tone
- employ formal and sophisticated language, which can be skilfully varied to appeal to a wide audience
- display strong writing skills: a clear structure, wide vocabulary, and a range of persuasive devices.

expert status considered to have specialised knowledge or skill in an area

vested interest personal stake in an issue or situation, especially one with an expectation of financial (or other) gain

public figure well-known individual; popular identity

CLICKS AND LIKES CONTRIBUTING TO A TEEN ANXIETY CRISIS

By Chris Fotinopoulos

A psychiatrist speaking to a group of teachers at the beginning of the school year warned of the 'anxiety tsunami' that was about to strike this generation of students. 'It's already arrived,' whispered the welfare co-ordinator sitting directly behind me. Unsurprisingly, most teachers attending the 'The Science of Happiness' forum organised by the school I teach at agreed.

According to statistics provided by beyondblue, it is estimated that in any one year, [...] one in 14 young Australians (6.9 per cent) aged 4–17 experienced an anxiety disorder in 2015. This is equivalent to approximately 278 000 young people.

It is heartbreaking to see bright and seemingly happy students withdraw from school because of their inability to get out of bed. And it is particularly devastating for parents to see their once upbeat child broken by a malady that they did not see coming.

[...]

As one parent put it, 'With a physical illness the family is in it together, but with a mental illness everyone feels alone.'

Another parent described it as 'watching your child bobbing up and down like a cork at sea and [you are] unable to reach them'.

While there is a range of complex epidemiological reasons for mental illness, the keynote speaker at the forum, Dr Tony Fernando from the University of Auckland, pointed to an increasing

Use of social media has been linked to teenagers experiencing an 'anxiety tsunami'. Illustration: Simon Letch

dependency on activities associated with the brain's excitement–pleasure circuitry for the rising levels of anxiety and depression in teenagers today. Prominent in this cerebral circuitry is social media.

These days, teenagers depend on their digital devices to form friendships, fight battles, argue, gossip and bully. All of which provide instances of pleasure or displeasure.

People like to be liked, especially children. This is Facebook's attraction. For each 'like' or positive acknowledgment, the recipient experiences a burst of pleasure. But, just as it feels good to be liked, it also feels good to dislike. According to Dr Fernando, the

feel-good brain chemical, dopamine, is also produced by antisocial behaviour. This is because dopamine is blind to cruelty. And that's why ridiculing, shaming or making fun of others can be pleasurable for some. I recall a group of 13-year-old girls telling me that they automatically take their phone to bed out of fear of missing out.

'Missing out on what?' I ask.

'What others are getting up to,' said one girl.

'Like what?'

With an eye-roll and a dismissive hand gesture she said, 'Look, you just don't want to be left out of the loop.'

Chapter 4

And with eyes fixed to her smartphone, another girl added, 'You don't want to roll up to school the next morning not knowing why certain girls are staring at you and sniggering.'

So, it seems that teenagers are ensnared in an ever-widening net of peer surveillance where much of what is said and done is recorded, posted, shared, manipulated, fabricated and ridiculed. It's the kind of social interaction that feeds into the mental chatter that keeps kids awake at night. [...]

There is no point in mollycoddling children or imploring them to switch off their phone or forgo digital technology altogether. This would be as pointless as telling kids that television rots the brain. As my students remind me, social media allows them to talk freely about their struggle with anxiety and depression. And as Justin Kenardy, professor of clinical psychology at the University of Queensland notes, 'There is more awareness about anxiety in kids because many more are self-reporting because of social media.'

Thanks to the efforts of mental health advocates, clinicians, social workers, and teachers, a lot is being done in Australia to combat the teenage mental health crisis in Australia. But as with any crisis, it requires a practical, clear-eyed and non-nonsense approach.

One such approach is the introduction of school-based programs that help kids focus on their interior world. Previous generations may have known this as meditation, reflection, prayer or even daydreaming. These days it is known as mindfulness.
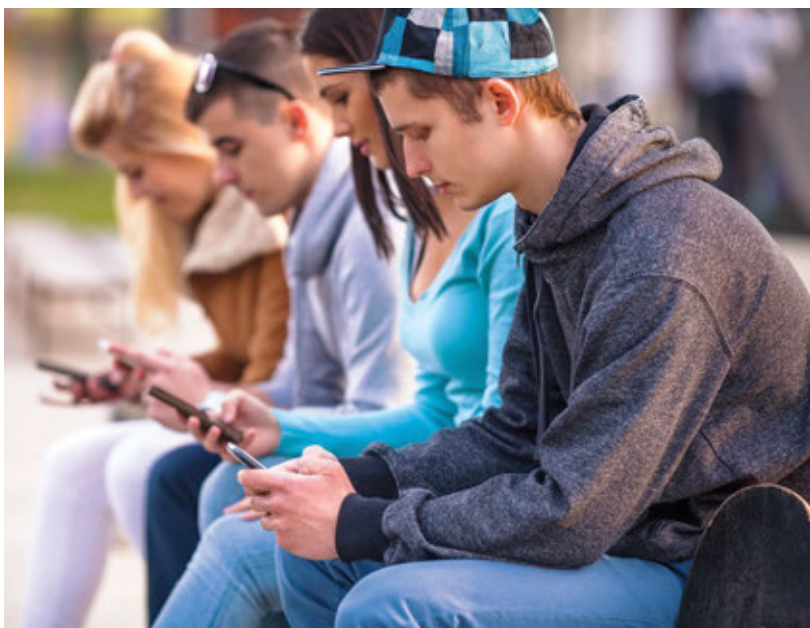
As a result of the pressures associated with social media, 'teenagers are ensnared in an ever-widening net of peer surveillance'.

In spite of its New Age connotation, mindfulness helps kids avoid getting caught up in worrying, dwelling, judging, and fight/flight reactivity. It can help us all avoid succumbing to our visceral reactions by helping us understand the brain and its traps.

[....]

This is not all that new. To hark back to the controversial countercultural American psychologist Timothy Leary, the practice helps us 'turn on' our neural equipment, 'tune in' to our inner world, and 'drop out' of involuntary commitments. Sounds like good advice to a generation that defaults to a world of social chatter and cruelty.

Mindfulness does, however, require patience. And patience, it seems, is giving way to instant pleasure. For many teenagers and indeed adults, anything less than immediate will not suffice.

[...] As the ancient Greek philosopher Aristotle argued, there is a far greater chance of finding contentment and emotional equanimity in the things that take time to propagate. And if we want our children to be less anxious or depressed, we need to impress on them the importance of acting and relating to others with fellow feeling and care, which opens the way to lifelong friendships, community and social harmony. [...]

Chris Fotinopoulos is a philosophy teacher, ethicist and writer.

Sydney Morning Herald, 1 August 2017 (edited extract)

→ 4.2g *Your turn*

1   Read the opinion piece in Source 7 from *The Sydney Morning Herald*, and then answer the following questions.

a   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.

_____

_____

_____

b   Consider the headline. Which words seem most powerful and how do they persuade?

_____

_____

_____

c   Consider the two images.

i   What is the message of each one and how is it conveyed?

_____

_____

_____

ii   How does each image complement a specific part of the author's argument? Underline one or more sentences from the article that connect to each image, and annotate them to explain how the image supports this idea.

d   Consider the identity of the author. What impact might this have on readers?

_____

_____

_____

e   What is the author's contention? Identify the arguments and evidence put forward in support of his view. Does his case seem logical and rational? Discuss as a class and justify with evidence.

f   To which values does the author appeal? Provide examples of specific appeals.

_____

_____

_____

_____

g   Annotate the text to identify at least three other persuasive strategies employed to support the argument, and explain their impacts.

4.3 OTHER PRINT TEXTS

In addition to print texts in established news media sources, many other types of potentially persuasive print texts exist. These include academic essays or reports, transcripts of speeches, and social media posts.

ESSAYS

argumentative
using, or characterised by, systematic argument

informative
providing useful information

expository
genre in which an author intends to explain or describe (e.g. expository essay on fear)

structural conventions
typical features of a genre; expected elements of a specific text type

Essays are formal compositions about a specific topic. They can be persuasive or **argumentative** in nature, designed to promote one side of an issue, or **informative** and **expository**, where the purpose is to provide facts and explanations, or simply to explore ideas. Persuasive essays share some features with opinion pieces, letters and editorials, but tend to follow more stringent **structural conventions** (for example, they need an introduction, body paragraphs and a conclusion). Occasionally, an opinion piece in a newspaper is presented in the form of an essay.

Essays:

- have a clear structure – an introduction that provides an overview, several body paragraphs, and a conclusion
- contain one main idea in each body paragraph, which is developed and supported by appropriate evidence
- usually employ language that is sophisticated and formal; use of the personal pronoun 'I' is generally avoided (except for personal essays)
- usually adopt a calm, measured tone that can be varied to engage readers
- make careful use of linking words (such as although, however, in addition, etc.) to skilfully connect arguments.

Sample essay

Read the persuasive essay in Source 8, written by a Year 11 student on the topic: *Love is a powerful, and sometimes destructive, force.* As you read, reflect on the notes from the teacher, which focus on some of the essay's language features.

reiterate
to repeat or restate for emphasis or clarity

rapport
close and harmonious relationship

Teacher's notes

1   Note that the essay is clearly structured with the following key features:
   - an engaging, lively introduction with a contention
   - a number of key arguments in separate body paragraphs, each developed from a topic sentence
   - a conclusion that summarises the key threads and **reiterates** the contention without sounding repetitive.

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

3   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 establish intimacy with the reader. Again, this would be inappropriate in a formal essay, but is effective in this persuasive mode.

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

Chapter 4

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

Chapter 4
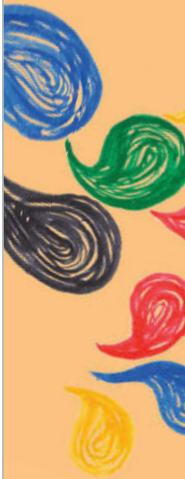
Gunn, we see a couple faced with the challenge of age – they are no longer young, and their relationship is in danger of becoming stale and dulled by time. **However**, after a night of drinking and celebration, they lock in a tender embrace – a touching gesture that renews their relationship 'as if [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

➡️ 4.3a *Your turn*

1   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 each strategy and its impact or purpose.

2   Highlight the contention and key arguments in each paragraph. Is there a clear sense of logic connecting these elements? Could the logical links be improved? Explain.

_____

_____

_____

_____

3   How would you describe the student's voice? How does this voice add to the essay's persuasiveness? (Incorporate some of the essay's arguments into your response.)

_____

_____

_____

_____

4   Write your own persuasive essay on a topic of interest to you. Take care to structure the essay effectively, in accordance with the bullet points and teacher's notes on page 111. Also take care to construct a logical and reasoned case, and to employ a range of persuasive strategies in your writing to enhance its persuasiveness.

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 the actual speech when it is delivered is a *non-print* text, 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. Naturally, the language that is used varies significantly depending on the context and audience.

Speech transcripts:

- 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 to reinforce ideas
- sometimes argue by proposing consequences or hypothetical scenarios for the audience to contemplate ('What would happen if …', 'Imagine in 20 years …').

emphatic language
strong, direct and clear language

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?*)

anecdote
brief recount of a real incident or person, used in order to illustrate a point

inclusive language
(1) language that involves its entire audience and does not alienate or leave out (characterised by the use of the pronouns us, we, our) (2) language that strives to avoid discrimination against any particular group/s

4.3b *Your turn*

1 Look at the extracts on pages 68–69 from Paul Keating's famous Redfern Speech delivered in 1992, the Year of the World's Indigenous Peoples. The speech made a powerful impact at the time and has since remained in the national consciousness. 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 (listed above) can you identify in the Redfern Speech? Annotate the extracts to indicate your answers.

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 especially emotive? Why? Choose at least two moments and explain their potential impacts.

_____

_____

_____

c How many appeals can you identify, and what types are they? What is the impact of each?

_____

_____

_____

2 Working with a partner, answer Question 1 a–c for Stan Grant's speech on pages 84–86.

SOCIAL MEDIA POSTS

Naturally, the nature of a social media post is determined by the context and identity of the poster, their purpose and target audience. Posts generally include written content that is briefer and less formal than essays, editorials or opinion pieces, and that is often laced with humour, **irony**, satire or pop culture references (for example, links to trending memes). Some posts may include a cross-promotion (for example, a Kylie Jenner post 'thanking' *Vogue* magazine for a photoshoot). There are also posts that contain no written text, such as a photo uploaded to Instagram.

A social media post:

- is often brief (if it contains text at all) and may use acronyms (for example, ICYMI = in case you missed it) to facilitate this brevity; however, posts can also offer in-depth commentary or analysis, alongside other content (for example, video or audio)

- is generally more formal in **register** in a professional context, and less formal in a more personal setting

- is usually heavily contextualised in relation to a trending topic of interest

- may incorporate humour, irony or satire, and pop culture references – strategies designed to engage, provoke or entertain the target audience

- will sometimes serve to criticise, critique or **lampoon** an individual or group for questionable behaviour, as a form of social commentary

- may include audio or video files, links to other texts or websites, hashtags or other interactive content.

SOURCE 9 The 'Me too' hashtag went viral after this tweet from US actress Alyssa Milano.
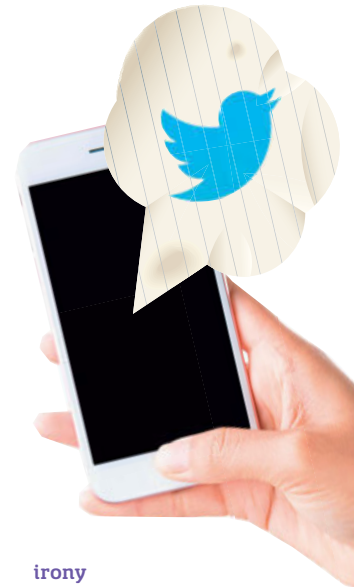
irony
expression of thought (usually humorous) using language that signifies the opposite; state of affairs that seems to contradict what is expected

register
the level of formality of a voice (e.g. formal, informal), as determined by context, purpose and audience

lampoon
publicly criticise someone or something by using ridicule, irony or sarcasm

⇨ 4.3c *Your turn*

1   Discuss with a partner or as a class: have you read or shared any posts connected to a global trend or issue such as the #MeToo movement? If so, try to locate the posts, and analyse them in terms of their use of argument and language: how has the author sought to position the audience to share their point of view? Make notes in your notebook and present your findings to the class.

2   Twitter users are confined to 140 characters per tweet, but this hasn't stopped a lot of people from being very persuasive. Using an issue of your choice, write the most persuasive tweet you can – no more than 140 characters – to convince an audience of your opinion. Share with a partner and the class.
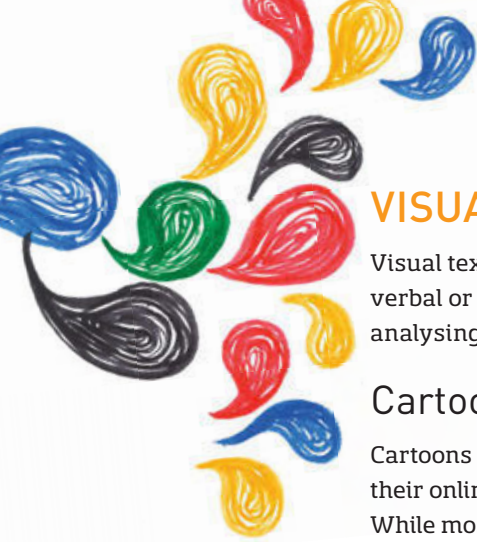
VISUAL TEXTS

Visual texts use images or symbols to argue a point, either in place of, or in conjunction with, verbal or written language. Refer also to the section on Visual language in Chapter 3 when analysing visual or multimodal texts (pages 90–91).

Cartoons and illustrations

Cartoons and illustrations are commonly found in the Opinion sections of print newspapers and their online counterparts. These texts express a point of view, just as a letter or opinion piece does. While most of these images offer the artist's point of view, they may also support or respond to the stance taken by the author of print text. This is why they are often positioned next to an editorial or opinion piece. However, while the perspectives expressed in the image and the article may be similar, the means by which these perspectives are communicated differ significantly.

Cartoons often communicate a serious message humorously, through the use of satire, **caricature** or irony. Illustrations tend to target human emotion, offering strong visualisations of an issue in an often **abstract** or **stylised** way. Sometimes these two text types contain only visual language; at other times they combine visual language with a **verbal caption** or speech bubbles 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 often quite **subversive**.

Cartoons and illustrations:

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

caricature
depiction of a person in which distinguishing characteristics are exaggerated, usually for comic effect or to ridicule

abstract
(1) representation of real-world images using a visual language of shape, form, colour and line (2) existing in thought or as an idea but not having a physical or concrete existence (e.g. concepts such as love or beauty)

stylised
depicted in a contrived and non-realistic style

verbal caption
words supplied as an explanation, title or summary of a photograph, illustration or other form of visual language

subversive
designed to agitate against or disrupt an established idea, system or institution

SOURCE 10 Cartoonist David Pope offers a *Lord of the Flies*-inspired interpretation of the lead up to Malcolm Turnbull's toppling as Prime Minister in August 2018.

David Pope
@davpope
Follow

Canberra is experiencing some technical difficulties… please stand by
<cartoon gallery goo.gl/oc0BNQ>

PARLIAMENT ADJOURNS…

1:28 AM - 23 Aug 2018

SOURCE 11 This illustration accompanied an opinion piece by a scientist arguing that, when it comes to climate change, there is still a chance to seize the best case scenario rather than surrender to the worst.
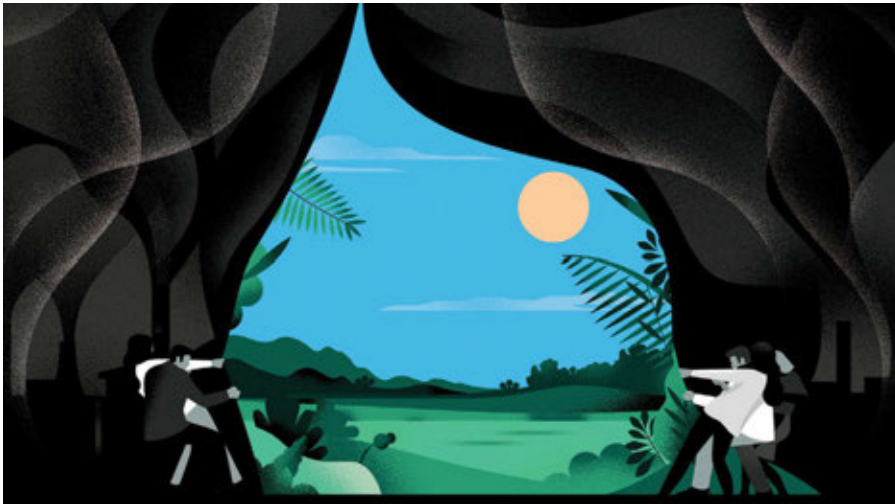
➡️ **4.3d** *Your turn*

1 Study the cartoon in Source 10 and the illustration in Source 11, and answer the following questions.

a Explain why an understanding of context is critical to analysis, particularly of such abstract or stylised language.

_____

_____

_____

_____

b In one sentence for each visual text, summarise the artist's overall message.

_____

_____

_____

c Explain any significant aspects of the **subjects** and **objects** and their relative sizes in each visual text. Refer to the foreground and background, colours, symbols and framing.

_____

_____

_____

_____

d In your notebook, write a paragraph explaining how the artists have used different forms of language to position the audience to share a point of view. Refer to the section on 'Visual language' in Chapter 3 to help you.

subject
the focus or topic of a text; in images the subject is often human, but not necessarily (e.g. a victorious athlete)

object
that which surrounds, complements or enhances the subject (e.g. a trophy held aloft by the victorious athlete)

Photographs

Photographs can be used to communicate an idea, either in place of, or alongside, a written or spoken text. They are powerful for conjuring up emotions and for this reason are often preferred over written text by advertising companies trying to elicit an emotional response.

When used alongside text, photographs can strengthen the message. For example, the author of an article on animal cruelty might try to evoke sympathy by including a photograph of a sad-looking dog. They might also choose to print the photograph in black and white, as this creates a more serious and sombre **mood** than colour. Finally, thought would go into how to best frame the photo to focus attention on relevant aspects, such as the pup's protruding ribs, which imply malnourishment, and the expression on the dog's face. All of these visual details work together to elicit feelings of compassion that complement the view presented by the author in the text.

It is important to remember that photographs can 'lie' just like any other text can. They can be digitally edited and altered to appear more compelling, flattering or shocking, and important details may be removed or left outside the frame. If you see evidence of such alteration, consider the possible intention in terms of impact.

mood
atmosphere or 'tone' created by an author or artist through language

SOURCE 12 This emotive photograph was used to raise awareness about domestic violence.

SOURCE 13 A black and white photograph can sometimes evoke stronger emotions than a colour one.

➡️ 4.3e *Your turn*

1   In your notebook, the photographs in Sources 12 and 13 using the aspects and analytical questions outlined in the 'Visual language' section on pages 90–91 in Chapter 3. In addition, consider any relevant aspects of the size of the photo, the angle and the use of lighting and effects.

2   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? Search online to find an example of each one.

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

_____

_____

_____

_____

3   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   Explain the impact of the use of angle and framing in this still from *Sweet Country*, the 2018 Australian western film directed by Warwick Thornton.

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_____

Study the following photographs carefully.

A

_____

_____

_____

_____
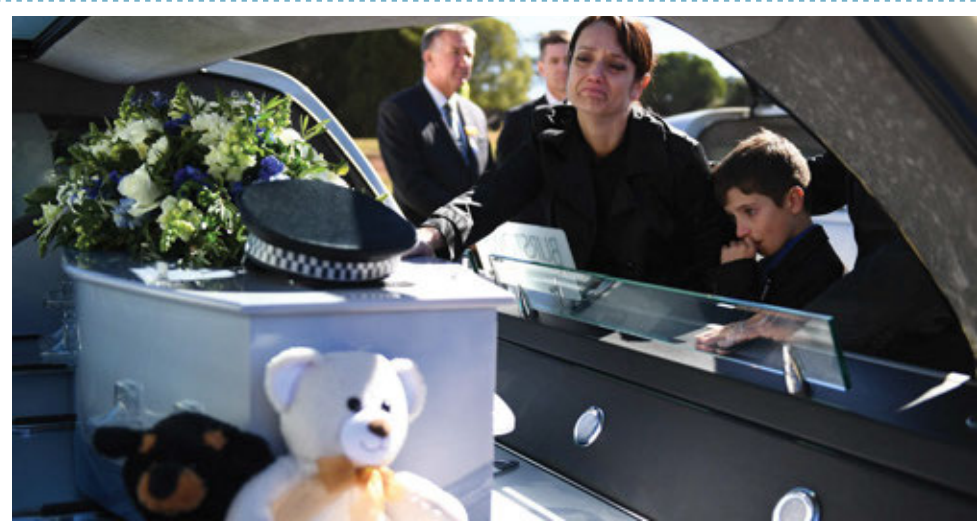
B

_____

_____

_____

_____

_____

C

_____

_____

_____

_____

a   What do you believe is the context of each image? In each case, do you feel the image is persuasive or neutral in its representation of the subjects/objects? Explain.

_____

_____

_____

_____

b   Annotate each photo to explain how it uses visual 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 angles.

c   Choose your favourite image of the three. In your notebook, write a paragraph to explain how visual language is being used to convey a viewpoint or achieve a specific impact. Start your paragraph with your overall contention in the form of a topic sentence, then focus in to explain the impacts of specific aspects of the image, such as those you identified in your annotations in the previous activity.

d   Source a persuasive photograph of your own and deliver an oral presentation that outlines the persuasive elements being used and their impacts. Display the photograph in such a way that you can identify these elements for the class.
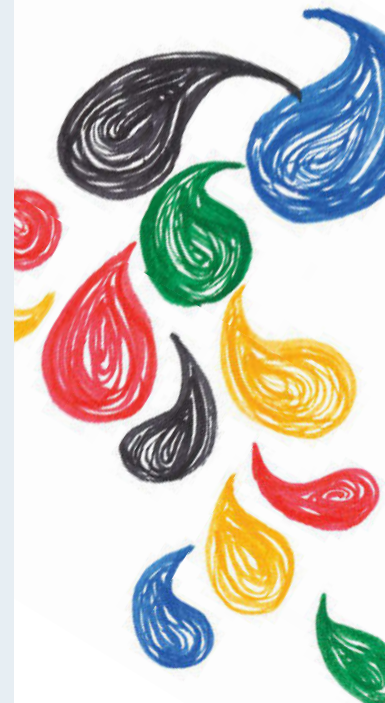
Posters

Posters are used for a range of purposes, but are typically used 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 photographs, graphics or symbols. A poster can be analysed in the same way as a photograph or cartoon, paying attention to context, content, target audience, style and message, and visually in terms of the subjects, objects, size, foreground, background, colours, symbols and framing.
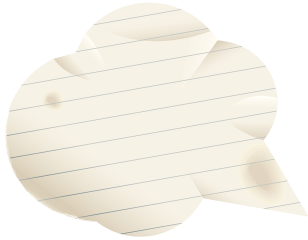
SOURCE 14 Poster for the Australian film *RED DOG: True Blue* (2016)

4.3f Your turn

1   Study the poster of the Australian film *RED DOG: True Blue* (2016) in Source 14 and answer these questions.

    a   How does the poster capture the nature of the relationship between the boy and the dog? Try to identify at least three specific aspects of the image and three 'messages' conveyed through these details.

    _____

    _____

    _____

    _____

    b   Explain any significant use of framing, lighting and colour – what impact does each of these achieve?

    _____

    _____

    _____

2 Consider these two Australian Government immigration posters from 1948 and 2013. Then, answer the following questions.

a Using only these posters, explain what the government's aim appears to be in each case.

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b Make notes to compare and contrast the two posters in terms of imagery, symbolism, colour, mood and use of verbal language.

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c In your notebook, write a detailed paragraph in which you compare and contrast the two posters in terms of purpose and use of verbal and visual language features.

Infographics, charts, tables and graphs

Informative types of visual language include infographics, charts, tables and graphs. They convey specific information related to issues and events, and present complex information in a way that is easy to understand. As well as communicating facts, informative visual texts can sometimes be used persuasively to support a point of view. As with all kinds of texts, it is important to carefully analyse the visual language. Be aware that seemingly factual or 'reliable' data can easily be manipulated. Results can be skewed, and either flattering or damning aspects of information can be highlighted or left out to suit a particular purpose. Always look carefully at the axes of charts, graphs or tables – scale can be distorted to imply a more significant trend than the reality of the situation would suggest.

SOURCE 15 Infographics can clarify complex information
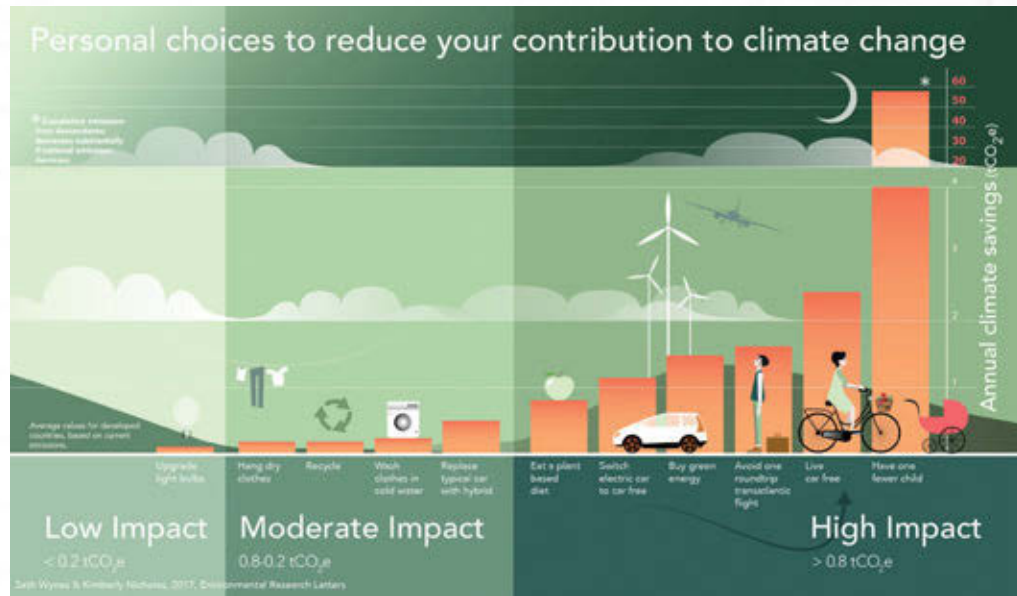
SOURCE 16 Climate change awareness infographic from the World Health Organization

➡️ 4.3g *Your turn*

1   Consider the infographic in Source 15.

　　a   What is the overall message of the infographic?

_____

_____

_____

_____

　　b   According to the infographic, what are the most impactful choices an individual can make to reduce their contribution to climate change? Explain how this information is represented through a combination of verbal and visual language.

_____

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_____

_____

　　c   How does the infographic use symbols to communicate information? Identify and explain the use of at least three symbols.

_____

_____

_____

_____

2   Consider the infographic in Source 16, which appears to convey a more forceful message than the infographic in Source 15. Annotate the infographic in Source 16 to identify 4–6 of the most persuasive language features, and discuss with a partner. Then, in your notebook, write a paragraph to explain how the infographic uses verbal and non-verbal language to convey the World Health Organization's message that 'Climate change threatens your health'.

4.4 NON-PRINT TEXTS

Non-print texts contain no printed words or visual images of any kind. Common examples include recorded audio, such as podcasts, and live speeches and radio. Analysing non-print texts involves considering the ways in which spoken language differs from other forms of language, and of how these differences can affect audiences.

SPEECHES

Watching and listening to a live speech, or a video recording of it, is a different experience from reading a transcript of the same speech. The transcript offers no indication of how the speaker stood (**posture**), what **gestures** they used, what **tone of voice** they adopted at various stages in the speech or when and why they chose to pause or add **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 these aspects can impact greatly on the way the speech is received and how persuasive it is. Of course, you are more likely to be asked to analyse a speech *transcript* than the speech itself, but it is worth considering the difference between print and non-print forms of texts in terms of which aspects of language can be analysed in each mode.

SOURCE 17 Then First Lady Michelle Obama delivers a speech to the Democratic National Nominating Convention in the United States of America in 2016. Talented speakers make use of body language and techniques such as pausing and adjusting volume to keep the audience engaged.

RADIO AND PODCASTS

Whether listened to 'live' over the radio or streamed as a podcast, recorded verbal language can be a powerful tool to persuade audiences to form a certain opinion. Unlike live speeches, recorded audio can be edited to include **sound effects** and music to help build a particular mood. Pre-recorded programs such as Triple J's current affairs show *Hack* will edit interviews before they are broadcasted. While the editing is mainly done to cut out pauses and irrelevant parts of the conversation, it can also work to skew the interviewee's responses in a way that partly or totally distorts their intended message. Radio stations such as the ABC, of which Triple J is a part, are bound by the same journalistic standards as print newspapers; however, independent podcasts are not. As a consumer of audial media, whether FM-radio, digital streaming or podcasts, you need to be aware of this and always consider whether the producers of the show have an agenda that they are trying to push.

posture
way in which a person holds their body

gesture
movement of part of the body to express an idea

tone of voice
the way a text would 'sound' if spoken aloud (e.g. outraged, sarcastic)

emphasis
special importance given to an idea, or stress laid on a word or words in speech

atmosphere
pervading tone or mood

sound effect
artificial sound other than speech or music

Chapter 4

➡️ 4.4 *Your turn*

1   Consider the following aspects of spoken language. Define each term to a partner and explain how each aspect works to engage the audience:

- pausing
- pace and timing
- pitch ('highness' or 'lowness' of tone) and intonation (rise and fall of the voice)
- volume
- tone
- sentence fillers such as *ah* and *um*
- articulation and diction
- stress (emphasis)
- rhythm.

2   Using YouTube or another 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 aspects or features of the spoken language that were outlined in the activity above. Then, share your notes with a partner and explain to them your opinion of the three most persuasive moments from the speech.

3   Listen to Triple J's *Hack* over a number of days and take notes on the types of issues covered and the manner in which the stories are presented. Choose one story and present a talk to the class that identifies the ways in which the journalist made language choices to appeal to the show's target demographic.

4   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 the steps outlined below.

   a   Research the issue carefully and work out exactly what you want to cover.

   b   Devise a list of interview questions and speak to a range of people to gather different views on the issue. Record the interviews for editing.

   c   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.

   d   Write an editorial introduction and record it, along with the overdubs identified in the previous step.

   e   Add the soundtrack, and you're finished! Play your segment to your class.

   f   Discuss, as a class, what this exercise taught you about presenting facts and information through audio. Did you have to edit information out? Could you have interviewed different people to get another side of the story? What impact did music and sound effects have on the finished version?

4.5 MULTIMODAL TEXTS

A multimodal text uses two or more modes of communication (reading, listening, etc.) in an integrated way. Social media posts are good examples of multimodal texts, as they often combine images or video footage with text and hyperlinks in an engaging and interactive way. Even something as simple as a picture book, which contains both words and images, can be considered multimodal. The appeal of multimodal texts is that they often engage a number of our senses – sight, sound and in some cases even touch. These texts can have a complex, persuasive impact that simultaneously manipulates a range of thoughts and feelings.

TELEVISION CURRENT AFFAIRS PROGRAMS

Current affairs programs explore topical issues by presenting introductions and editorials from a 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 or music, sound bites or clips of interviews, and various types of language. The programs usually have a regular host who will strive to project a particular image. Some hosts have a reputation of being provocative or opinionated; others seek to project a 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 and 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

- *Location in general:* Where was 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?
- *Background:* Is the background neutral or does it present the interviewee in a particular light? For example, was the interview in a laboratory to suggest scientific **credentials**, or on a football oval to indicate sporting prowess?

INTERVIEWEE

- *Identity:* Who is the interviewee? Does the interviewee have relevant expertise, or hold a status of authority or respect? Is the interviewee wearing formal or informal clothing? Is there anything noteworthy about the person's appearance overall?
- *Body language:* Does the interviewee smile and nod in response to the interviewer's comments? Are they facing the interviewer directly? Do they appear relaxed and open to discussion? Alternatively, is the interviewee sitting at an angle, or defensively crossing their arms or legs? Are they gesturing in any way, such as pointing a finger or waving arms aggressively?
- *Attitude:* Is the interviewee enthusiastic? Considerate? Dismissive? Aggressive?
- *Verbal language:* Is the interviewee's language articulate, informed and educated on the issue? Are persuasive strategies being employed?

credentials professional qualifications; record of achievements

INTERVIEWER

Ask the same questions for the interviewer as you did for the interviewee, but also consider the following points.

- *Questioning style:* Are the questions asked aggressively or in a friendly manner? Does the interviewer allow the interviewee to answer in full, or does the interviewer cut them off?

- *Types of questions:* Are the questions easy to answer and unlikely to challenge the interviewee, or are they hard-hitting and designed to force the interviewee to justify their position? Are they closed (requiring short or obvious answers) or open (encouraging a detailed response)?

- *Attitude and possible purpose:* Does the interviewer encourage or discourage the interviewee in any way? If so, in what ways? Consider the following table.

supportive non-verbal gestures (e.g. nodding)	negative non-verbal gestures (e.g. folded arms)
sympathetic comments ('I understand …')	unsympathetic comments ('That's ridiculous …')
considerate tone	aggressive or sarcastic tone
allowing interviewee to answer in full	cutting the interviewee off mid-sentence

➡️ 4.5a *Your turn*

1 Can you think of any more 'encouraging' or 'discouraging' language or gestures?

_____

_____

2 Over a 1–2 week period, view several episodes of the following programs:
- *7:30* (ABC1, 7.30 pm, Monday–Thursday)
- *The Project* (Channel 10, 6.30 pm, Monday–Friday).

Make notes on their similarities and differences by answering the following questions as well as the analysis questions listed in the 'Interviews' section above. Report 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? Are there any other regular segments?
Advertising	Are advertisements shown during the program? If so, what sorts of products are being advertised? Based on the products 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.) Is there any significant use of colours, set design, music, sound effects, etc.?

WEBSITES

A website is simply one or more publicly accessible, interlinked webpages that share a single domain name. Websites can be created and maintained by an individual, a group, a business or an organisation to serve a variety of purposes. They are multimodal when they offer interactive combinations of, for example, text, images, video footage and audio. Increasingly, the data captured each time an individual visits a site is 'sold on', or used to increase the persuasive potential of advertisements or other information by having it tailored to individual users' interests.

SOURCE 18 The home page of Australian organisation, Indigenous Literacy Foundation

4.5b Your turn

1   Study the screenshot of the website in Source 18 and answer the following questions.

   a   From what you can see on the home page, describe the various purposes of this website. What aspects of the home page help to convey each purpose?

   _____

   _____

   b   Identify a specific verbal language appeal being made and explain the intention behind it.

   _____

   _____

   _____

   c   Look at the visual language on the home page: specifically, the image of the students. What types of appeals are being made here and how are they conveyed through specific elements of this image?

   _____

   _____

Chapter 4

d The page contains two imperatives (phrases that urge people to do something), such as 'Call now'. Identify the two examples, and explain the specific purpose and impacts of each one.

_____

_____

_____

_____

ADVERTISEMENTS

Advertisements are highly constructed representations of 'reality' that are specifically designed to sell a product or an idea. They are usually created by advertising agencies and appear in print, online or on billboards, or as non-print varieties on radio, podcasts or audio streaming services such as Spotify.

Multimodal advertising strategies are becoming ever more sophisticated, often tailored to an individual's interests based on their digital footprint. Digital and interactive billboard advertisements are increasingly replacing static ad posters.

SOURCE 19 Billboards are often multimodal, using photos or illustrations alongside written language or symbols.

Advertisements:

- will generally be highly biased or subjective, and designed to present the product or concept in a flattering light
- appeal to our senses and emotions; often aiming to evoke a 'must-have' mentality
- may try to sell via association (for example, via celebrity sponsorship and endorsements)
- are often multimodal (using a mixture of written or spoken words, sound effects or music as well as images or video)
- often deal in stereotypes (for example, businesspeople may be depicted in suits and driving expensive cars) and are aimed at specific demographics (for example, teenagers).

Some companies have been criticised for pitching advertisements directly at children. Whether it is a case of film characters selling fast food or sports betting apps marketed at teenagers, significant moral and health-related arguments arise. Issues of morality aside, your task is to consider how an advertisement uses language in all its forms to persuade. To do this, ask yourself the following questions:

- Exactly who is this advertisement aimed at (demographic), and how can you tell?
- What appeals are being made, if any? What other language features are being used?
- What aspects of the visual design stand out (symbols, colour, framing, etc.)?
- How have the creators sought to position the target audience with the various forms of language?

SOURCE 20 A print advertisement created for Moms Demand Action for Gun Sense in America.

⇨ 4.5c Your turn

1 Study the advertisement in Source 20. With a partner, discuss the ways in which both verbal and visual language is used in this advertisement by answering the four key questions listed above. Then, in your notebook, write a detailed paragraph that explains how the creators of the advertisement have used language – in all its forms – to argue 'For gun sense in America'.

FOR THE TEACHER

Check your obook assess for the following additional resources for this chapter:

Answers	Teacher notes	assess quiz
Answers to the *Your turn* tasks in this chapter	Useful notes and advice for teaching this chapter, including syllabus links	An interactive auto-correcting multiple-choice quiz to test student comprehension

Analysing argument

Now it is time to apply the skills you have been developing in the previous chapters, and begin to construct your own coherent, systematic analyses of argument and language. In this part of your English course, 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 purpose, sequencing and development of an argument
- identifying significant language strategies and features 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 *analyse the ways in which argument and language complement one another and interact to position an audience to share the points of view presented.*

In this chapter you will:

- consider how to plan for, draft and revise a coherent analysis of argument and language use, for single and multiple text responses
- learn how to write about an author's intent in terms of the impacts of the argument and language features on an audience
- develop a range of analytical language skills including how to make careful verb choices, how to use linking words and **connectives**, how to incorporate discussion of tone, and how to explain the significance of an argument's sequence and development
- study a range of sample argument analyses and consider their various strengths and weaknesses
- write your own analyses of argument and language.

connective
linking word used to connect clauses, phrases or sentences (e.g. and, but, if); also called a conjunction

5.1 HOW TO ANALYSE ARGUMENT AND LANGUAGE

Writing that analyses the arguments and language in texts requires a systematic approach and a great deal of critical thinking. Clearly explaining an argument and the way an author has made use of persuasive language is not easy. It is more than just identifying language strategies and commenting on their effects. You must also show an understanding of the purposes of the text, the key arguments being put forward, and how specific language choices operate in relation to those purposes and arguments. In summary, you need to explain the specific intended impacts of key argument and language features in light of the author's aims.

To do this, you must consider the elements of context, purpose, audience, language and form that were mentioned in Chapter 1, and use 'CAPITALS: Critical questions of argument analysis' on page 135 to produce a coherent piece of writing. It is worth revisiting the specific language in the Study Design, to better understand exactly what you are expected to do in this analysis task:

Unit 3, Outcome 2

Key knowledge

- an understanding of arguments presented in texts
- the ways authors construct arguments to position audiences, including through reason and logic, and written, spoken and visual language
- the features of written, spoken and multimodal texts used by authors to position audiences
- the features of analytical and comparative responses to texts that position audiences: structure, conventions and language, including relevant metalanguage
- the conventions of spelling, punctuation and syntax of Standard Australian English.

Key skills

- 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
- use textual evidence appropriately to support analytical responses
- plan analytical responses, taking account of the purpose, context and audience in determining the selected content and approach
- draft, review, edit and refine analytical responses, using feedback gained from individual reflection and peer and teacher comments
- develop, clarify and critique ideas presented in the arguments of others using discussion and writing
- apply the conventions of spelling, punctuation and syntax of Standard Australian English accurately and appropriately.

CAPITALS: Critical questions of argument analysis

No matter what type of text you are analysing, always ask the following questions. (The acronym CAPITALS will help you remember them.) If you ensure that your answers are accurate and specific, you will be able to produce an effective analysis of both the arguments and language in the text. 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? What background or contextual knowledge is required for a full appreciation of the issue?

A   Argument

What is the overarching point of view, or contention? What additional ideas or arguments are put forward in support of this view?

P   Purpose and Positioning

What are the author's 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 key features of genre or form in this example and how might they affect 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 is the target audience? In terms of the language choices, how is the audience made apparent in the text? Could the context in which the text appears have any impact on the way it is read by the audience?

L   Language features

What persuasive language features (verbal, non-verbal, visual) are predominant? Why have they been chosen? What are their impacts on the target audiences? How do the persuasive language features support the arguments? Remember: the aim is to consider 'the whole package'. A written text will consist mainly of verbal language, but also consider aspects of design and layout, as well as any visual language, such as images or symbols.

S   Stakeholders

Who are the stakeholders (parties involved, those who have a 'vested interest') in this issue? What do they stand to gain or lose?

➡️ 5.1 *Your turn*

1   Use the information from this section, '5.1 How to analyse argument and language', and from '1.2 Succeeding in Area of Study 2' in Chapter 1 to answer the following questions.

   a   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.

   _____

   _____

   _____

   _____

   _____

   _____

   _____

   _____

   _____

   _____

   b   Based on what you have learnt in Chapters 1–4, and the information offered at the beginning of this chapter, write a 3–4 sentence summary – in your own words – of what this analysis of argument and language task involves. Try to cover everything, but keep the summary simple and clear. Compare as a class and identify the best summaries.

   _____

   _____

   _____

   _____

   _____

   _____

   _____

   _____

   _____

   _____

   _____

   _____

5.2 LANGUAGE FOCUS

nuanced
characterised
by subtle shades
of meaning or
expression

academic register
formal analytical
voice, the type
employed in formal
essays or analyses

Effective argument analysis requires precise and nuanced language: accurate vocabulary choices, smooth connections between sentences, and a clear identification of the interplay between argument and language. You will need to build your academic register and vocabulary through systematic rehearsal and close study of high quality writing samples. Follow the advice in this section carefully; it is designed to enhance your accuracy and fluency in this Area of Study.

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. Use the method that works best for you:

- 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.
- Consider using the CAPITALS acronym to organise your notes.

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?' Use these prompts to guide your note-taking:

- *Think:* What ideas or arguments are communicated? What is the audience asked to reflect upon?
- *Feel:* What emotions are stirred within the audience? What sorts of moods or emotional reactions are prompted by the author?
- *Respond:* How is the audience positioned by the above? What is the desired outcome, in terms of audience action or sentiment?

> ➡️ **5.2a Your turn**
>
> 1 Reread any opinion piece or editorial from Chapter 3 or 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 the CAPITALS acronym. Compare your notes with a partner: whose notes are more effective? Why?

IMPROVING YOUR ACADEMIC EXPRESSION

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.

WRITING ABOUT PURPOSE AND INTENDED IMPACT

- This strategy is designed to …
- The aim here is to …
- These provocative verbs position readers to …
- With the intention of … the author …
- Hoping to … Jones emphasises … by …
- The writer/speaker hopes to …
    - evoke/instil a sense of …
    - alienate dissenters by …
    - include the audience in the debate by …
- appeal to a sense of …
- incite anger or outrage by …
- advocate the view that …
- propose a viable alternative to …
- divide the audience by …
- provoke serious debate by …
- elicit an emotional response that …
- validate the underlying contention by …
- encourage support for …

WRITING ABOUT ARGUMENT SEQUENCING AND DEVELOPMENT

- Having established … Jones is better able to …
- With this emphasis on … now front of mind for listeners, Jones capitalises on a sense of … by …
- Jones is now better positioned to exploit audience [concern/frustration etc.], which she does by …
- This opening focus on … helps to establish a stronger platform for …
- Shifting the focus from … to … the author capitalises on an emerging sense of …
- In her transition from this … opening to a more … focus on … Jones builds a sense of audience …
- The earlier argument emphasis on … is now rendered more meaningful through this subsequent …
- Jones concludes by returning to her opening emphasis on … allowing her listeners to consider …
- This final … underscores the contention by …

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	intensify	reiterate
allude to	draw attention to	lend weight to	stress
attack	educate	negate	support
challenge	emphasise	praise	undermine
condemn	encourage	provoke	underscore
criticise	highlight	question	validate
critique	indict	rebut	
dismantle	inform	reflect on	

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'.

As the following examples show, this sentence can be written in many different ways.

- Aiming to undermine the state government's credibility, the writer attacks the new water conservation strategy and labels it an 'ill-conceived disaster'.
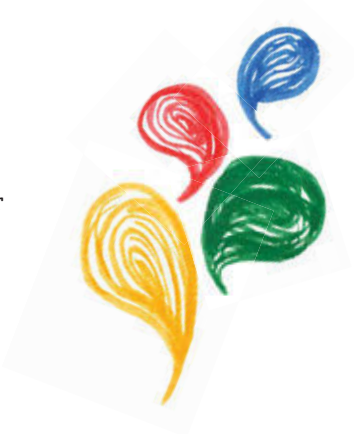
- The state government's credibility is potentially undermined by an attack on the new water conservation strategy, which is labelled an 'ill-conceived disaster'.
- The writer, aiming to undermine the state government's credibility, attacks the new water conservation strategy by labelling it an 'ill-conceived disaster'.
- The new water conservation strategy is attacked and labelled an 'ill-conceived disaster' by the writer*, which undermines the state government's credibility.

  *The phrase 'by the writer' is not always necessary so don't overuse it in your own writing.

Use connectives

Linking words – also called connectives and conjunctions – 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.

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

If used effectively, linking words make even an average argument more convincing. However, if used awkwardly or incorrectly, they will confuse the reader. Whether you are producing an analysis or your own persuasive argument, linking words are crucial to the coherence and sequencing of your piece.

➡ 5.2b *Your turn*

1 Review both lists of useful phrases, the list of useful verbs, the section on varying your sentence structure and the table of connectives. Then answer the following questions.

   a What other useful (1) purpose and intended impact phrases, and (2) argument sequencing and development phrases can you add to the lists at the top of the previous page?

   _____

   _____

   _____

   b Work with a partner or your class to brainstorm other suitable verbs to add to the list in the 'Make specific verb choices' section.

   _____

   _____

c Categorise the verbs in the 'Make specific verb choices' section by grouping synonyms – words with similar meanings or implications – together.

d How many other connective words or phrases can you add to the table on page 139? 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 in your own writing.

e 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
- although
- despite (this)
- nevertheless

_____

_____

_____

f Choose the appropriate linking word or phrase to complete these sentences.

- in contrast
- however
- for this reason
- in addition

   i Cigarettes clog the arteries, making breathing difficult; _____ to this, they are expensive!

   ii This beachfront proposal is robbing our children of their heritage; _____ we must fight the council's decision to allow its construction.

   iii 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.

   iv 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.

g 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.

▶   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

_____, 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 _____ facts. Otherwise we might as well kiss our kids goodbye once and for all. The answer is simple: just say no to drug tests.

h   Consider this sentence from a student's analysis of argument and language:

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.

Rewrite the sentence in two different ways, being sure to include the strategies employed, provide examples and show how the strategies position the audience.

_____

_____

_____

_____

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 (sometimes referred to as 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 (see the next section for more about tone).

When we refer to the style of a text, we are talking about the qualities of its composition, including:

- how clearly an author has used language
- whether it is objective, neutral or conveys bias
- whether the writing is concise
- how carefully, thoughtfully and logically the argument is constructed
- the emotional qualities of the text (i.e. its tone)
- the originality of the writing.

style
way a text has been written or created; manner in which it appears (e.g. coherent, logical)

voice
sometimes used to mean tone; can also mean the identity of the 'speaker' of a text

TONE

Tone refers to the way a text sounds in terms of its emotional qualities (for example, appalled, annoyed, humorous) when it is read aloud. It also can describe the mood of a visual or written text (for example, 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!

➡️ **5.2c** *Your turn*

1 The following words can be used to describe the style of someone's writing. Do you know what each word means? Take turns with a partner to explain as many definitions as you can, then look up definitions for the terms you don't know.

biased	impartial
convoluted	passionate
dull	reasonable
formulaic	succinct
illogical	unique

2 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 1 into the table below 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
concise		
enthusiastic		
logical		
objective		
original		

3 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.

balanced	polished
coherent	sophisticated
fluent	straightforward
imprecise	vague
long-winded	

STYLE WORD	POSITIVE (P) OR NEGATIVE (N)	DEFINITION/SYNONYM
long-winded	N	lengthy; overlong; prolonged

Pinpoint the tone accurately

In written texts, the tone of a text can be difficult to establish; reread pieces of writing to closely analyse the sentences. A text's tone can change to suit different purposes; for example, an *elated* or *outraged* tone might be attention-grabbing, but a more *measured* voice may more effectively communicate a complex and logical argument. For this reason, many texts will employ a range of tones.

Here is a table of useful tone words, listed in broad synonym groups. Consider their subtle differences and choose carefully when using these words in an analysis.

Expand your tone vocabulary

cautious	earnest	authoritative
conservative	grave	commanding
guarded	serious	confident
measured	sober	forthright
restrained	solemn	insistent
direct	apathetic	apologetic
forthright	detached	contrite
frank	disinterested	remorseful
matter-of-fact	dismissive	repentant
unequivocal	unconcerned	rueful
emotional	humble	calm
maudlin	modest	diplomatic
mawkish	self-deprecating	moderate
nostalgic	unassuming	open-minded
sentimental	unpretentious	reasonable
amicable	compassionate	amused
appreciative	generous	droll
approving	sympathetic	humorous
conciliatory	understanding	witty
friendly	warm	wry
animated	flippant	alarmed
enthusiastic	ironic	astonished
fervent	ridiculing	bewildered
passionate	sarcastic	shocked
zealous	sardonic	surprised
cynical	arrogant	moralising
distrustful	condescending	righteous
pessimistic	disdainful	sanctimonious
sceptical	patronising	self-righteous
suspicious	proud	smug
castigating	aggressive	deflated
condemnatory	antagonistic	demoralised
critical	belligerent	disappointed
excoriating	confrontational	dismayed
scathing	hostile	saddened

Chapter 5

➡️ 5.2d *Your turn*

1 Study the list of tone words under 'Expand your tone vocabulary' on the previous page. Then complete the following activities with a partner.

   a Highlight the words in each group with which you are unfamiliar. Add them to a personal vocabulary list, and learn them over time. Practise using them in future analysis writing.

   b Can you add one – possibly two – new tone words to each group of five synonyms? Compare as a class.

   c Categorise each group of five tone words as positive, negative or neutral in connotation. Why are some groups harder to classify than others? What does this tell you about the importance of considering tone in context?

2 In your notebook, write a letter to the editor of a newspaper to express concern regarding the appalling student behaviour you witnessed on a local bus. Write two brief paragraphs:

   • one in an *outraged* tone, to outline some of the specific behaviours you've witnessed

   • one in a *restrained* voice, to make recommendations to the schools or students concerned.

3 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- to 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 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 fit and talented?' This is shameful hypocrisy at its finest.	
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.	

4 Write a definition for each of the following tone words. Include at least two synonyms.

   a admonishing _____

   b authoritative _____

   c patronising _____

   d satirical _____

5 Match each tone word to its definition.

appalled	moderate
despondent	pessimistic
earnest	scathing
facetious	unsympathetic

	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

Explain the impact of the 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.

intended effect impression an author hopes to make on their audience; desired response

   Use the acronym 'TEE' (Tone, Example, Effect) to help you remember to:

T: identify the tone

E: pinpoint words or phrases that indicate the tone as examples

E: explain the effect of the tone.

   Look at the examples of TEE in action in this table.

TEXT	TONE	EXAMPLE	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 …'	critical, condemnatory	'damning indictment'	establishes a sense of failure; accuses and attacks the aged-care industry
	emphatic, insistent	'must be addressed immediately'	implies a sense of urgency; paints the author as responsible, proactive, a 'moral guardian'

Chapter 5

TEXT	TONE	EXAMPLE	EFFECT
'This ceremonious pomp and posturing is sadly typical of a government obsessed with public image ...'	dismissive, scathing	'ceremonious pomp and posturing'	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
	cynical	'sadly typical'	suggests that the conceited behaviour is no surprise; paints the government in a negative light

Vary your phrases and sentence structure

There are many ways to identify 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 ...

➡ 5.2e *Your turn*

1 Pinpoint the tone in each of the following samples of writing by using the TEE approach.

	TEXT	TONE	EXAMPLE	EFFECT
a	'Oh, those poor private school children – their parents aren't giving them enough money to fund their end-of-year hooliganism! A national day of mourning is required, clearly.'			
b	'There is a fine line between satire and puerile, sexist slander; Kanye West's latest single sits squarely in the latter category. He should apologise for this offensive attack on women and men alike.'			
c	'These children are kept in prison-like circumstances, for no good reason. Then we have the gall to say we will not offer financial support when they break down. Shame, Australia, shame.'			

2 Source an editorial from this book, *The Age* or the *Herald Sun*. Reread it carefully. Identify key moments in the editorial where the tone changes or 'shifts'. Annotate the text to explain why this shift has occurred in terms of the author's purpose. How does the tone change reflect a change in the argument or the author's intention?

5.3 CONSTRUCTING AN ANALYSIS – SINGLE TEXT

In this Area of Study, you are sometimes required to analyse the argument and language use within a single text. You can take many approaches, and to some extent your approach should be dictated by the nature of the text you are analysing (such as its form and structure). Regardless of your approach, your final product should always be clearly structured into paragraphs, and it should contain a suitable introduction, several body paragraphs and a conclusion. The following steps outline one approach. Your teacher may be able to suggest others.

How to analyse a single text

Step 1   Read the text at least twice – rereading helps you 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' section on page 135 in brief 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 key language features as they appear. Focus on how the arguments and language position the audience to share the author's perspective. Consider 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 or style of the piece. Perhaps also outline any significant structural features (such as the headline, design features, visual language) and their impact, if this is relevant.

Step 5   Write the body paragraphs, explaining how the language is used to support the author's arguments. Where it seems relevant to the author's specific arguments, incorporate analysis of visual language to show how verbal and visual language features work together. Be sure also to consider how the argument sequence and development contributes to the author's overall persuasive purposes. Follow these tips in relation to your use of language:
- Vary the structure of your sentences to avoid sounding repetitive.
- Be concise, and do not summarise the text. Use analytical phrases throughout, such as 'The metaphor of a "bleeding heart" is designed to …' or 'This repetition serves to …'.
- Exercise your vocabulary and avoid cliched and common phrases. Make careful, accurate language choices throughout.

Step 6   Write a conclusion to summarise both the author's purpose and how they have used a range of argument approaches and language features to persuade. Reflect on the overall style of the argument. Was it logical? Reasoned? Was it adequately supported? Was it balanced or biased? Finish with a sharp focus on the author's overall purpose or intention, particularly in terms of audience response.

Chapter 5

WRITING GREAT INTRODUCTIONS

A great introduction to an argument analysis must be clear, concise and specific. Offer an overview of the text or texts in question, in terms of their context, purpose, audience and form.

A simple, three-step process for a great introduction might look something like this:

1 Outline the context and issue.

2 Outline the text type, author, dominant tone(s), and contention.

3 Pinpoint the target audience and the author's overall purpose, style and any standout features.

Consider this example:

(1) In an age of pervasive marketing, concern is often raised about the impacts of such influences on developing minds. (2) The opinion piece 'Kids party, parents get a hangover' by Dr Simon Crisp is a cautionary reflection on what is seen as the 'abuse' of alcohol among adolescents and a 'culture of expectation' which the author feels has led to such abuse. (3) Crisp, a clinical adolescent psychologist, targets parents and community leaders in arguing that adults must regain their 'authority' over young people and establish firmer boundaries to protect them from the influence of commerce. The idea of a loss of parental control is supported by an alarmist cartoon, which appeals to parental fears for their children's well-being and helps establish the need for community action. (127 words)

A more detailed and complex introduction might include information about the following elements:

1 Issue and context

2 Author's identity, stake/position in relation to issue

3 Author's broad purpose and specific contention

4 Text type and form (consider *conventions* associated with this form)

5 Target audience: Who is addressed? Who is criticised or excluded?

6 Overall: tone/s, structure, style, visual elements

Either way, 100–150 words is usually more than enough. And remember, avoid including your personal opinion. Stay focused on offering an objective overview of the text in question.

➡️ 5.3a Your turn

1 Work with a partner to highlight or annotate this second sample introduction to identify the six key elements as outlined above.

The Northern Territory Government's decision to restrict the amount of education delivered in native Indigenous languages evoked public concern around the potential impact of such a policy on student welfare and Australian culture. In a passionate, reasonable speech delivered to classmates and teachers at his independent school in Victoria, student Ash Vines insisted that the NT Government's decision to provide the first four hours of schooling each day in English is harmful to both our rich Indigenous heritage and the well-being and development of students. Vines also encouraged his Victorian peers to involve themselves in the public campaign for bilingual education in the Northern Territory, conveying his sense of frustration in a compassionate manner that pleads for community reaction and cultural sensitivity. His appeal was supported with some endearing photographs of his young cousin Clara, which were incorporated to render his perspective more emotive. (144 words)

WRITING GREAT BODY PARAGRAPHS

Do:

✓ Open with a sharp topic sentence focused on an argument and the author's purpose.

✓ Identify clear argument threads and key language features that stand out as particularly influential or persuasive.

- Stay focused throughout on explaining – *specifically* and in *detail* – HOW specific argument approaches and language features work to 'position' the target audience.

- Keep a sharp focus throughout on the *intended impact* of each feature, the target *audience* and the author's *purpose*.

✓ Work hard to link/connect the various stages of the author's argument – and your own analysis – as smoothly as possible.

✓ Remain objective, formal and concise in your language.

Don't:

✗ Summarise the text (instead, you must *analyse* it in terms of *how* it is designed to persuade).

✗ Offer a 'shopping list' of techniques with no analysis of their impacts.

✗ Include your own opinion on the issue at hand.

✗ Forget to include 'evidence' of the features you discuss.

✗ Offer only very vague or generalised statements such as these:

- 'to engage the audience'
- 'grabs the readers' attention'
- 'she does this to keep the listener interested'
- 'to make the audience read on'
- 'to persuade the audience'.

There are many ways to analyse argument and language use in your body paragraphs. Here are two approaches – work with your teacher to establish an approach that works for you and your school.

Model 1: The ABC of Argument Analysis

A	Identify WHAT the author has done.
	Provide an example from the text (include a quote + identify the technique using appropriate metalanguage).
B	Explain WHY the example has been used.
	What is the intended impact of the example? For example, choose one or more of the following questions most pertinent for your chosen example:
	• How has the reader been positioned to THINK?
	• How has the reader been positioned to FEEL?
	• What has the reader been positioned to DO differently?
	Note: You do not need to answer all three questions for each example you want to discuss.
C	Explain HOW the example works.
	How does the example achieve this positioning?
	• If the reader has been positioned to **think** that the government is out of touch, track through the thought processes that might lead them to that conclusion.
	• If the reader has been positioned to **feel** guilt, explain how that sense of guilt has been created (for example, what, specifically, are they intended to feel guilty about?).
	• If the reader has been positioned to **do something** (for example, to vote in favour of a new initiative), track through the thought processes that might lead them to that action.

Model 2: The TEEL Approach

- Start with a topic sentence = Idea (Argument) + Impact (Purpose)
- The rest of paragraph zooms in on particular arguments, approaches and features of the language and explains precisely how these elements work to position the target audience (aim to discuss three to five individual elements within each paragraph).
- For each of the three to five elements, try to answer the following TEEL questions:
  - o **T**echnique: What is the *feature* or *strategy* employed here?
  - o **E**xample: Include a quotation from the text.
  - o **E**ffect: What are the *implications* or *connotations* of this approach? (In other words, how does this strategy *position* the audience to think, feel or respond?)
  - o **L**ink: How does this approach help to further the author's broader purposes and argument?

Note: you might need two – sometimes even three – sentences to adequately cover the above points for *each* of the three to five strategies or elements you discuss in one paragraph.

➡ *5.3b Your turn*

The sample body paragraph on the following page follows Model 2 – the TEEL approach to argument analysis. Read the background information and the paragraph carefully. Then answer the following questions.

1. Model 2 suggests that a good topic sentence = Idea (Argument) + Impact (Purpose). Annotate the topic sentence in the sample body paragraph to identify the idea and the impact statements.

2. Which important aspects of argument analysis are indicated by the words and phrases:
   - a in **bold**? _____
   - b in *italics*? _____

3. Highlight the words and phrases in the paragraph that show that this student understands the importance of explaining how the various stages of the text work together to create a cumulative impact on readers. The first example has been highlighted for you.

4. The 'Link' stage of the TEEL approach to argument analysis asks you to explain 'How does this approach help to further the author's broader purposes and argument?' Highlight, in a different colour, the moments in the paragraph that offer this broader analysis.

BACKGROUND INFORMATION: GUN RIGHTS

This paragraph is an extract from an analysis of an editorial published on the website of the National Rifle Association or NRA, an American gun rights advocacy organisation. Under the inflammatory title 'Australia: There Will Be Blood', the anonymous authors argue that the *1996 National Firearms Agreement*, under which the Australian Government bought back and destroyed firearms from Australian gun owners in the wake of the Port Arthur massacre, was effectively a mass confiscation and that it failed to deliver 'the promised reduction in violent crime. For more context, read the editorial online by searching for: *Australia: There Will Be Blood.*'

SAMPLE BODY PARAGRAPH (MODEL 2 – THE TEEL APPROACH)

The editorial team's opening remarks encourage gun enthusiasts to see a tightening of gun ownership legislation in the US as a dangerous and yet increasingly popular proposal, in a bid to sustain support for gun ownership. The **headline** and **supporting illustration** are confronting in their **ominous tone** – with the unambiguous 'There Will Be Blood' *implying inevitable violence*, a sentiment supported by a threatening bloodstained map of Australia in red – and *both are designed to position readers, from the outset, to accept that Australia's tightly controlled gun legislation is a disaster in waiting, rather than the success most critics have deemed it to be*. This sense of trepidation is heightened by the **melodramatic opening sentence**, 'A spectre is haunting America – the spectre of gun confiscation', where **repetition** of the word 'spectre' *emotively implies that the country is being stalked by a sinister presence.* The sense of an imminent calamity is confirmed with the **provocative verb choice** of 'haunting', and *the American audience is positioned to see the Australian experience as a threat to American freedoms*. The editors adopt **a tone of gloomy formality** at this early stage – 'Lest we think … Let us not forget' – *to add to the sense of anxiety they are keen to establish as a means of coercing readers into a stance of defensiveness*; the broader purpose is to stoke gun owner enthusiasm for the status quo, the 'familiar narrative', a **cliched phrase** *which implies a sense of comfort and suggests that current US laws are reassuringly popular and effective*. This characterisation serves, perversely, to discredit proposed reforms as a risk to America's security. All in all, the opening paragraphs of this piece present an already captive gun enthusiast audience with an alarmist scare campaign designed to counter the rising tide of support for change.

Chapter 5
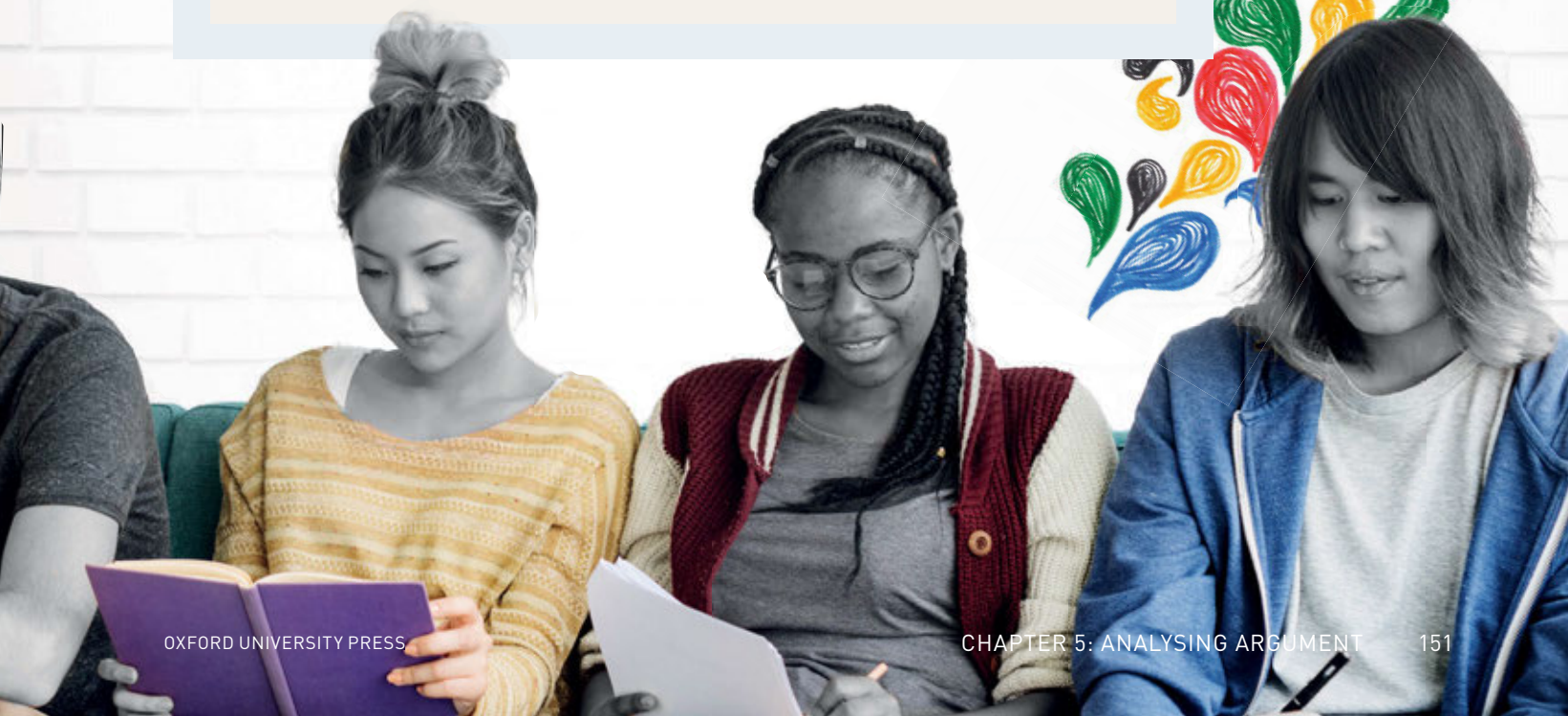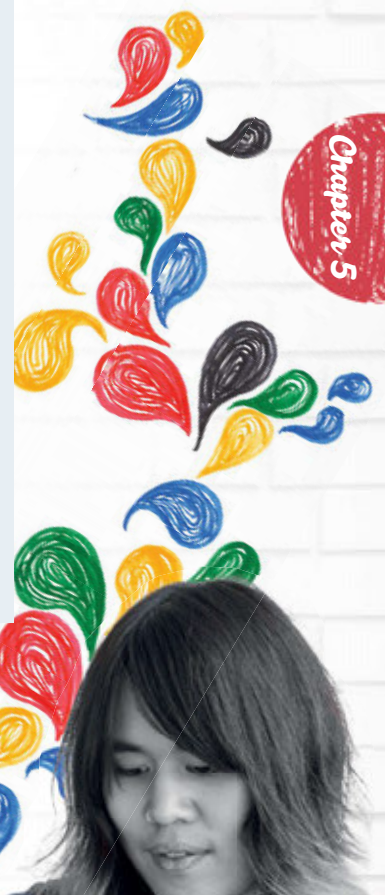
I'VE CHANGED MY MIND – WE PICKED THE WRONG DAY

By Ian Macfarlane

Illustration: Sturt Krygsman

I'm not usually known as a bleeding heart, but for the first time in my quarter-century of public life, I'm going to make what some might call 'bleeding-heart' comments.

As we celebrate Australia Day today and reflect on what a great nation this is, we should also pause to think about what we can do to make it greater.

The starting point could be removing the barnacles of division over the date of Australia Day.

Questions about Australia Day's timing have simmered for decades but I, like many, dismissed them without much thought.

I grew up in a generation where the Australia Day holiday was moved around like an ice-hockey puck to satisfy that great Australian tradition of having a long weekend.

Depending on who you listen to, the Australia Day holiday wasn't locked into January 26 until the mid-1990s.

As a proud Australian, I revelled in the new national pride and growing patriotism of the Howard years, and was particularly pleased with the way my daughters' generation was embracing the day in the true Aussie spirit.

My daughters began a tradition that has continued for more than a decade, of getting their friends around to our place, filling up the Esky with stubbies of beer, diving in the pool and cranking up Triple J on our outdoor speakers until the whole neighbourhood could hear the Australia Day Hottest 100 countdown.

Then suddenly last year there was an announcement on Triple J that 2017 would be the last Australia Day Hottest 100 because of the offence the celebration was causing to Indigenous Australians.

My first reaction? 'Bloody ABC,' I thought – and not for the first time. Then Fremantle City Council announced it was cancelling its Australia Day citizenship ceremony and fireworks for this year. 'Bloody latte-drinking trendies,' I thought – again not for the first time.

Then I thought, how would my Scottish cousins feel if they had to celebrate United Kingdom day on the anniversary of the Vikings launching an amphibious attack on Arrochar, raping and pillaging, and producing Macfarlanes with blue eyes and blond hair?

How would my mother's forebears, the Reids, feel if the same celebration were held on the anniversary of the Battle of Culloden, where the Highlanders were cut down by English grapeshot and then the survivors hunted down and, along with their women and children, murdered?

It was the moment I decided that as a conservative, Anglo-Celtic Australian, I want to play a part in the push to changing the date of Australia Day. I believe it is an important way to prevent a potential schism in Australia's society and to remove a potential roadblock to reconciliation and a greater Australia.

No one argues there weren't terrible wrongdoings against Indigenous people in Australia's past. We can't change history but we can shape the future.

Why do I think we should we change the date from January 26? Simple. Because not all of us feel the same way about that date.

This is not about pleasing people, it is about uniting people. It's about healing a wound, drawing a line, getting on with the really important issues facing our Indigenous communities. It's about stopping issues on the periphery distracting from the united, focused and concerted effort needed to fix problems in Indigenous communities before they destroy themselves and diminish us as a great egalitarian nation.

I believe that all Australians celebrating our great country on a date not associated with past wrongs can only bring us closer.

That said, I acknowledge, as do many Indigenous leaders, that this symbolic date change won't stem the real disadvantage still suffered by many Indigenous Australians. As a country we should look to the things that are working to close the gap for our Indigenous brothers and sisters.

So if not January 26, when should Australia Day be

celebrated? For me the date has to be in a warm month – I just don't think it could be Australia Day without backyard cricket, barbecues and pool parties.

Maybe we could wait for the date Australia becomes a republic. But becoming a republic isn't a top-tier issue, won't change our day-to-day lives and might be years, if not decades, away. The issue we're talking about today can't wait.

My vote is for March 1, commemorating the date in 1901 that the first Commonwealth Government began taking control of many of the functions formerly exercised by the colonies, including the military, the postal service and immigration. To me, it's the day that represents Australians coming together as one nation under one government.

All right, I know it's not technically summer, but it is close enough – particularly if you live in Queensland, like I do.

I'm proud of my heritage, proud of where I've come from and where I am now, and proud to be an Australian. I hope that some day soon everyone in this great land can feel the same and all proudly celebrate it together on one day.

So let's get on with it, scrape off this barnacle and work together to succeed on the big challenges and make Australia even greater.

Happy Australia Day.

The Australian, 26 January 2017

➡️ *5.3c Your turn*

1   Read the transcript in Source 1 from a speech delivered by former Liberal cabinet minister Ian Macfarlane at an Australian Unity Great Australia Day Breakfast in Melbourne, published in *The Australian*. 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. Then answer these questions.

   a   Annotate the speech transcript to identify key arguments and language features and explain their impacts. Be sure to consider how the whole package works together.

   b   Answer the CAPITALS questions in brief note form in your notebook, to summarise the essential elements of a strong analysis of argument and language.

   c   If you were going to shape your essay body paragraphs around this piece's key argument stages, where would you 'draw the lines' in the speech to indicate the end of each argument and the beginning of the next? Draw these lines on the speech, and then compare with a partner and your class.

   d   Study the visual language in Source 1. What is the key message, or implication? If you were going to integrate analysis of this image into one of your body paragraphs, which paragraph would you put it into? In other words, at what stage of Macfarlane's argument does this image seem most relevant?

   _____

   _____

   _____

   _____

2   Now read the first two body paragraphs on the following pages from a very high-scoring sample analysis of Macfarlane's speech, and answer the questions.

   a   Consider the useful phrases in bold and annotate them to indicate why they are effective elements. Discuss your answers as a class.

b   Reread the paragraphs and discuss with a partner: what is the dominant focus of each sentence? In other words, what is the student focused on throughout?

c   Following the structure and style of these first two paragraphs, write the third and fourth body paragraphs of this essay in your notebook, focusing on the 'middle' and 'end' sections of Macfarlane's speech. Start with strong topic sentences that outline the key arguments and Macfarlane's purpose, then stay focused throughout on the features of the arguments and the language that work together to position the listeners to share Macfarlane's view.

d   Finally, in your notebook, write a three- to five-sentence introduction (100–150 words) to this essay, following the process and samples offered in the 'Writing great introductions' section earlier in this chapter. Share and review your writing with a partner before submitting it to your teacher.

SAMPLE ANALYSIS 1: SINGLE TEXT, BODY PARAGRAPHS

In a patriotic opening argument which offers a down-to-earth message of inclusion, Macfarlane **lays the groundwork** for change **by emphasising** the benefits of a change of date. Commencing with a form of confession – 'I'm not usually known as a bleeding heart' – Macfarlane **implies** there is a strong foundation for his shift in thinking and that, therefore, other conservative listeners should engage in similar reflection. His adoption of the usually pejorative metaphor 'bleeding heart' **works to neutralise the possibility of** a cynical reaction from traditionalists, **encouraging them to consider why** he, as a conservative politician himself, might be prepared to label himself in this way when it comes to the issue of Australia Day's controversial date. **To prepare his listeners for** a divisive contention, he appeals to a sense of national pride, **acknowledging in an upbeat tone** 'what a great nation' Australia is while **imploring listeners to reflect on how they might** help to 'make it greater'. **By opening in this optimistic way, Macfarlane is capitalising on** the goodwill in his audience for this beloved holiday, and **seeking to direct it towards** empathetic consideration of the need for a date change. **He hopes to** quell dissent **by framing the issue as** a chance for national improvement.

Having established this positive mood, Macfarlane then undermines the idea of January 26 as a traditional date at all, pointing out the date's short lifespan. The simile which describes the date being 'moved round like an ice-hockey puck' **suggests that** it is not at all fixed, and **emphasises the fact that** what seemed more important to Australians was that they achieved the 'great Australian tradition' of enjoying a long weekend. This humour **allows Macfarlane to tap further into patriotic sentiment while** gently ridiculing the argument about the importance of 'tradition'. **In conjunction with the fact that** January 26 'wasn't locked [in] until the mid-1990s', **this detail erodes the counter-argument** about the historical significance of the date, **encouraging listeners to contemplate** the ease with which it could be changed again, to 'satisfy' all Australians. At this early stage of the argument Macfarlane's listeners are **positioned to feel uncertain about** the validity of the date's 'significance', **and open to** a 'change of mind' of their own.

NOT PARTICULARLY INTERESTED IN CATCHING 'EM ALL

By James Norman

Photo: Richard Vogel

Call me slow on the uptake, but the first I knew of this new Pokemon phenomenon was the sight of grown men in the CBD wandering around in zombified groups staring into their mobile phones. 'What the hell are they doing?' I asked my friend sitting opposite me on the tram up Swanston Street. 'Ah, they are doing Pokemon Go.' That was only last week. Since then, it's been everywhere.

But as the Pokemon phenomenon spreads to selected countries around the world, some of the resulting news reports have started getting darker in tone. In the US a teenager stumbled across a real human corpse while searching for the illusive digital specimen. In Adelaide, a distraught mother complained that Pokemon had led her son into a known gay beat in a seaside car park.

In response, police have warned that users better not allow the app to lead them into dangerous situations – particularly around traffic or into dangerous places late at night. It seems the imperative to play and catch the illusive Pokemon is stronger than some people keeping a grip on their common sense.

I must confess to feelings of sincere indifference bordering on contempt for this newest digital pastime. And before you call me the fuddy-duddy fun police, I can see the advantages if Pokemon gets people off the couch and physically active in the outside world. But enough of our modern lives is spent behind screens as it is. And there is a passivity implicit in placing a screen in front of our own lives and being guided by interests that we shouldn't assume to be benign.

Let's be honest – Pokemon is not a community service, it is a commercial enterprise out to make money from gleaning an ever-greater portion of the world's digital gaze. In giving ourselves over to it we are surely surrendering our own free will to some extent – or at least submitting to external forces that we deem to be worthy of our attention.

Few of us are entirely immune from screens, and of course it's not all negative. But for all the great culture and community our city has to offer, surely we don't want to spend our days chasing digital phantoms around city streets. I'd be more interested in identifying activities that nourish rather than diminish my own creative and intellectual life, like reading a book or taking a long walk along the beach. And frankly, I don't care whether or not there are Pokemon hiding between the cracks in the pavement.

James Norman is a Melbourne freelance writer.

The Age, 12 July 2016

➡️ *5.3d Your turn*

1 Read the opinion piece on Pokemon Go published in *The Age* newspaper (Source 2), and answer these questions.

   a Identify James Norman's contention and key supporting arguments. Highlight the text to identify these key ideas. Then discuss with a partner and the class.

   b Discuss the quality of the key arguments and how effectively they are developed and supported by evidence. Do you think Norman has constructed a strong, logical argument? Explain.

c   Annotate the text to identify the key language features that support each argument. How does Norman tailor his language to support the arguments presented? Again, make brief annotations to explain how Norman is using language to persuade his target audience.

d   As a class, discuss how you would construct an analysis of the opinion piece in Source 2. How would you structure the response? Where would you incorporate discussion of the visual language? Why? Make notes in your notebook.

2   Now read the following student sample visual analysis of the photograph in Norman's piece about Pokemon Go, and the notes that list its key features. Then, as practice, write two to three body paragraphs of argument analysis on text in the article itself.

SAMPLE ANALYSIS 2: VISUAL ANALYSIS

Norman's argument about the antisocial aspect of Pokemon Go, which creates 'zombified groups' of disconnected people, **is underscored by** Richard Vogel's tightly framed, close-up photograph of a smartphone screen and a human hand. This composition – in which the smartphone dominates the frame and the background 'reality' is blurred – ironically **emphasises the idea that** supposedly communal games such as this actually encourage player introspection and disconnection from the real world, which is potentially hazardous. This positions those in his audience who might be Pokemon Go enthusiasts to reflect on their own use of this fad, to consider whether their gaming might be obsessive, or detrimental to the aim of 'keeping a grip on their common sense'. **This argument is reflected visually in** the disembodied hand's 'grip' on the smartphone, **which implies**, again ironically, that the gamer in the photograph is in fact not in control of anything other than the virtual reality on the screen. Also, the fact that only a hand is shown rather than the gamer's full body – including the head, the centre of 'common sense' – **reiterates the idea that** gaming of this kind is a disorienting experience which disengages us from our environment and encourages 'a passivity … in placing a screen in front of our own lives'. Norman's gaming audience is positioned to feel wary of the 'dangerous situations' into which such gaming might lead them.

Note that the student:

-   incorporates discussion of three to four 'hot spots', or specific aspects of the image, to ensure that the analysis is specific

-   focuses on explaining how the visual language supports/enhances the written arguments, and includes quotations to identify the arguments most relevant to the visual aspects under discussion

-   uses appropriate metalanguage terms to identify specific features of the visual language

-   always finishes with an observation about how the target audience is positioned to think, feel and respond.
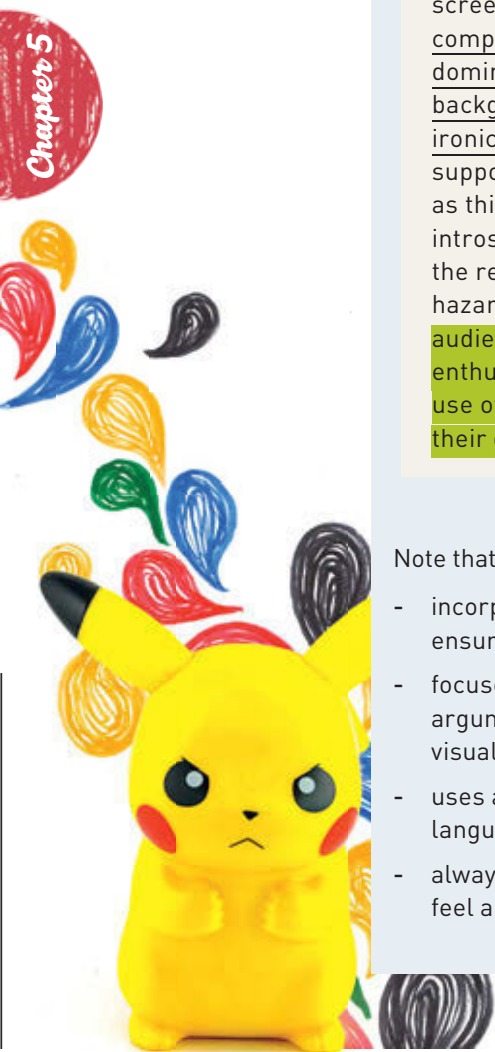
GET THEM EATING WELL WHEN THEY'RE YOUNG, AND THEY'LL PROSPER FOR LIFE

By Stephanie Alexander

In 2001 I decided to test my theory that if children could be introduced to the amazing world of growth and fresh food at an early age it would have a significant impact on their food habits for life.

Classes devoted to pleasurable food education with its mantra of 'Growing, Harvesting, Preparing, Sharing' started at Collingwood College in 2001. Fifteen years later the Stephanie Alexander Kitchen Garden Program is part of the school week in 830 schools across the country. In the past 12 months we have grown further by developing an online community known as the Kitchen Garden Classroom that is open to all schools, primary and secondary, government and independent, and, importantly, early years learning centres. An additional 350 educational centres have joined. The number grows every day.

Food education is becoming globally acknowledged as vitally important for all young children from their earliest years onwards. Those of us leading campaigns know that most habits are established very early in life, and that includes attitudes towards food.

Our work has been positively evaluated by universities and has been acknowledged as revolutionary and life-changing by parents and principals. Our team has been funded by governments, philanthropists, corporates and individuals, and currently our principal partner Medibank and the Victorian government. Our schools and centres stretch from the far Kimberley to southern Tasmania, from Kalgoorlie to the Flinders Ranges, and include Indigenous communities, along with small and large suburban schools, regional schools and tiny rural schools, and many early learning centres.

Jamie Oliver, a long-time campaigner for improvements to the British school food program, announced in May 2012 that he was creating a UK Kitchen Garden Project in November 2014 based on our initial model. Today I have read that Jamie Oliver's Kitchen Garden Project has formed a partnership with another important organisation, the UK Soil Association's Food for Life. Jamie's present emphasis on education has developed from his important work to improve the standard of school lunches in the UK. His influence has been immense.

It is encouraging to know that this movement is spreading, led by strong spokespeople who can muster financial and public support. In the US Alice Waters is the visionary behind the successful Edible Schoolyard program at Martin Luther King school in Berkeley, California, and the founder of the Edible Schoolyard Foundation.

We hear on a daily basis from various groups dedicated to improving the health of the population that habits must change

Stephanie Alexander and Alice Waters demonstrate the Alexander Kitchen Garden Program in 2014. Photo: Jason South

if we are to cope with the looming public health cost of poor diets and lack of exercise. And yet ongoing, large-scale, nationwide support for our program has not happened. It requires departments of both health and education to work together and to acknowledge that early intervention is a most important part of the whole picture.

My dream is that all Australian governments encourage or even mandate that pleasurable food education should be included in the primary curriculum of every school in the country, taught by enthusiastic teachers who receive training in running a kitchen garden program as an integral part of their teacher training. If this happens, we can change the way an entire generation of young Australians understand and make food choices.

Stephanie Alexander is an author and founder of the Kitchen Garden Foundation.

Sydney Morning Herald, 18 October 2016

5.3e *Your turn*

1 Read the opinion piece in Source 3 written by author, celebrity chef and founder of the Kitchen Garden Foundation, Stephanie Alexander, which appeared in the *Sydney Morning Herald*. As you read, highlight her key arguments and annotate the text to indicate some of the standout language features that help Alexander convey these ideas. When you have finished reading and annotating, answer the CAPITALS questions from the beginning of this chapter.

2 Read the following sample analysis on the Stephanie Alexander piece. Note where and how the piece acknowledges Alexander's key arguments, and how the discussion of significant language features ties in to these arguments. Then answer these questions.

a Annotate the introduction to identify the essential elements of a good opening paragraph in an argument analysis. Compare with a partner.

b Highlight the phrases in the body paragraphs that focus on the desired impact, or intended effect, of the arguments and language. What do you notice about how frequently these phrases occur in an analysis of argument and language use, and what does this tell you about what examiners are looking for in this task?

_____

_____

c What do you notice about when and how the visual language is incorporated into this analysis? What does this tell you about what examiners are looking for?

_____

_____

d What is the focus of the conclusion? Which key elements need to be covered in this final paragraph? Again, annotate the paragraph to indicate these elements. If you are unsure, refer to the steps outlined in 'How to analyse a single text' earlier in this chapter.

SAMPLE ANALYSIS 3: SINGLE TEXT, WITH VISUAL ANALYSIS

In an age of rising obesity levels and serious concerns about the ongoing health ramifications of poor eating habits, celebrity chef and author Stephanie Alexander offers her professional perspective on the necessity of food education. Her opinion piece, published in the *Sydney Morning Herald*, offers a positive endorsement of her own Kitchen Garden Program and urges both parents and 'all Australian governments' to 'encourage or even mandate that pleasurable food education … be included in the primary curriculum of every school in the country'. Jason South's photograph complements Alexander's message by implying that this aspect of a child's education can be both empowering and enjoyable.

The opening stages of Alexander's argument emphasise the impressive growth of the Kitchen Garden Program, as a means of validating the idea of food education and implying its success and popularity. Her inclusion of the statistics which reveal the program's growth from one school to '830 schools across the country' fifteen years later characterises the initiative as a burgeoning success story, an idea bolstered by the reference to the online community which has enabled 'an additional 350 education

centres' to join remotely. This approach appears targeted at both school leaders and governments, as a way of encouraging them to accept the momentum of the initiative, through the implication that to not be involved is to miss out on a wave of enthusiastic uptake. This implication is underscored by Alexander's characterisation of food education as something which is 'globally acknowledged as vitally important', where 'globally' emphasises the popularity of the movement and the adverb 'vitally' suggests that without such education young people will suffer, or miss out on a crucial aspect of their personal growth. Given that Alexander has already characterised food education positively as both 'amazing' and 'pleasurable', parents and educators are positioned to see the Kitchen Garden Program as a highly beneficial, and necessary, component of a child's development.

Jason South's photograph emphasises this idea through its focus on the students themselves: the mid-shot of a happy school student holding a basket of produce above her head suggests a sense of success or achievement, and the density of the surrounding garden implies that her happiness is a direct consequence of this 'prosperous' environment. The photo also literally conveys the food education mantra of 'Growing, Harvesting, Preparing, Sharing', particularly the 'Sharing' aspect, in the image's suggestion of teamwork, with adults and young people working alongside each other in a 'world of growth and fresh food'.

To further strengthen the program's credentials Alexander makes a range of appeals to authority, drawing on well-known figures and institutions to urge governments to guarantee 'nationwide support'. Her inclusion of the fact that celebrity UK chef Jamie Oliver has created a similar program 'based on our initial model' characterises her program as world-leading, and this idea is also implied through her references to 'visionary' food expert Alice Waters and her similar program in the US, as well as through the fact that the Australian initiative has been 'positively evaluated by universities'. In light of this information, Australian parents and politicians are urged to see the program as a thriving and influential industry which we should all feel proud to support.

Alexander sustains an effusive, optimistic tone for much of her piece, drawing on strong adjectives such as 'revolutionary' and 'life-changing' to reiterate the program's transformative potential, and including a number of figurative references to nature and growth – 'we have grown further … The number grows every day' – to accentuate the ways in which such programs enable young people, as the article's title suggests, to 'prosper for life'. However a shift in the final stages of the piece to a more serious mood establishes the need for greater government support. The reference to the 'looming public health cost of poor diets' characterises this issue as an imminent financial burden for the country, positioning her audience to accept the need for immediate and 'ongoing, large-scale, nationwide support' if we are to avoid a health crisis. Given that Alexander has already established the program's benefits, this call for support now reads as a necessity for a child's healthy development.

However by concluding with a return to a more positive vision – one characterised as a 'dream' shaped by 'enthusiastic teachers', Alexander leaves her readers optimistic about the potential of the program to transform lives. While her insistence that such an initiative can alter the development an 'entire generation' might seem like hyperbole to some, it is designed to get parents and politicians reflecting on the benefits of, rather than the impediments to, such an initiative.

THE RIGHT TO HOLIDAY SILENCE

By Jill Stark

Where does one person's right to the enjoyment of loud music end, and another person's right to peaceful reflection begin?

It's a sweltering summer's day and I've just arrived at my local outdoor swimming pool. I find a patch of grass under a tree, lay down my towel and settle in for a relaxing afternoon. I'm two pages into my book when it starts. A thumping bass fills the air as music best described as 'angry noise' erupts with full force.

Three young men in the water are nodding their heads to the beat coming from a portable speaker by the edge of the pool. Everyone looks irritated and uncomfortable at the intrusion but nobody says anything. Weathering the glares of their fellow swimmers, the men grin and turn the volume up.

I approach the lifeguard. She says amplified music is permitted unless there's a complaint about offensive language. I point out that we're currently being subjected to lyrics littered with words like 'b----es' and the 'n' word, at a pool full of kids on school holidays. She asks the men to turn it down but they refuse. Only when a male lifeguard intervenes do they

comply, but not before complaining about their 'rights' being curtailed.

But where does their right to play obnoxiously loud R&B bangers end and my right to peaceful contemplation begin? Advancing digital technology may have opened up new windows for creative expression but, for some, it seems to have marked an end to basic manners.

During the summer months, the tension in how we occupy our shared public spaces is particularly acute. My recent experience was just one of many occasions where I've been forced to listen to a soundtrack I did not choose: the more time I spend outdoors, the more it feels like I'm being besieged by noise intrusion in ways that were previously unimaginable.

Since when was it socially acceptable to blast out nightclub anthems at the beach? Or fly a noisy drone with its incessant, high-pitched buzzing through the tranquil canopy of a national park? Just because you got state-of-the-art Bluetooth speakers for Christmas doesn't mean you have a free pass to play music at full bore, giving a two-fingered salute to everyone who shares the space with you. It's the same lack of self-awareness that has seen a growing number of public transport commuters blissfully watch movies, play electronic games or FaceTime friends without feeling the need to use headphones.

The background noise of other people's devices has become an ever-present part of 21st century

living. But how much noise is too much noise? And who gets to draw the line? There is no easy solution. A ban on portable speakers or drones in public places would be an overly punitive measure, for which there appears to be no appetite.

Speaking to swimming pools in my area revealed most have open door policies for amplified music, with the caveat that it should be played at a volume that does not annoy other patrons. The soaring popularity of portable speakers has coincided with a surge in sales for noise-cancelling headphones, suggesting there are just as many people who forgo quiet as those who seek it out. Perhaps I have to accept that this gradual shift from private to public is a tide that can't be turned back in our 'always on' culture.

A report into cell phone etiquette from the Pew Research Centre found that young people aged 18 to 29 have far more relaxed views on when it is acceptable to use their mobile phone than their parents and grandparents. Ninety per cent felt it was fine to have personal conversations on public transport compared to just over half of those aged 65 and over. Maybe, like Grandpa Simpson, I am the proverbial old man yelling at a cloud.

By championing the sanctity of silence in an age of digital distraction it feels like I'm trying to navigate a horse and cart down a five-lane freeway. But I will keep trying. Because quiet is so important. It's rejuvenating and

calming and good for the soul. And while music can be joyous and uplifting, being plugged in 24-7 is not healthy for any of us.

Without quiet spaces, creativity is stifled; there can be no inner stillness, no time to reflect and regroup. We need quiet to thrive.

So, please, if you must use those flash new speakers or fly that drone at the pool, the beach or the park, perhaps you could look around and consider those who share the space with you.

And then, if you wouldn't mind, turn the volume down just a tad.

Jill Stark is a journalist and author of Happy Never After: Why The Happiness Fairytale Is Driving Us Mad (And How I Flipped The Script).

Sydney Morning Herald, 11 January 2019

5.3f *Your turn*

1   Read the post-Christmas holiday period opinion piece in Source 4 by journalist and author Jill Stark, which was published in the 'Daily Life' section on the *Sydney Morning Herald* website. 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.

2   Construct an analysis of Stark's opinion piece. Follow the steps in 'How to analyse a single text' earlier in this chapter and revisit the previous three sample analyses of a single text for further guidance. Remember these points when constructing your analysis:

- Focus on how the arguments are presented and how the features of the language complement these arguments.
- Consider how everything works together – arguments, and verbal and visual language – to position the target audience to share Stark's point of view.
- Think about the 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 Stark's argument.)

Chapter 5

5.4 CONSTRUCTING AN ANALYSIS – MULTIPLE TEXTS

In one of your SACs, 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.

How to analyse multiple texts

Step 1   Read each text 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 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. Consider also some of the key differences between the texts in terms of purpose, form (text type, language, etc.) and audience.

Step 2   Answer the CAPITALS questions in the 'Critical questions of argument analysis' section on page 135 in brief 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 each author's perspective.* Also show how the authors' language choices reflect their arguments 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 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, explaining *how the language is used to support the author's arguments.* Incorporate analysis of visual language, where it seems relevant to the author's specific arguments, to show *how verbal and visual language features work together.* Be sure also to consider *how the argument sequence and development contributes to the author's overall persuasive purposes.* Follow these tips in relation to your use of language:

-   Vary the structure of your sentences to avoid sounding repetitive.
-   Be concise, and do not summarise the text – use analytical phrases throughout, such as 'The metaphor of a "bleeding heart" is designed to …' or 'This repetition serves to …'.
-   Exercise your vocabulary and avoid cliched and common phrases; make careful, accurate language choices throughout.

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 argument and language similarly or differently to achieve their purposes and appeal to specific audiences.
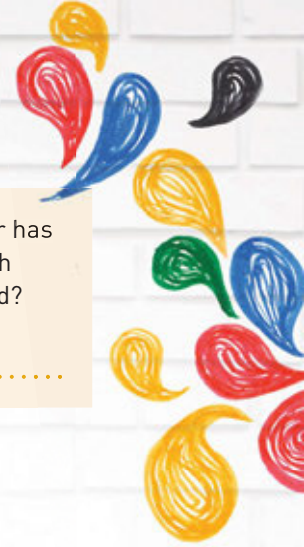
> 7   a conclusion that compares or contrasts the texts and how each author has used argument and language to persuade. Reflect on the overall style of each author's argument. Was it logical and reasoned? Was it adequately supported? Was it balanced or biased?

A speech delivered by three students at a whole-school assembly.

SOURCE 5

FLETCHER:	We would like to acknowledge the Country we are on today, the Wurundjeri land; we pay our respects to elders past present and emerging. My name is Fletcher and I am from Gunditjmara, south west Victoria.
JIMMY:	My name is Jimmy and I am from Wemba-Wemba, on the border of Victoria and NSW. Today we are here on behalf of all of our Indigenous students, myself included, and we are talking about National Close The Gap Day and the differences between Indigenous and non-Indigenous lives in Australia. It's heavy, but the truth is this: we're predicted to die ten years earlier than any non-Indigenous students in this country.
GIL:	Tomorrow is National Close the Gap Day, and at school this week we are raising awareness about the gap between the Indigenous and non-Indigenous populations of Australia. The Close the Gap program has been in place for 10 years, when an initial report was released which outlined the goals for our country around reducing differences, child mortality rates, school attendance, life expectancy, reading and numeracy levels and employment prospects. However only two targets have been met in the ten years of this program, related to early childhood education and finishing year 12.
	You would all remember PJ, who completed his year 12 studies last year. He was the first to do so from his community, in Wadeye, and he is a wonderful example of the progress that can be made when our country comes together in support of Indigenous outcomes. The proportion of Indigenous people aged 20–24 who had year 12 or equivalent attainment has increased from 47% in 2006 to 65% in 2016. That is something every single one of us can celebrate.
	There are other positives in the most recent program results. For example an increased number of Indigenous youth, around two thirds, recognised their traditional homelands or Country, and a slightly increased number were involved in significant cultural events. A further recent report highlights education, language and cultural capital in young Indigenous people as strengths, and they are in better health, with death rates falling. However there are some aspects of young Indigenous people's health and wellbeing that still require our attention, particularly around the impacts of smoking and alcohol, mental health issues, physical injury and the experience of violence.
JIMMY:	Today we're standing in front of you in a visible show of what the gap looks like; however, it's not always so visible. A lot of our history has been silenced or overlooked and so today we're here asking you to look straight at the problem.
	We've put up a mural, to draw further attention to this worthy cause, outside the tuck shop; you might have seen it... we know it's pretty loud!

	Our Indigenous Partnership boys and some of the art students have created this mural as another symbol of Indigenous culture and the importance of Reconciliation. And tomorrow at lunch time, we're having a game of Marn Grook on the oval to represent the rich additions that Indigenous culture and history have shared with mainstream Australia.
FLETCHER:	Marn Grook is the original version of AFL footy; it's played in totem teams with a possum skin ball, and it's all about participation and sportsmanship. This is the first game of Marn Grook played as an organised sport for a long time. We'd love it if you came along and watched all the Indigenous Partnership Program crew play, to help us tackle these issues and make them more visible. It is sometimes very hard to see the differences in child mortality rates, but a game of Marn Grook is something that is open for everyone to look at and enjoy.
GIL:	Thanks so much for your attention, and we hope to see you at the oval tomorrow at lunch time!

The Indigenous Partnership Program coordinator sends an email to her colleagues at school following the students' assembly speech (Source 5).

SOURCE 6

Good People,

I'd say excuse the intrusion into your inbox, but I'm coming to you with good stuff, so none of that!

Tomorrow is National Close the Gap day. I'm sure some of you were in assembly to witness the bravery and initiative of Fletcher, Jimmy and Gil today, but just in case you weren't, a quick recap: the Close The Gap campaign was founded 10 years ago and its key aim is to bring people together, to share information and most importantly, to take meaningful action in support of achieving Indigenous health equality by 2030.

So, here's what the Indigenous Partnership Program are hoping that the school community can do to help:

1 **Play the Marn Grook quiz in your form or tutor group tomorrow**
Kids love Kahoot and it's a great way to share some of the more challenging information surrounding the health gap.

2 **Invite your group to watch the game of Marn Grook at lunchtime.**
Or just come along yourselves – it would mean a heap to the boys involved and it's pretty cool to see our (usually competitive) students engage in a totally different type of sportsmanship.

3 **Have a conversation.**
As Australians, we are incredibly fortunate to live in a country with access to world-class medical assistance. However, many of Australia's First Peoples are denied the same access to healthcare that non-Indigenous Australians take for granted. Despite a decade of Government promises, the gap in health and life expectancy between Aboriginal and Torres Strait Islander Peoples and other Australians is widening. Take a minute to consider how this is possibly still happening, and ask your kids what they think we might do about it.

I look forward to seeing everyone out on the oval tomorrow at lunchtime – it's going to be great.

Cheers, KC

7KC Form Teacher, TIC: Indigenous Partnership Program, English Teacher

SOURCE 7 Photos of the school's Marn Grook mural are uploaded to Instagram by the Head of the Art Department

5.4a Your turn

1 Look carefully at the speech transcript in Source 5 and the accompanying email to teachers in Source 6, and answer these questions.

   a Annotate both texts to identify the key arguments and the language features used to position the audience to share the authors' points of view.

   b What are the key differences between the texts in terms of content, purpose, audience and form? How do each text's tone, style and language features reflect these differences?

2 Read the sample analysis on pages 166–67, then answer the following questions.

   a Highlight all 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?

   b Highlight in a different colour those sections of the analysis that explain the implications of specific words, phrases or visual language details. Why is this an important part of the task?

   c What other strengths can you identify in this analysis? Annotate it to point them out in the margins, or create a bullet-point list. Share your thoughts as a class.

SAMPLE ANALYSIS 4: MULTIPLE TEXTS, FULL ESSAY

More than ten years after the Close the Gap Statement of Intent was signed by politicians the scheme survives, but a number of key targets are yet to be met. In this context one Victorian school's awareness raising campaign kicked off the day before Close the Gap Day 2019. Three students spoke at a whole-school assembly, combining a sombre focus on health with an upbeat emphasis on cultural pride, to urge students and teachers to 'look straight at the problem' of inequality. Their strategy of publicising the issue through a promotional game of Marn Grook was supported by the Head of the Art Department's uploading of colourful photographs of a school mural to Instagram, and also by an enthusiastic email from the Teacher in Charge of the Indigenous Partnership Program to her colleagues. Collectively these texts offer a largely positive message of inclusivity and aim, as the email states, 'to bring people together, to share information and most importantly, to take meaningful action'.

Fletcher, Jimmy and Gil open their speech with a strong focus on culture, but also on the confronting health gaps facing First Australians, in order to stir audience emotion around a sense of injustice. Fletcher's welcome to country on 'Wurundjeri land' and his acknowledgement of his home of 'Gunditjmara' combines with Jimmy's mention of his home in 'Wemba-Wemba' to create a strong opening imbued with cultural pride. The aim is to leave fellow students in no doubt as to the importance of this Indigenous heritage, which makes their subsequent acknowledgement of the disparity between Indigenous and non-Indigenous life expectancy in Australia all the more disheartening. Jimmy's casual 'It's heavy' allows him to informally connect with his peers, while signposting the shocking statistic that his people are 'predicted to die ten years earlier' than others at the assembly. Here the audience is asked to contemplate the injustice of this sad 'truth' for a people of such strong culture. The scene is set for Gil's promotion of Close the Gap day, which offers the community a focus for their concern, concern which is deepened by mention of the fact that 'only two targets' have been met. At this point, staff and students are positioned to feel a sense of frustration, but not hopelessness, about the fact that more remains to be done.

Hence the shift to more positive indicators, as a means of fostering hope for the remaining challenges. The statistics announcing the rise in Year 12 attainment for Indigenous students from 47–65% in a decade implies that the Close the Gap outcomes are achievable, and the linking of this to a former student who became 'the first ... from his community, in Wadeye' to accomplish the feat humanises the data, offering the school a real sense of how the initiative can transform lives. This positivity is reinforced by the inclusive language which frames these facts: phrases such as 'when our country comes together' and 'something every single one of us can celebrate' emphasise the need for a holistic approach, implying to this community that they must act collectively if the nation is to achieve real traction. The mention of 'other positives' and a 'slightly increased number' of Indigenous youths being involved in 'significant cultural events' serves to reinforce the sense of hope, but is also a subtle means of urging everyone in the assembly hall to play their part by being more 'involved' themselves. This appeal is strengthened through the subsequent listing of the remaining problems of 'smoking and alcohol, mental health issues, physical injury and the experience of violence'; the list highlights the destructive toll of these ongoing issues, and Jimmy's plea to his peers that they 'look straight at the problem' asks everyone to accept a role in addressing this harm.

The students conclude with a focus on Marn Grook as a symbol of their cultural heritage, one which powerfully combines Indigenous and non-Indigenous Australia through a love of football. In this appeal to national pride Fletcher harnesses the collective goodwill of his school; in acknowledging that Marn Grook is 'all about participation' he urges his community, through this link between team sport and community action, to 'help...

Chapter 5

tackle these issues and make them more visible'. His final statement that Marn Grook is 'something that is open for everyone' offers students and staff an example of the inclusive spirit which must be brought to the table in tackling Indigenous disadvantage, leaving them with a sense of possibility but also responsibility.

This sense of inclusivity and enthusiasm is also captured in the photographs of the mural uploaded to the school's Instagram account by the Head of Art. This teacher's contribution to the issue also asks the community to 'look straight at the problem', but in a more abstract and celebratory way. The framing of the images, which emphasises the impressive size of the mural, captures a sense of our long and complex Indigenous history, countering the sobering fact of reduced life expectancy with an animated display of life and colour. The human hands and figures in the images convey a sense of energy and joy, prompting viewers to focus on the vibrancy of Indigenous life and culture. This sense of cultural power is also captured in the enormous block capitals which spell out MARN GROOK, in a loud reminder of the central place of this tradition in Australian life, as the 'original version of AFL footy'. Overall the mural captures the vitality of our Indigenous heritage, vividly depicting its harmonious spirit which serves as an upbeat contrast to some of the sobering facts around disadvantage.

The Teacher in Charge of the Indigenous Partnership Program offers a similarly upbeat message in her email to colleagues, hoping to maximise the success of the proposed activities by enlisting staff support in a range of ways. Her cheerful greeting, 'Good people', and the informal 'I'm coming to you with good stuff, so none of that!', establish a spirited tone, one designed to counter a teacher's sense of yet another inbox 'intrusion' in an already busy day with humour. Her mention of the 'bravery and initiative' of the students who spoke at assembly encourages teachers to accept that, if the students can rise to the challenge of promoting these issues, then so should they, and her 'quick recap' of the campaign helps to allay possible staff concerns about their ignorance of the initiative, giving them the information they need to engage in a confident conversation with their students. Her three clearly numbered and highlighted requests take the form of imperatives – 'Play the Marn Grook quiz', 'Invite your group to watch the game', 'Have a conversation' – leaving her colleagues in no doubt as to 'what ... the school community can do to help', coaxing them with direct instruction. Her emotional appeal to a sense of injustice in the third suggestion – 'As Australians, we are incredibly fortunate ... many of Australia's First Peoples are denied the same access to healthcare' – serves as a final rallying call, targeting the compassionate instincts of educators and urging them to 'take a minute to consider' the sense of inequity which frames this issue.

BACKGROUND INFORMATION: CLIMATE CHANGE POLICY

While much of the developed world appears to have moved beyond debate over the existence and cause of climate change, Australia continues to face challenges, particularly in terms of a settled climate policy. Recent droughts, record-breaking heatwaves and natural disasters such as mass fish deaths in the Murray–Darling basin have raised further questions about Australia's lack of policy clarity and its continued reliance on coal. A report from the Intergovernmental Panel on Climate Change (IPCC) arguing for zero global greenhouse gas emissions by 2050 in order to limit warming to 1.5 degrees has also contributed to the debate. Dr David Shearman, Honorary Advisor to Doctors for the Environment Australia and Emeritus Professor of Medicine at Adelaide University, wrote an opinion piece that was published online by the ABC. His piece attracted a comment from an ABC reader.
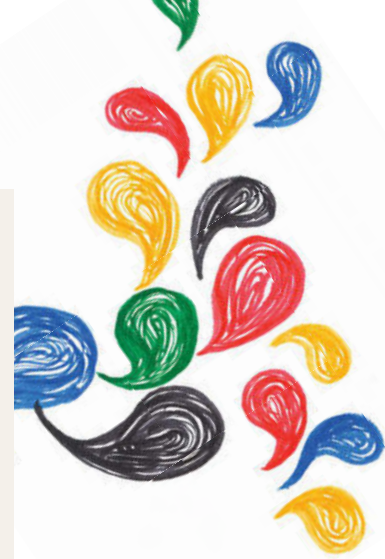
CLIMATE CHANGE DENIAL IS DELUSION, AND THE BIGGEST THREAT TO HUMAN SURVIVAL

By David Shearman

It would be fascinating to eavesdrop on discussions between members of the Flat Earth Society sailing the open sea, and debating why the horizon is curved. They would provide a good laugh. They are deluded, but most committed flat earth believers appear normal in the rest of their lives and their delusion is not generally harmful to others.

A delusion is a belief that is clearly false, a denial of facts. It indicates an abnormality in the affected person's content of thought. The false belief is not accounted for by the person's cultural or religious background or their level of intelligence. The belief of climate change deniers is usually unshakable, like that of the flat-earth believers or Holocaust deniers. Many delude themselves that there is a conspiracy.

US President Donald Trump uses the words 'hoax' and 'Chinese hoax'. Often their fervour leads to influential positions, for example in environment and energy policy as in the Coalition.

'The collapse of our civilisations'

Climate change delusion is dangerous to humanity, for it overtly or deviously prevents effective reduction of greenhouse emissions by governments in many countries, including the US and Australia, but is an increasing problem with the rise of right-wing governments in Europe and South America, including, Brazil where the new government has a foreign minister devoted to climate denial.

Dangerous, for it is responsible for thousands of deaths worldwide from fire, flood, drought and hunger and a range of other causes including infections.

These deaths are projected to rise to 250,000 by 2030. In Australia the existing and expected health impacts are well documented and already affect our health services.

In the words of David Attenborough at COP24:

'Right now, we are facing a man-made disaster of global scale, Our greatest threat in thousands of years, climate change ... If we don't take action, the collapse of our civilisations and the extinction of much of the natural world is on the horizon.'

These are words that many scientists have shunned to avoid being sensationalist, but which will be understood this week by thousands of Australian children fearful for their future.

To deniers, coal is clean, good, cheap

To the denier, there is no climate change – so coal is clean, coal is good, coal is cheap, it is our duty to export it to the poor of the world to give them electricity.

The denier's mind carries this absolution of coal beyond greenhouse emissions, to disregard the air pollution caused by coal. Outdoor air pollution is responsible for 4.2 million deaths

David Attenborough's warning will be understood by thousands of Australian children fearful for their future. ABC News: Jack Tegg

a year around the world and many also in Australia. In New South Wales, the five coal fired power stations are a health scourge from their pollution which causes 279 premature deaths, 233 babies born with low birth weight (less than 2,500g), and 361 people developing type-2 diabetes every year, who would not otherwise do so. These are preventable deaths and illnesses. Yet government attempts to extend their use even when AGL provided a rational plan to close Liddell in five years and replace it with renewable sources of energy. The Coalition promotes more coal fired power, yet there is no safe level of air pollution.

One big lie often leads to another

As Mr Trump and many of us have found, one big lie often leads to other lies and evasions to support it for example, in economics.

The Nobel Prize for economics this year was awarded to Professor William Nordhaus for his economic modelling of climate change. One conclusion from his work was that coal would have no added

value to industry if the cost of its externalities of health, social and environmental, were accounted for. The Australian Government has to deny these facts to support a continuation of coal power, some denial for an economics-above-all government. It is difficult to find the word 'externalities' used by this government simply because it means coal is expensive in contrast to other modalities and their energy cost modelling collapses.

To doctors, this denial is unconscionable considering air pollution in NSW causes deaths, illness and large health costs, yet this appears to go unmentioned by any minister in the federal or state governments. To address this world emergency our body politic needs massive reform in its thinking and governance. Hopefully, the advice of one Minister to our young people demonstrating for their future – 'I want kids to be at school to learn about how you build a mine, how you do geology, how you drill for oil and gas, which is one of the most remarkable scientific exploits of anywhere in the world that we do' – was the low point of this government. Unfortunately, the Government tolerates climate deniers, so their constituents must instead vote them out to save lives.

Future climate policy must be guided by scientific expert opinion and removed from the vicissitudes of political chicanery by the implementation of new environmental laws which have application to health.

Dr David Shearman is the Honorary Advisor to Doctors for the Environment Australia and Emeritus Professor of Medicine at Adelaide University.

ABC Online, 7 December 2018

SOURCE 9

Comment

January 2019 in Victoria was the hottest the state has experienced since records began in 1910. Last summer during yet another Sydney heatwave hundreds of flying foxes were 'boiled alive', according to one of the scientists studying that particular dystopian event. More recently, the ever-fragile Murray Darling has spewed up dead fish by the thousands, in an unprecedented nightmare produced, according to an independent report, by a toxic combination of political failure and industrial greed. Still, our leaders choose to ignore (pesky, inconvenient) facts.

Well, we will continue to announce them, through megaphones, if necessary, until they are heard. Here are three more inconvenient truths:

1   According to the Bureau of Meteorology and CSIRO, Australia has already warmed by 1 degree since records began in 1910, and we are on track for 3 degrees of warming by the end of the century (confirmed by the IPCC – 6000 peer-reviewed reports, 90 authors, 40 countries … is that 'expert' enough for the pollies?)

2   The same IPCC report found that if the Earth warms by 1.5C, most of the world's coral reefs will be lost in the next 30 years. Half of these coral reefs could be saved if warming was limited to 1.2C. I for one would like to state for the record that a change of name to 'The Not-so-great Barrier Reef' is NOT an option …

3   Australia's greenhouse gas emissions have climbed 1.3 per cent to their highest levels in eight years, although Prime Minister Morrison says the country will meet its Paris emissions reduction target. However the United Nations Emissions Gap Report published in November showed Australia was NOT on track to meet its Paris target: 'There has been no improvement in Australia's climate policy since 2017 and emission levels for 2030 are projected to be well above the NDC (nationally determined contributions) target,' the report noted.

The latest report from The Australia Institute, an independent think tank, found that 73 per cent of the 1756 Australians surveyed were concerned about climate change, up from 66 per cent in 2017. Little wonder.

Shououtloud
52 minutes ago

➡️ **5.4b** *Your turn*

1 Read the opinion piece in Source 8 and the accompanying online comment in Source 9 on the topic of climate change denial. Consider how the authors use arguments and language very differently to express 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 in the 'Critical questions of argument analysis' section on page 135.

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2 Construct a multi-text analysis of these texts: the article (including the visual language) and the online comment. Follow the steps in 'How to analyse multiple texts' (pages 162–63) and revisit the previous sample analysis 4, for further guidance. Remember these points when constructing your analysis:

- Focus on 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 audiences to share the various points of view.
- Think about the structure of your writing and paragraphing. How will you ensure that there is a coherent focus in each paragraph? How will you ensure you give appropriate attention to each text? How will you transition from one text to another?

FOR THE TEACHER

Check your <u>o</u>book <u>a</u>ssess for the following additional resources for this chapter:

Answers	Teacher notes	<u>a</u>ssess quiz
Answers to the *Your turn* tasks in this chapter	Useful notes and advice for teaching this chapter, including syllabus links	An interactive auto-correcting multiple-choice quiz to test student comprehension

Chapter 5

Chapter 6

Presenting argument

The first five chapters of this book have helped you learn 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 related to it. It also involves constructing a reasoned, well-researched and well-supported contention using language appropriately and effectively. To do this, you must be clear about your purpose, your target audience and the context within which your argument will appear, as well as the most appropriate form to use.

In this chapter you will:

- revisit the importance of context, purpose, audience and form
- consider a range of advice, tips and structures for the effective communication of an argument in both oral and written form
- reflect on the importance of establishing a reasoned point of view, and consider the place of rebuttal
- critique student samples of oral presentations and consider the purpose and form of a reflective commentary.

6.1 BE CLEAR ABOUT YOUR PURPOSE

Consider one of the fundamental questions we have explored throughout this text: *Why do people bother to express an argument?* People offer their opinions for a range of purposes, including:

- 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.

Argument analysis – the skill developed in Chapter 5 – is partly about identifying the purposes of *other* people's viewpoints; in expressing your own perspective 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 that your argument or contention is valid; 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 developing 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 this chapter.

6.2 BE CLEAR ABOUT THE FORM OF YOUR WORK

In this Area of Study, you are encouraged to experiment with a range of print, non-print and multimodal forms for presentation of your argument; your teacher will offer guidance here, in terms of options. Naturally, the language choices you would make in the construction of a broadsheet newspaper 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, appropriate language choices. These are some common ways to present an opinion:

Print

- Letters to the editor
- Editorials
- Speech transcripts
- Persuasive or argumentative essays
- Opinion pieces
- Feature articles
- Social media posts (written text)
- Online comments (blogs, forum posts, etc.)

Non-print

- Oral presentations
- Debates
- Informal discussions
- Podcasts
- Radio segments

Multimodal

- Websites
- Social media posts (containing visual and written text)
- Short films
- Documentaries

When choosing the text type to best present your own arguments, remember the following points:

- Be guided by your teacher when it comes to choosing an appropriate text type.
- Consider carefully how an argument would normally be presented within that form (for example, how might an editorial argument unfold differently from a podcast?).
- Make deliberate language choices that reflect the style and conventions of the genre you have selected.
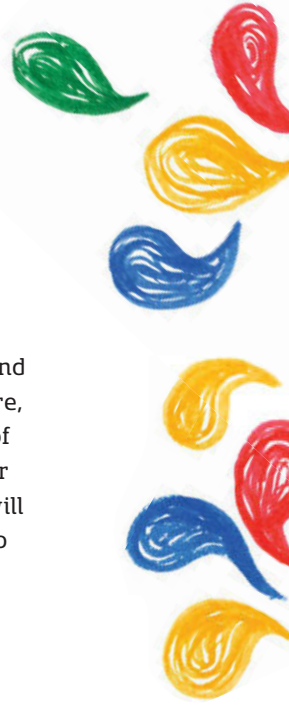
Tips for presenting argument

The following tips are designed to help you ensure that your argument is arresting, thoughtful and complex. Your argument will be stronger if you always remain clear about your context, purpose, audience and form.

1 Create a strong contention

A contention is a central, underlying viewpoint; it is the foundation, or primary focus, of your argument. Sometimes it is also called a thesis. The contention is usually supported by a series of logically connected arguments that are backed up with supporting evidence.

An example of a contention might be: *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 of public transport and bike paths on the environment and human 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, specific and based on fact. One way to ensure that your contention is complex is by including two components: your opinion as well as your reasoning. The **mnemonic** CORe might help you remember that a contention is the core of your argument.

Contention = **O**pinion + **Re**asoning

Here are two further examples that include both the point of view (opinion) and the underlying justification (reasoning):

Australia must move immediately to establish an independent climate change organisation, as politicians on both sides of the political spectrum have demonstrated that they are incapable of addressing this crisis.

From the age of sixteen onwards, those young people who are working, and therefore paying taxes, should be entitled to vote; if the government is entitled to benefit from a young person's labour, that person should have a say in the allocation of the nation's resources.

2 Develop a reasoned case

Solid research is the key to developing a reasoned case, as it provides you with a sound working knowledge of the various viewpoints and the complexities of the issue. Remember these points:

- 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 – which also considers other perspectives – is crucial.

3 Show off your persuasive vocabulary

Ensure that your work is intelligent, articulate and informed. Show off your best English skills, regardless of the context and audience. Incorporate a range of persuasive language features, such as those explored in Chapter 3, to appeal to your target audience.

mnemonic
a system, such as a pattern of letters, that assists in remembering

Chapter 6

Remember also to sound as fair and reasonable as possible – extreme responses risks alienating a thoughtful audience. You are not likely to persuade many people by sounding arrogant, insensitive, one-sided or ill informed.

4 Use relevant evidence and compelling supporting material

Provide appropriate evidence for every argument you use to support your contention. Include a variety of evidence types: facts, statistics and survey results, expert testimony, anecdotal evidence, case studies and research. In the right context, each of these options can be powerful. Ask these questions when you are collecting evidence:

- Do I know where my evidence has come from? Are my sources reliable?

- Does my 'expert testimony' really come from an expert? What are the expert's 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) could be included in your piece, as either arguments or supporting evidence. Use this empirical evidence sparingly, and wisely. 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'.

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.

5 Include rebuttal

Consider addressing or rebutting an opposing argument by either:

- politely challenging or disagreeing with it, by employing careful use of evidence, or

- accepting it, with some adjustment or qualification.

This second option requires you to accept the validity of the opposing 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 effective as a persuasive tool, as it suggests that you have engaged in comprehensive research, and will generally make you appear reasonable or broadminded. The Rogerian model of argument structure outlined in Chapter 2 often relies on this approach.

Steps for creating a point-of-view response: written and oral

Whether you are preparing a written or oral point-of-view response, the process by which you research, plan and write should remain the same. Follow these steps to ensure your view is reasoned.

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 **Establish a reasoned contention**. Having considered all of your research findings, 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 **Develop your 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 **Consider your 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 **Edit, refine, proofread and rehearse**. Read over your draft and check for unnecessary repetition, poor sequencing, weak arguments or a lack of evidence, and technical errors such as incorrect spelling. 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. If you are preparing an oral presentation, rehearse – repeatedly – in front of a mirror, to camera, or in front of your family or friends.

6.3 ORAL PRESENTATION OF A POINT OF VIEW

Oral presentations – from informal debates to formal speeches with slideshows – can offer dynamic alternatives to a written presentation of a point of view. 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 also 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 purpose of an oral presentation is to:

- engage with both your material and your audience
- show that you are passionate about what you have to say
- show that you understand your audience.

You can do this by making genuine eye contact, responding to questions, injecting your presentation with humour and addressing the specific interests of your audience, among other things.

Participating in a broad range of oral activities will help you articulate your points of view more coherently and, as you grow in confidence, become more 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. The following sections will consider three oral options: debates, forums and formal speeches.

DEBATES

affirmative team debating team that argues in favour of the topic

negative team debating team that argues against the topic

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. Class debates are often conducted with three students in each 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: *Australia Day should be moved to a less divisive date.* 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. Clearly defining the topic when you are preparing for the debate will also help to clarify relevant issues and identify your team's point of view.

Brainstorming

The aim of a debate brainstorm is to consider the arguments from both sides. This will help you to predict what the opposition might say and to pre-empt rebuttal. In your team, construct a simple two-column table, so that you can list all 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 debate about changing the date of Australia Day, one speaker might deal with the practical

realities associated with a date change, while another might discuss the moral and social 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 an affirmative team in an Australia Day date change debate might be: *Until we symbolically acknowledge the hurt caused by a celebration on 'invasion day', our country can never fully reconcile with its First Nations People.*

Model

A model is required in some debates only. 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 changing the date of Australia Day, an affirmative model could suggest an alternative date. This would be beneficial as it would offer a concrete proposal.

Rebuttal

adjudicate
act as a judge in a competition or debate

Rebuttal is the act of responding to the opposition's arguments; it requires you to explain why their arguments are not justified. It also forces teams to think quickly, which makes debating different from public speaking. Each speaker (other than the very first!) should present a rebuttal of the opposition team's arguments before presenting the main arguments in their own 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 flawed
- give an example, if possible, to illustrate your point
- connect the rebuttal to your team's case, to strengthen your team's position.

➡ 6.3a *Your turn*

1 Host a class debate on one of the following topics 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 an adjudicator and a 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.
    - Co-educational schools are better than single sex schools.
    - School leavers should be required to take a gap year.
    - Smart phones have made us boring.
    - Gamers are tragic.
    - Instagram is evil.
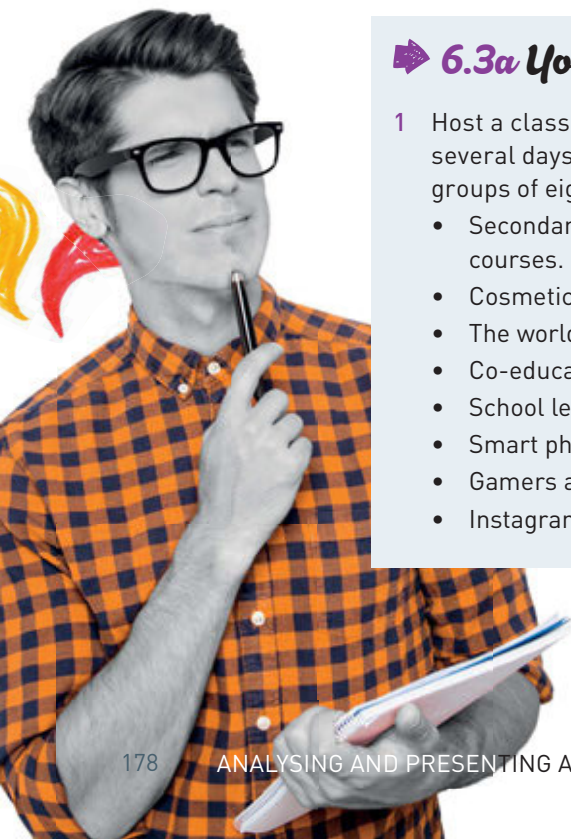
FORUMS

Forums provide a framework 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 (such as 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.

SOURCE 1 ABC's *Q&A* program is an example of a televised discussion forum that involves audience participation.

Television forums, panel and discussion programs

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 is heard from different perspectives. A studio audience is usually present and able to contribute to the discussion. The aim is to facilitate a fair, intellectually rigorous debate. Examples of televised forums include:

- *Q&A*, hosted by Tony Jones, broadcast on ABC television and iview
- *Hack Live*, hosted by Tom Tilley, broadcast on ABC television and iview
- *Insight*, hosted by Jenny Brockie, broadcast on SBS television and SBS On Demand.

➡ **6.3b** *Your turn*

1   Host a class forum on an issue of interest to your group, allowing time for research and preparation. Your teacher or a class member could act as the host, 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 to include in your class forum:

   - **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, and overall point of view in relation to the issue with underlying reasons, etc.
   - **audience** – should represent a wide variety of interests, views and traits (again, profiles would 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, and whether or not you can communicate that understanding effectively, taking into account your purpose and audience. When preparing your speech, follow the 'Tips for presenting argument' section earlier in this chapter as you would for a written point of view. Once your speech is written, consider the following advice for effective delivery.

'The 3 Ps': Pause, Pace and Pitch

Pause: The 'gaps' in your speech add meaning and emphasis. Pause before and after each important point 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 sound more 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.

Tip: Highlight important words or moments in your speech to remind you to pause, add emphasis or intone at key intervals.

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.

Tip: Identify at least three people, in different parts of the room, prior to your speech. Make a point of looking directly at these people, to ensure you are addressing 'the whole room'.

Resources

Use as many resources as you can to support, but not detract from, your speech. If you use a slideshow screen (electronic support such as PowerPoint), remember that the focus should still be you, not the screen. Familiarise yourself with the technology to avoid any issues at speech time.

Tip: Slides should contain a minimal amount of verbal language. Include your main ideas only, as well as visual language to illustrate or enhance points.

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')

Tip: Stand firm during your speech, unless you are moving for a reason. Unnecessary movement distracts your audience.

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 (such as 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, on the cards; 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.

Tip: Using only key words on cue cards, rather than full sentences, is crucial if you wish to properly engage with your audience and avoid reading. This is often the key difference between an 'okay' speech and an excellent one.

Rehearse

Rehearsing is absolutely essential. Use all resources (such as cue cards and slideshow) when rehearsing, and practise in front of friends, a sibling, your parents or the mirror. Accept, and act upon, constructive feedback. Rehearse your speech with the technology to ensure it runs smoothly.

Tip: When you feel ready, film yourself delivering your speech. Analyse your speech, gestures, and your use of 'The 3 Ps'. What is working well? What could you improve?

Get inspired

Find and watch famous speeches online and note the techniques employed by the speakers to make their speeches effective and powerful. They might inspire you to experiment with some powerful verbal speech techniques such as repetition, inclusive language and humour.

THE 5 Ss OF SPEECH-WRITING

1 Subject

- What is the issue? What is the context and background?
- Who are the stakeholders?
- What are the problems? What are the 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 clear argument you wish to make about it.

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 the 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, and conclusion.

3 Substance

'Flesh out' each of your arguments:

- Explain your ideas.
- Provide evidence and information (facts, expert opinion, statistics, sources, etc.).
- Give examples that illustrate your point.
- Make links between arguments; use signposting (firstly, 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.

4 Style

Ensure you adopt 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:

- Start with a bang – engage the audience's interest in the first 20 seconds.
- Involve the audience through inclusive language and emotional appeals.
- Use strong emphatic language such as, 'I'm sure you'll agree', 'we should/must…'
- Offer anecdotes or hypothetical scenarios.
- Include a shocking fact or statistic.
- Use simple, powerful images (PowerPoint) if you need to use technology at all.
- Provide imagery (with words).
- Consider 'bookending' – start and end with the same concept/device/image/anecdote.
- Use repetition to reiterate your key points.

Overall, aim to convince the audience of your personal passion for the topic.

5 Speaking

Plan how you will present your speech, making effective use of these features:

- pace
- pause
- pitch
- modulation
- volume
- tone
- body language – stance, gestures for emphasis
- regular eye contact – look around, don't read off notes or cue cards
- variation, appropriateness
- emphasis.

Make cue cards that contain only key words to guide you (include statistics or names that are difficult to recall). Don't refer to them too often.

Rehearse, rehearse, rehearse! Record yourself or present to friends, family, or in front of the mirror.

Sample structure for a 5-minute issue-based speech

Introduction (1 minute)

- Begin with a brief overview of issue (inform audience of background).
- Outline implications (economic, environmental, political, ethical, legal, etc.).
- Who does this issue/topic involve?
- 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.
- Be sure to engage with the key elements of the topic that you identified in the introduction.

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 or two key arguments.
- Identify flaws in these arguments or reasons why they are not as problematic as implied.

Conclusion (30 seconds)

- Are there alternatives or compromises that might appease all parties?
- What are your recommendations? Finish off strongly by making a final assertion of what is 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 argument?
- Have you ignored any major opposing arguments?
- What tone (e.g. serious, sarcastic, disbelieving) do you plan to adopt at various points in your speech? Do your choice of words and tone, and your intended speaking style (pace, volume, pitch) suit the points you are making?

  Reminder: Revisit Chris Anderson's TED video on the power of an idea from Chapter 2 on page 33, for some further tips on great speechmaking.
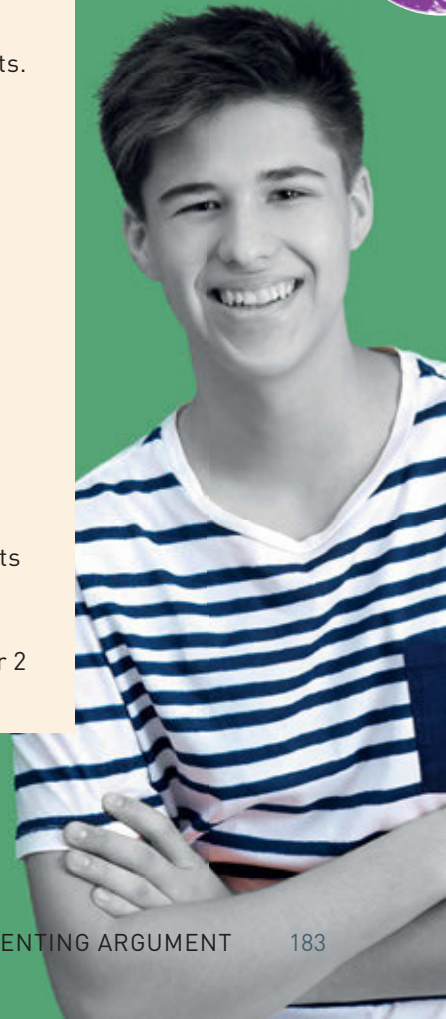
6.4 ORAL PRESENTATION SAMPLES

In this section we will study three oral presentations by VCE students and reflect on the range of ways in which an argument can be expressed orally. As you will see, these presentations are all quite different; there is no one 'formula' they all followed to achieve success. As we have discussed in previous chapters, the structure and content of a speech – its form – should always be shaped according to the context, purpose and audience. Great speakers tailor their language to suit these factors.

SAMPLE SPEECH 1

Look at the following transcript of a student speech and its accompanying visual language; then answer the questions that follow.

SOURCE 2

Keep Apple out of Federation Square

Before I begin I would like all of you to picture the majestic sculpture and work of art that is Mount Rushmore. While imagining the intricately carved mountains and monumental landscape, I want you to consider the significance of this landmark to American citizens.

Now I would like you to picture an Apple store, two stories high with a gold roof, erected firmly into Abraham Lincoln's head. This is the face of ugly commercialism.

Currently the Apple Corporation is seeking to carve an empire, to build its own iconic store right in the middle of one of Australia's most significant landmarks, Federation Square. This is an absolute travesty and must not be permitted under any circumstances. The Apple Store is a commercial scheme that is an insult to Australian history and culture, one which would destroy the aesthetic of Federation Square.

Federation Square, as the name suggests, was built in honour of Federation, the birth of our nation. This was a remarkable accomplishment, requiring the tremendous efforts of many individuals. We go to Federation Square to view ACMI's collection of Australian films, to enjoy sporting events with fellow Australians, or to simply relax and have a conversation with friends. This is not only a historical landmark, but also a cultural hub that means something to the Australian people.

Which is why I am outraged that the Victorian government isn't even opening Federation Square to a locally owned Australian company in this particular corporate transaction, but rather to Apple, a multi-billion dollar company based in the United States. Hey, you don't see President Trump turning the White House into a Vegemite production company! We should refuse to allow such a momentous landmark in Australian society to be defaced by the presence of an Apple store, which looks completely incongruous in relation to the other buildings around Federation Square.

Which brings me to my second point. Quite frankly, the store just looks ugly.

Sure, the design might have been appropriate – had the Apple store been situated in a theme park – but it certainly looks out of place in Federation Square.

The design of Federation Square includes a rather neutral colour palette with simple, yet artistic architecture. As you can see, the futuristic design of the Apple store as well as the bright gold roof creates a hideous contrast with the rest of the buildings around Federation Square. Personally, I believe that it is very out of place, and I am not alone. Dimity Reed, former RMIT Professor of Urban Design, refers to the design for the Apple store as 'madness' and describes it as 'the first stab at a design for a Portsea beach house'. And quite frankly, I agree! Seriously, who was responsible for this? What were they thinking?

The government-run Federation Square website claims that the presence of the Apple Store will 'breathe new life into the Square' and allow it 'to keep up with the times'. In reality, the Apple Store only damages the aesthetic that makes Federation Square so appealing.

So all of you may be thinking, why? Why would our government voluntarily authorise the construction of a horrid, out of place building in one of Australia's most iconic landmarks? My final point addresses the primary, if not only reason for this decision: the mighty dollar. Having betrayed our Australian culture purely for short-term economic benefits, politicians have proved, once again, that they are slaves to economic interests. While without a doubt Apple is willing to pay big money to sell their products in a tourist attraction, Federation Square was intended to commemorate our history, not promote commercialism.

By giving Apple the right to sell its products in a national landmark, the Victorian government has sparked an uproar, condemning itself to endless criticism. Already hordes of angry citizens are protesting, expressing their outrage that an icon of Australian history is being converted into an opportunity to make a quick buck, demanding that the Victorian government be held accountable for their greed and immorality.

To make matters worse, Federation Square is being opened to Apple, of all corporations: the very symbol of modern commercialism. If I asked you to make a list of the most well-known and successful companies today, it is likely that Apple would pop into your head. Much of their success can be credited to their willingness to cross moral boundaries in order to maximise their profits. At a factory of Foxconn, a notorious Apple supplier plant in Shenzhen, China, $17,910 worth of iPhones are manufactured every minute, yet this number is eleven times the yearly wage of Foxconn employees, as they struggle to feed their families. Are these the values that we, as Australians, want to endorse by welcoming Apple into an iconic Australian landmark?

So before I finish, I would like all of you to think about this: what does Federation Square mean to you? If all of you love your country and are proud to be Australian, you must join me in taking a stand. We must not allow a greedy government to destroy the Victorian symbol of our nationhood.

Thank you.

Charles Lin, Year 11 English student, 2018

Chapter 6

6.4a Your turn

1   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?

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2   Study the student's verbal language closely. Select one or two standout strategies at work at each key stage of the speech and write annotations in the margins to explain the potential impact of each one.

3   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?

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4   How does this student attempt to engage the audience of fellow Year 11 students and English teachers? Pick out specific moments in the speech where you feel this audience engagement is best achieved, and explain why.

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5   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 STATEMENT OF INTENTION

Study the following sample statement of intention. It was written by the student who made the presentation in Source 2 as an explanation of the student's purpose, the context of the speech, the language choices and the intended impacts. You will be expected to produce something similar in Unit 4.

SOURCE 3

STATEMENT OF INTENTION – 'KEEP APPLE OUT OF FEDERATION SQUARE'

My aim with this speech was to draw attention to the need for our Victorian government to reconsider its approval of an Apple store in Federation Square, and to establish audience outrage for what I characterise as self-interested government action. I establish my contention early on, declaring at the end of my introductory remarks that the proposal is 'a commercial scheme that is an insult to Australian history and culture, one which would destroy the aesthetic of Federation Square'. I had followed the case in the Victorian media and was drawn in by a public protest in Federation Square which denounced the proposal on cultural grounds; I saw this as a strong public statement and decided to produce a speech that argued for the defence of this important public space while condemning a government approach shaped primarily by greed.

To make the issue more vivid for my audience of Year 11 students I opened with an aerial photograph of the Square, with a projection of the proposed Apple store encircled in a red ring, so that they could visualise the imposition that such a building would create. My opening remarks were deliberately exaggerated – the analogy comparing the proposed development with 'an Apple store, two stories high with a gold roof, erected firmly into Abraham Lincoln's head' was designed to create a sense of incongruity and inappropriateness, and allowed me to offer a humorous pun: the 'face of ugly commercialism'. From the outset I wanted my audience to feel that the proposal was culturally insensitive and in poor taste; these opening remarks were designed to target my audience's pride in a Melbourne landmark and to have them contemplate the desecration of this site.

I then sought to deepen this sense of cultural pride by referring to federation as a 'remarkable accomplishment, requiring the tremendous efforts of many individuals'. By associating Federation Square with this transforming moment in our nation's history, I asked my audience to consider it a culturally significant site, one which should not be polluted by an overseas multinational corporation. This appeals to a sense of national pride, and by putting this alongside a natural human sense of competition, in pointing out that the proposal will not benefit a 'locally owned Australian company', I position my audience to feel angry at an outcome which will benefit another culture at the expense of our own. This is then supported with some humour and sarcasm in 'Hey, you don't see President Trump turning the White House into a Vegemite production company', which serves to highlight, with mockery, the incongruous nature of an Apple store in a fundamentally Australian location.

This sense of how out of place the store will be is taken further through a focus on the ugly, intrusive nature of the design itself. My aim here was to underscore the first argument's focus on the store as *culturally* inappropriate with this focus on the *visually* or *aesthetically* inappropriate design – I felt these two arguments worked in tandem, serving to deepen a sense of audience concern for the development as completely out of sync with its surroundings.

To conclude, I sought to reemphasise Apple's corporate nature, including its suspect business practices around the globe, to reinforce the idea that its business model is out of step with the tone of Federation Square. Having established earlier that the Square is a place people go to 'view ACMI's collection of Australian films, to enjoy sporting events with fellow Australians, or to simply relax and have a conversation with friends', the final argument's focus on the Apple supplier plant in Shenzhen, China, where 'Foxconn employees… struggle to feed their families'

serves to appeal to the audience's sense of injustice, and to compassion. It also helps to reinforce the idea that a corporate mentality is out of step with the values of a 'hub' focused on a sense of community and shared history.

I finished with a thought-provoking question, 'What does Federation Square mean to you?', as a means of personalising the issue for my listeners. I wanted my audience to be left in no doubt that preservation of this culturally significant site should take precedence over the corporate dollar.

➡️ 6.4b *Your turn*

1   Annotate the statement to summarise the purpose and main focus of each paragraph.

2   How many specific language features are discussed in this commentary, and what is the focus of this language discussion?

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3   Reread the second-last paragraph. How does the student demonstrate his awareness of the importance of building a connected, logical argument? Quote from the paragraph to support your claims.

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4   Based on your answers to Questions 1–3, create a summary of what a reflective commentary should focus on. Discuss as a class, and create a shared summary in preparation for your own Unit 4 oral presentation work.

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SAMPLE SPEECH 2

Read this second speech, also by a Year 11 student, which focuses on corporate advertising. Then answer the questions that follow.

SOURCE 4

'Sport and corporate advertising – it doesn't always mix'

Good morning students and teachers.

I'm sure that you will all agree there isn't much that beats a nice refreshing glass of Milo. Whether it's used to start the day, or to end it, Milo is the sustenance of choice for hundreds of thousands of growing Australians. But truth be told, and I'm sorry to break your hearts, Milo is nothing more than a sugary chocolate drink … And with **9 grams of sugar per hundred millilitres**, Milo is no better for you than a can of Coca-cola.

And recently Nestle has come under scrutiny about this. The company has been forced to remove the 4.5 star health rating from its packaging. **Public health experts suggest** that – and I quote – 'judged on its merits alone Milo should only receive 1.5 stars'. To put this into context, that is worse than the 2 star health rating of a can of diet coke.

But, how can this be?

For decades we have been told that Milo is a healthy and nourishing energy source. Why have we been told this?

There's a simple answer: corporate advertising.

Let me illustrate.

[Shows slide]

Through its iconic green tin packaging, always accompanied by pictures of someone playing sport, Milo has become intrinsically linked in Australia to cricket. Even from our Vic Crick days, **Nestle has been lurking in the shadows**, relentlessly associating Milo with sport.

So why is this a problem?

Well, I'd be willing to bet that a lot of you didn't know this. And because we tend to associate sport with fitness and health, we're essentially being given the false impression that Milo is healthy.

My argument is this: corporate advertising and sponsorship has offered a mechanism for huge commercial organisations to deceptively falsify the nature of their products.

And unfortunately the problems don't end here.

UNICEF studies have found that for teenagers aged between 12 and 17, 63 to 82 per cent gamble each year, and 10 to 15 per cent are at risk of either developing or returning to a serious gambling problem. **That equates to around three of us, sitting in this room right now, being at risk of developing serious gambling problems.**

These are some **profoundly alarming** and concerning statistics, especially when we consider how intensely betting and gambling is glorified in commercial advertising – particularly in the world of sport.

I mean we **literally can't go two ad-breaks watching a sports program without being bombarded by odds, and the best new multi-bet combination**. And we have become **completely desensitised** to government-enforced warnings urging us to gamble responsibly.

In fact, **gambling expert and associate professor from Deakin University, Samantha Thomas**, reports in a survey that 75 per cent of children think gambling is normal and a common part of sport.

This is so, so dangerous, this normalisation of 'having a punt while watching the footy'. **I have witnessed first-hand the harm a gambling problem can impose**; it can tear a family apart.

So **why are we letting kids be exposed to it so readily? Why are we** allowing companies who partake in such alliances to make themselves seem like good corporate citizens when they are, in fact, exploiting us and damaging our health in the process?

There are those who contend that to restrict a company's ability to advertise is to restrict that group's freedom of speech and corporate rights.

But the costs are far too high to allow this to continue. **We already restrict the ability of other socially irresponsible activities to be advertised, like cigarettes for example, so why should gambling be any different when it is just as harmful?**

Ultimately, while I do believe further government restrictions on corporate advertising are necessary, the **onus is on us** to stay active, remain informed and aware and not believe everything we see in commercial media — be it a health star rating, or the latest betting offer.

Andrew Wong, Year 11 English student, 2018

6.4c *Your turn*

1   Work with a partner. Look at the bolded sections of the speech and discuss (1) the argument or language strategy employed and (2) the purpose, or intended impact. Annotate the speech with brief notes to indicate your answers.

2   How does the student attempt to engage, and appeal specifically to, his audience of fellow Year 11 students? Pick out two to three moments in the speech where you feel this engagement is best achieved and explain why.

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3   Can you identify any problems, or flaws, in this speech? In other words, how do you think the student could have improved the presentation, in terms of either the quality or logic of the argumentation, or use of language? What different approaches could have been adopted? Discuss as a class.

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4   Imagine that you are the student who wrote this speech. Write a reflective commentary to explain your purposes and choices in terms of argumentation and language. Use the previous sample commentary as a model, and consult the summary you created in 6.4b Your turn, Question 4.
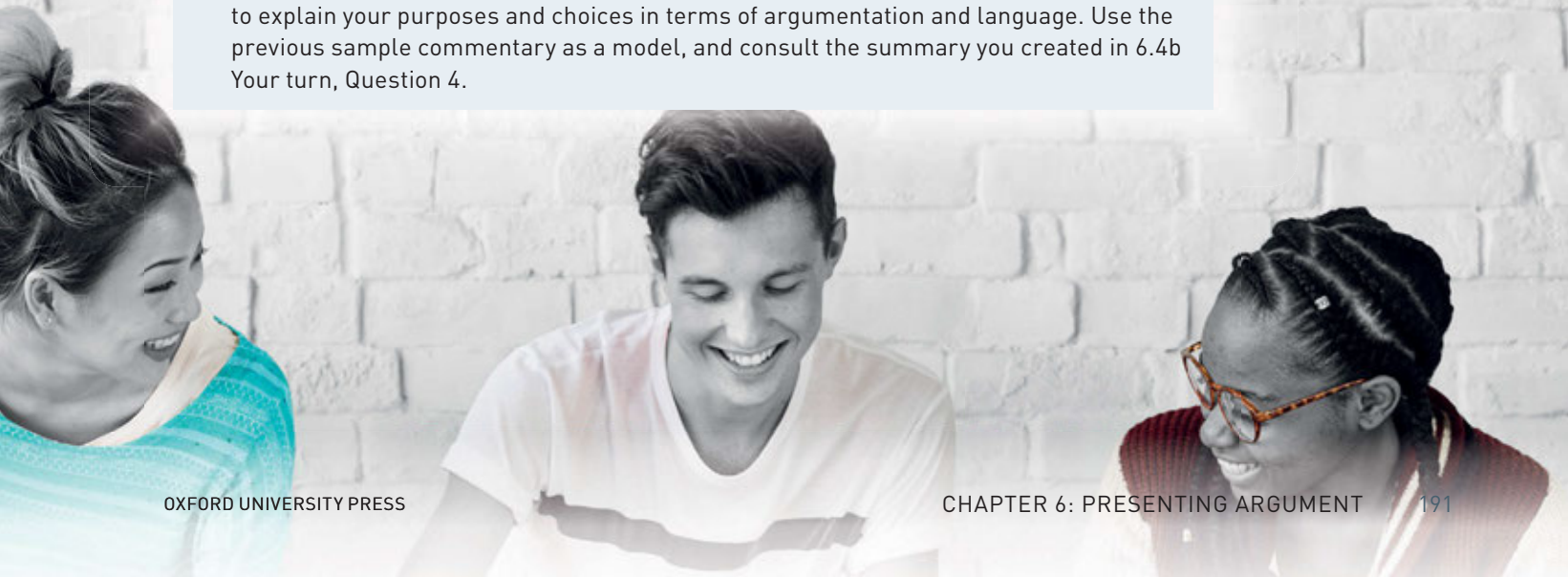
SAMPLE SPEECH 3

Read this final speech on domestic violence by a finalist in the 2018 VCAA Plain English Speaking Award in Melbourne; then answer the questions.

SOURCE 5

Domestic violence, it's more than just a women's issue

When I was 14, I learnt that my dad was never going to be too fond of me having boyfriends. I did not understand why he wanted to stand in the way of 'true love' and figured that I would have to be 30 and married before I could start dating.

While I might be exaggerating – somewhat – one thing I now know for certain, is that my dad will actually always be hesitant about me entering relationships, regardless of how old or successful I am, for the sole reason that I am a girl and I need protection.

I need protection because – as disturbing, but not surprising as it is – on average, at least one woman is killed every week in Australia by a current or former partner.

➡ Karmil Nguyen, Suzanne Cory High School

SOURCE: Image © VCAA; reproduced with permission.

Domestic violence is this age-old issue that some of us will never see firsthand, if we are lucky. Because, if we are lucky, we will be able to sit back on our couches, to mourn the tragic losses of the victims on TV, while still being grateful that the name on the news isn't our sister; that the name isn't our mother; and that it isn't our best friend.

We count ourselves lucky, for we are not the victim.

But for the 34 women murdered in Australia this year, fortune wasn't the only thing that failed them. We as a society did.

In Australia alone, the police process 657 incidents of family violence on average every day. That's one every second minute. Yet why do we not feel the outrage?

We feel sorrow, and grief, and remorse, but why is there no sense of urgency? Why do we not reflect upon our own society, and question what it is that creates so many perpetrators?

Because while both men and women can be perpetrators or victims of family violence, overwhelmingly the majority of victims are women and children, and the majority of perpetrators are men.

Women are known to have long been advocating for better victim support, for a fairer justice system, and for recognition of domestic violence as transcending merely the physical and sexual assaults to include emotional, financial, and spiritual abuse.

To put it simply, a lot of women get hurt by men, and a lot of women – yet still not enough – talk about getting hurt by men.

And because of this, we've become accustomed to labelling family and domestic violence as a women's issue.

But in calling it a women's issue, that is where I think we go wrong. Because in calling it a women's issue, we've excluded the most responsible demographic from their obligation to pay attention to our discussions.

Most of the progress surrounding domestic violence made over the last decade has fixated around post-abuse support for the largely female-based demographic of victims.

But to really target the structural nature of the issue – to prevent rather than just punish – domestic violence can no longer be seen as a women's issue, because fundamentally, at its core, this is a men's issue.

It's a men's issue because it stems from a destructive culture of toxic masculinity that hurts women through abuse, but is also detrimental and restrictive to men themselves.

It's a men's issue because in Victoria, 98 per cent of reported sexual assaults and 87 per cent of homicides were committed against both men and women, by a man.

And it's a men's issue, because no matter how much women advocate, how many new laws policymakers implement, or how many victim shelters the government decides to fund, the problem won't go away until men truly and fully become part of the conversation, rather than just being the topic of conversation.

This perception of domestic violence as a women's issue has excluded men, who need to be targeted the most. Firstly, because of perpetrator statistics. But, more importantly, because men have the power to influence other men, to redefine masculinity, and to act as role models for the generations to follow. As Malcolm Turnbull said, we must 'change the hearts of men' and 'start with the youngest ones'.

Because as an issue that stems from deeply rooted discrimination and power imbalances, the structural nature of domestic violence makes it a gendered issue, surrounding a culture of toxic masculinity that teaches boys from an early age that weakness is repulsive, and sensitivity is condemned.

It's this very system that creates perpetrators of domestic violence, while simultaneously invalidating the very real struggles of male victims, whose voices are neglected and overlooked because people don't believe that they too can be abused, that they can be hurt, or that they can even be weak.

But to change this culture – a culture entrenched in our playgrounds, our classrooms, and our boardrooms – it's not good enough to just not be perpetrators. Because while not all men are violent, all men can help prevent violence if they challenge what it means to be a man.

Not even just for the women and children who are victims, but also for the boys traumatised by watching their mothers get assaulted; the men abused and raped by other men; and the everyday bloke who can't even cry without feeling like his sense of masculinity is being eroded.

This discussion isn't at all about blaming men. It's about being courageous enough to have open and honest conversations about a problem that affects all of us on some level.

Domestic violence is located on a spectrum of complex social problems, some of which we ignore and excuse. It can start in the most benign places of locker-room immaturity, but it can also be disrupted right then and there if we stop being afraid to call it out for what it is.

One voice is already permanently silenced every week in Australia. And because of them, we must no longer stay silent.

Karmil Nguyen, Suzanne Cory High School, Plain English Speaking Award, State Finalist 2018

➡️ 6.4d *Your turn*

1   Work with a partner. Make a list of all the reasons why you think this student made it to the state final of this competition, based on the words alone.

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_____

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2   Try to locate the speech online (available on the VCAA website) and watch it. Make notes on the quality of Karmil's speech in terms of her delivery: her posture, engagement, and vocal delivery (including emphasis, intonation, pauses, pacing and pitch). What were the key strengths of the speech? Were there any 'negatives' that you feel are worthy of criticism? Discuss as a class.

3   Pick three standout argument features and three standout language features – the most compelling moments, in your mind, in terms of ideas and how those ideas were conveyed through language. Explain why you think each feature was effective, then compare as a class.

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4   In your notebook, make your own summary of what you think 'works' and what 'doesn't work' in the oral presentation of a point of view. Keep this summary in mind when you come to produce an oral presentation of your own.

FOR THE TEACHER

Check your obook assess for the following additional resources for this chapter:

Answers	Teacher notes	assess quiz
Answers to the *Your turn* tasks in this chapter	Useful notes and advice for teaching this chapter, including syllabus links	An interactive auto-correcting multiple-choice quiz to test student comprehension

Chapter 7

Toolkit

In this chapter you will find practice SAC and examination tasks, writing 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 other assessments. Try to implement the skills you have learnt in this book, and adopt a systematic approach to all tasks. For example, use the CAPITALS questions in 'Critical questions of argument analysis' in Chapter 5 (page 135) for a written language analysis task, and the metalanguage glossary (Chapter 3), the useful tone words (Chapter 5) and other resources to expand your vocabulary and refine your expression.

In this chapter you will:

- review and rehearse the structures and language features required for both the analysis and presentation of argument
- engage in practice SAC tests, examination writing and speaking tasks
- learn how to accurately and appropriately reference research materials.

7.1 REHEARSE, REHEARSE, REHEARSE!

The best way to improve in English is to rehearse – to repeatedly practise the structures and styles with which you have become familiar over the course of your studies, as a means of refining your knowledge and skills. Work your way through these tasks – and any of those that you are yet to complete from the earlier chapters – as a means of preparing for your major assessments and the all-important final examination.

REVIEW TASK 1

The paragraphs below offer a framework for constructing an analysis. Using a short text from this book or one you have recently discussed in class, add appropriate details to complete the paragraphs. Aim to eventually write your own analyses without using these paragraphs.

Introduction:

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 target audience, overall structure or style, and main purpose).

Body paragraph 1:

Seeking to _____ (purpose), the author opens with an emphasis on _____ which implies _____. This is heightened by references to _____, which urges support for the contention by _____. In addition, _____ (language feature) in the word '_____' serves to _____ (effect) by suggesting that _____. The writer is primarily seeking to _____ (purpose) in this part of the text, and positions _____ (specific target audience) to feel _____ about _____.

Body paragraph 2:

Capitalising on the opening emphasis on _____, the author shifts to a focus on _____ in order to _____. He characterises the _____ as '_____', 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 through _____.

(*Write more body paragraphs as necessary.*)

Conclusion:

The _____ (text type) is _____ (description of style), and is designed to appeal predominantly to _____ (specific audience). However, anyone who _____ (specific vested interest or opinion) would likely respond to the author's _____. Overall, the author aims to _____ (purpose) and the piece is _____ (sum up the structure, style and effectiveness of the piece).

REVIEW TASK 2

Read the letters in Source 1 and Source 2, below. Consider their contrasting arguments and approaches before answering the questions in 7.1a Your turn.

SOURCE 1

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.

Sharks and humans in the same waters can be a deadly combination: for both.

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

SOURCE 2

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

➡ 7.1a *Your turn*

1   In brief note form in your notebook, answer the CAPITALS questions from Chapter 5 for each letter in Source 1 and Source 2. Then, in the space below, summarise each author's (1) contention, (2) dominant tones, (3) key arguments, and (4) standout language features. Compare your notes with a partner.

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2   Consider the photograph in Source 1. How has the photographer used visual language to convey an opinion? How does the image work to support particular aspects of Forsythe's argument?

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3   What might be an appropriate form of visual support for the author's letter in Source 2? Justify your choice by making specific reference to the author's views.

_____

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_____

4   Read the following sample analysis of the first half of Forsythe's letter – an introduction and two body paragraphs.

a   Annotate the introduction to identify what each sentence is doing. Aim to capture all the key elements of a good introduction to an argument analysis.

b   Highlight all the phrases in the body paragraphs that focus on how the arguments and language features work to position the target audience. What do you notice about how important this focus is?

c Imagine that you have been asked to complete an essay that analyses both letters. Using the steps in 'How to analyse multiple texts', outlined in Chapter 5:

  - rewrite the introduction from the sample analysis below to accommodate both texts
  - in addition to the body paragraph in the sample analysis below, write one more paragraph of analysis relating to Source 1
  - write two body paragraphs of analysis to cover all of Source 2, making sure to offer some comparative statements in your transition from Source 1 to Source 2
  - write a conclusion that summarises the purpose and styles of each letter.

SAMPLE ANALYSIS

INTRODUCTION:

Whether sharks should be held accountable for human fatalities that occur when people willingly enter the ocean has been a topic of much debate in recent years. In response to a recent fatal attack near Esperance in Western Australia, Sam Forsythe wrote a letter to the editor entitled 'Stem the carnage' in order to convince readers that man-eating sharks 'must be destroyed'. Forsythe speaks compassionately of the recent incident in order to present himself as capable of empathy but describes sharks in pejorative terms in order to convince those who may possess 'greenie sentiments' to accept that a cull is a rational – not emotional – response. Supporting his key argument that such culling is necessary is an appeal to those Australians who associate the beach with an identifiable national lifestyle. The photograph, which implies the threat posed by these creatures, positions these readers to support his call for a cull by visually establishing a sense of menace.

BODY PARAGRAPH 1:

Forsythe opens his case by speaking about how 'dismayed' he was by the recent attack, in order to convince readers that he is capable of displaying sympathetic emotion rather than seeming callous. By attempting to forge a connection with readers so early on, Forsythe seeks to have them accept that human tragedy is appalling, and thus encourage them to see his primary argument about the danger of predatory sharks as a rational response to an emotional issue. Forsythe incorporates imagery to draw attention to the victim's younger brother James 'watching helplessly from the shore', in order to have readers contemplate the senseless loss of life. Through the adverb 'helplessly' Forsythe positions parents in particular to consider how heart-wrenching this attack would have been for the family by emphasising the one-sided nature of the attack and, by extension, the terror that sharks are capable of inflicting on victims and bystanders alike. The suggestion of a cull therefore becomes a means of empowering readers to take control of the situation so that they never have to be the one looking on 'helplessly' at a loved one under attack. The photograph helps to emphasise this idea of human vulnerability. In presenting the kayaker floating alone in what the framing characterises as an endless ocean, the photographer implies that nothing can protect individuals against the threat of sharks; this idea is also emphasised through the intimidating size of the predator. The worrying notion that an attack cannot be combatted is further underscored by Forsythe's description of them as 'unexpected', an idea suggested in the image through the fact that the kayaker is facing away from the danger. This further targets the audience's sense of vulnerability and so again invites them to desire a cull as a means of regaining a form of control.
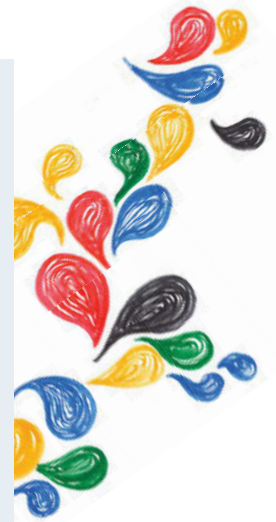
BODY PARAGRAPH 2:

Having forged an emotional connection with the audience and presented himself as compassionate, Forsythe harnesses a noticeable shift in tone to attack sharks and draw attention to 'alarming statistics', in order to demonise the creatures. The presentation of sharks as 'predators' forms the core of Forsythe's case, as he aims to convince people of the necessity of a cull by encouraging them to feel a real sense of fear at the animals' ferocity. Pejorative terms such as 'beast', 'fierce' and 'culprit' all characterise sharks as dangerous killing machines that should be dreaded. Furthermore, the pejorative connotations of 'culprit', implying guilt, encourage readers – particularly those with 'greenie sentiments' who believe sharks should not be held accountable for humans entering their habitat – to accept that sharks can indeed be blamed for the fatalities. These deaths are presented by Forsythe as a worrying trend upward: the attack on Neil Timms was the 'seventh fatality in four years'. By drawing attention to these numbers, Forsythe invites readers to see fatal attacks not just as rare and random occurrences, but also as an ever-increasing problem which must be dealt with through a cull. Furthermore, in claiming that 'the answer is obvious', Forsythe characterises the culling option as a reasonable solution by implying that it is the only feasible option.

REVIEW TASK 3

Read the editorial from the *Observer* newspaper in Source 3, and then answer the questions in 7.1b Your turn.

Background information

   a period of decades,   whaling industry has exploited a loophole in the International Whaling Commission (IWC) founding treaty, which allows whaling only for 'scientific research'. In March 2014, the United Nations' (UN) International Court of Justice (ICJ) ordered Japan to cease its Antarctica whaling program. However, in November 2015 Japan announced that it would resume so-called scientific whaling in Antarctica despite the ICJ ruling, and then in 2018 confirmed its plan to rekindle the commercial whaling industry. Japan is at odds with the majority of global opinion and conventions, and has faced substantial criticism and condemnation.

JAPAN'S DECISION TO RESUME COMMERCIAL WHALING

With many of the great cetaceans still endangered, Tokyo's move is depressing – and has no economic justification

Whales have been hunted by humans for thousands of years. Their flesh, oil and blubber have been variously employed for food, to make wax for candles and to provide fuel for lamps. This kind of exploitation is no longer needed today. Modern society gets its protein and its lighting from other, more accessible sources. Hence the decision by the International Whaling Commission (IWC) to place a moratorium on commercial whaling in 1986.

Given that many species had already been brought close to extinction, the move was long overdue. Three decades later, the blue whale, the humpback whale, the North Atlantic right whale and many other great cetaceans are still struggling to rise out of the critically endangered state to which hunting had reduced them. Had whaling not been halted 30 years ago, many of these great creatures would no longer be swimming in our oceans. The world that we currently inhabit would have been greatly impoverished.

Given this worrying background, it is all the more difficult to understand the announcement by the government of Japan that it has decided that it will leave the IWC in June in order to resume commercial whaling the following month. By any standards, the move is depressing – and alarming. It has absolutely no economic or ecological justification and in preparing to slaughter some of the planet's most intelligent creatures for food the plan is repugnant.

Not surprisingly, governments, scientists and wildlife groups across the planet have made clear their deep disgust at Japan's proposed actions. Britain, Australia and New Zealand have all admonished its leaders while the conservation group the WWF rightly criticised Tokyo for acting as it has done at a time 'when the planet's whale species are under unprecedented threat from entanglement, the impacts of shipping, noise, plastic and chemical pollution, as well as climate change'.

An examination of the motives of Japan's leaders is equally disquieting. In the past, the nation has provided itself with whale meat by exploiting a loophole in the IWC rulebook. This permits 'scientific whaling' in international waters, in particular the South Atlantic. As a result, hundreds of whales have been caught there every year in the name of cetacean research. Meat from these 'research' trips has then ended up in shops and restaurants. However, these South Atlantic hunts have generated a great deal of criticism from other nations and wildlife groups. As a result, Japanese whalers have been harassed by vessels operated by green activists. By moving, instead,

A whale carcass is processed by Japanese fishermen, as people look on.

into its own national waters, which stretch for 1.7m square miles, an area roughly equivalent to the size of India, Japan clearly hopes to do much more of its whaling on the quiet.

[...]

Nor is it clear how much consumers will be prepared to pay for whale meat. Japan's 'scientific whaling' trips were subsidised by its government. It is not yet obvious if their replacements – commercial whaling hunts inside national waters – will get support from government coffers. If not, whale meat will become even more expensive, a prospect that has already led specialist restaurant operators to express worries about sharp rises in price. Thus Japan will have earned itself intense global opprobrium without bringing itself any benefits at all. It will have harpooned itself in the foot. At least that is the outcome that Japan deserves and which most of the planet will now be anticipating.

Observer, 30 December 2018

➡️ 7.1b *Your turn*

1. What is the editorial team's contention? Summarise it in one sentence, using your own words.

   _____

   _____

2. What is the editorial's attitude toward the Japanese government's decision to resume commercial whaling? Identify specific words and phrases that communicate this attitude – how does this language position the audience to view the decision?

   _____

   _____

   _____

   _____

3. What is the likely impact of the visual language? How does the image achieve this impact?

   _____

   _____

4. In terms of arguments, language and structure, what typical editorial features are employed? Annotate the text to identify them and make notes on their intended impact.

5. Pinpoint the overall tones of this text. Use two or three different adjectives to identify the tonal shifts.

   _____

   _____

6. In note form, answer the CAPITALS questions from the 'Critical questions of argument analysis' section in Chapter 5. Then, in your notebook, write a detailed analysis of the ways in which the authors of the editorial use argument and language to position readers to share their point of view. Follow 'How to analyse a single text' from Chapter 5, and remember to incorporate discussion of the visual language.

REVIEW TASK 4

Read the transcript of Natalie Portman's speech, reprinted in the US newspaper *Washington Post* in Source 4. Then, answer the questions in 7.1c Your turn.

Background information

Held on 21 January, the 2017 Women's March was a worldwide protest march that took place the day after Donald Trump's presidential inauguration. The march was initiated in response to comments made by Trump that were considered by many to be offensive and anti-women, and was the largest single-day protest in US history. On the first anniversary of the march in January 2018, actress Natalie Portman spoke, alongside a number of other high-profile women, to acknowledge the progress of women's rights movements such as #MeToo and Time's Up and to share her own story. Read Portman's speech carefully, and then answer the Your turn questions.

WOMEN'S MARCH: READ STIRRING SPEECHES FROM VIOLA DAVIS, NATALIE PORTMAN AND OTHER HOLLYWOOD STARS

[...]

One year ago on this stage, I was very pregnant, and we talked about the beginning of a revolution. Today, my new daughter is walking, and because of you, the revolution is rolling. You told the world that time's up on violence. You told the world that time's up on silence. You told the world that it's time for a new day, a new locker-room culture, time to think about every person's desires, needs, wants and pleasure. So let's talk a little bit more about pleasure.

I keep hearing a particular gripe about this cultural shift, and maybe you have, too. Some people have been calling this movement puritanical or a return to Victorian values, where men can't behave or speak sexually around dainty, delicate or fragile women. To these people, I want to say, the current system is puritanical. Maybe men can say and do whatever they want, but women cannot. The current system inhibits women from expressing our desires, wants and needs, from seeking our pleasure. Let me tell you about my own experience.

I turned 12 on the set of my first film, 'The Professional,' in which I played a young girl who befriends a hit man and hopes to avenge the murder of her family. The character is simultaneously discovering and developing her womanhood, her voice and her desire. At that moment in my life, I, too, was discovering my own womanhood, my own desire and my own voice. I was so excited at 13 when the film was released and

Natalie Portman speaks as Eva Longoria, left, and Constance Wu applaud.

my work and my art would have a human response. I excitedly opened my first fan-mail to read a rape fantasy that a man had written me. A countdown was started on my local radio station to my 18th birthday, euphemistically the date that I would be legal to sleep with. Movie reviewers talked about my 'budding breasts' in reviews.

I understood very quickly even as a 13-year-old, if I were to express myself sexually, that I would feel unsafe, and that men would feel entitled to discuss and objectify my body, to my great discomfort. So I quickly adjusted my behavior. I rejected any role that even had a kissing scene, and talked about that choice deliberately in interviews. I emphasized how bookish I was

and how serious I was, and I cultivated an elegant way of dressing. I built a reputation for basically being prudish, conservative, nerdy, serious in an attempt to feel that my body was safe, and my voice would be listened to. At 13 years old, the message from our culture was clear to me. I felt the need to cover my body and inhibit my expression and my work in order to send my own message to the world, that I'm someone worthy of safety and respect.

The response to my expression, from small comments about my body to more threatening deliberate statements, served to control my behavior through an environment of sexual terrorism. A world in which I could wear whatever I want, say whatever

I want and express my desire however I want without fearing for my physical safety or reputation, that would be the world in which female desire and sexuality could have its greatest expression and fulfillment. That world that we want to build is the opposite of puritanical.

So I'd like to propose one way to continue moving this revolution forward. Let's declare loud and clear that this is what I want. This is what I need. This is what I desire. This is how you can help me achieve pleasure. To people of all genders here today, let's find a space where we mutually, consensually, look out for each other's pleasure, and allow the vast, limitless range of desire to be expressed. Let's make a revolution of desire.

[…]

The Washington Post,
21 January 2018 (extract)

➡ 7.1c *Your turn*

1   What is Portman's contention? Summarise it in one sentence and in your own words.

_____

_____

2   Explain Portman's overall purpose in presenting her speech, including some discussion of her anecdotes.

_____

_____

_____

_____

3   Consider Portman's observation: 'Some people have been calling this movement puritanical or a return to Victorian values, where men can't behave or speak sexually around dainty, delicate or fragile women. To these people, I want to say, the current system is puritanical.' How does she support this argument in her speech?

_____

_____

_____

_____

_____

4   Annotate the speech to identify Portman's key arguments and the standout language features employed to convey them. Explain, with brief annotations, how each feature serves to position readers to share her point of view.

5   In note form, answer the CAPITALS questions from the 'Critical questions of argument analysis' section in Chapter 5. Then, write a 600- to 800-word analysis of the ways in which Portman uses argument and language to position readers to share her point of view. Follow 'How to analyse a single text' from Chapter 5, and remember to incorporate discussion of the visual language.

7.2 PRACTICE SAC ASSESSMENTS

On the following pages you will find some practice SAC tasks. Read 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) states that 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) states that 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

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- 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 practise these outcomes.

PRACTICE SAC TASK 1

Read the opinion piece from *The Sydney Morning Herald* in Source 5 and the piece from *The West Australian* in Source 6, and answer the questions in 7.2a Your turn.

Background information

Recent debate about calls to allow confidential drug testing at music festivals in Australia has been fierce. It is a practice that has already been trialled in the ACT and is common in France, Germany, Spain and the Netherlands. Supporters suggest that the proposal is a way to eliminate some of the risks associated with ingesting unknown chemicals, and also offers an opportunity for counselling and expert advice in a non-confrontational setting. Some opponents suggest that such a practice could be interpreted as an endorsement of drug-taking, which might encourage further consumption, while others are not convinced that the current testing processes are sufficiently reliable. The following pieces were written in the wake of several drug-related deaths at different festivals in Australia.

PILL TESTING NEEDS TO START NOW BUT IS NOT A SILVER BULLET

By Mary Ellen Harrod

Pill testing – where people attending music festivals can submit a sample of illicit drugs to test their chemical composition – is an important public health intervention and, I believe, must be implemented in NSW as soon as possible. But it's only part of the solution.

In addition to five overdose deaths at music festivals in NSW this season, there were 115 cases of MDMA poisoning in emergency departments in the first week of the new year according to NSW Chief Health Officer Kerry Chant. Dr Chant also reminded people to be aware of the warning signs of overdose and to take measures to stay safe such as keeping hydrated and cool – simple, practical and realistic advice.

To be effective, pill testing must do more than find potentially dangerous drugs. It must be supported by a comprehensive set of harm reduction measures, including practical early education, peer-delivered, evidence-based advice on how to reduce the harms of drug use and a more rational approach to how we police personal drug use.

Harm reduction has saved countless lives and reduced the burden of disease enormously in NSW but has, to date, been largely confined to injecting drug use where the concept originated. What is harm reduction? In essence, it's about accepting people where they're at – recognising they will continue to use drugs/drink/smoke – and promotes staying safe. Fundamentally, it's based in love and acceptance – love of community and acceptance of community members exactly where they're at.

It's in sharp contrast to the 'don't take that pill kids approach' beloved by our politicians. A message that is clearly not working and one that young people are fed up with.

Josh Tam, 22, died after falling ill at Lost Paradise music festival near Gosford.

DanceWize NSW, is a harm reduction program at music festivals across NSW. Our volunteers attend festivals mostly at their own expense – with entry provided by the promoter – to look after the crowd. We have a safe space to rest if you're not feeling well, we scan the crowds providing information and supplies such as condoms and electrolytes and look out for people who might be unwell or in trouble. We also provide information on how to reduce the risks of using drugs.

We were at the Lost Paradise festival at NSW's Glenworth Valley where Josh Tam lost his life. Festival organisers responded by promoting safety messages, such as 'remember, not using is the safest option' – a message that prompted scorn from the patrons.

In contrast, an honest message about the death increased the engagement with our 60-person team – at this single four-day festival. We interacted with close to 9000 patrons while roving the festival, providing education to more than 5000 and care for more than 200 people. Common feedback was: 'Why aren't we taught this stuff in school?' This is harm reduction in action.

Another vital part of reducing harm at festivals is changing our approach to law enforcement. After each festival – Defqon.1, Field Day, FOMO, Lost Paradise – we were told that hundreds of young people were charged with possession of illicit substances. Law enforcement targeting and charging people for possession has no place in the national or NSW drug strategies. Our approach has three components – supply reduction (targeting traffickers), demand reduction (prevention and treatment) and harm reduction (reducing the harms from use).

Arrest of individual drug users is not part of our strategy for a good reason – it does not do any good. We believe amnesty bins that allow patrons to dispose of substances without penalty are better.

[...]

Research shows young people are highly supportive of pill testing; more than 82% of the 2300 young Australians aged between 16 and 25 years surveyed for the Australian National Council on Drugs in 2013 supported its introduction. The finding is consistent with young people's overall views about drugs: they want better information in order to make informed choices, the survey said.

The time to fully implement harm reduction at festivals – pill testing, evidence-based information and rethinking law enforcement – is now, not after the next election or another death.

Mary Ellen Harrod is the founder of DanceWize NSW.

The Sydney Morning Herald, 14 January 2019 (extract)

Chapter 7

PILL TESTING PROPONENTS NEED TO GO BACK TO PARALLEL UNIVERSE THEY'RE FROM

By Gary Adshead

Apologies for sounding like a backward thinking grump in his 50s.

But all those so-called 'experts' pushing for pill testing at music festivals should go and live in whatever parallel universe their brains came from.

We should be deeply troubled if our society has reached the point of sanctioning organised crime by officially analysing its product before handing the drug back to the user to consume at will.

To abandon a community's cornerstone values of right and wrong is to surrender to the underworld merchants who have dished out death under the guise of euphoria.

Another cluster of music festival goers — some as old as 25 — were taken to hospital in NSW at the weekend for throwing responsibility out the window and popping pills at enormous risk.

I simply do not subscribe to the idea that it is up to governments around the country to put testing regimes in place to advise people that if they swallow their illicit drug it might kill them.

The risk is self-evident. There is no shortage of young faces whose lives were cut short by

Illustration: Don Lindsay

misadventure. Enough families have expressed grief over such futile loss of a loved one. The warnings are there. The danger is obvious.

Advocates of pill testing want the State to become a quality control service for drug syndicates making millions of dollars from their illegal trade.

The touchy-feely argument is that young people will take drugs regardless of all the warnings so governments should make sure they are safe at privately run music festivals.

'We bring you into the tent, a researcher talks to you about your pills and use, gives you some up-to-date info on the newer drugs out there and how to stay safe,' is how one Eastern States doctor explained the process of pill testing in 2016.

I can only assume that once the testing is complete and education session is over, the client is free to take the pill, or pills, head into the festival, get off their dial and possibly collapse from a combination of the drugs and exhaustion. Who is responsible then?

Premier Mark McGowan was on to the flaws in this counter-intuitive proposal when asked this month if he was prepared to introduce on-site pill testing.

'You hand a pill over and someone does some perfunctory test and says it's OK,' the Premier said.

'It might be 40-degree heat and they might have a body weight of 45kg and they take that pill and how ever many others. I don't think that's a safe way of dealing with the situation.'

The tragedy of losing someone who wanted to dance all day on drugs is bad enough. Imagine if you discovered after the death, or near-death, that the pills were given the green light by a government-approved testing station?

Madness.

[...]

As a parent you teach your kids about the harm of taking pills because the original source would be unknown and the manufacturing process concealed and potentially lethal. You stress the responsibility they must take for their actions. No government should be able to dilute that message by telling young people that their party pills are good to go.

The West Australian, 29 January 2019
(extract)

➡️ 7.2a *Your turn*

1   Analyse and compare the use of argument and persuasive language in the two texts relating to pill testing in Source 5 and Source 6. Use the CAPITALS questions from the 'Critical questions of argument analysis' section and 'How to analyse multiple texts' section from Chapter 5 to ensure that you produce a coherent piece of writing that includes an analysis of both visual and verbal language. Write 800–1000 words.

2   Referring to 'Tips for presenting argument' and 'Steps for creating a point-of-view response: written and oral' in Chapter 6, construct a spoken presentation with a sustained and reasoned point of view on this issue. Aim to position a specific audience to share your view. Speak for 5 minutes, and provide a clear contention and a range of supporting arguments and evidence.

PRACTICE SAC TASK 2

Read the article from *The Guardian* in Source 7 and the infographic from Greenpeace in Source 8, and answer the questions in 7.2b Your turn.

Background information

In the past few years several global organisations have campaigned to reduce the amount of plastic produced and used around the world; however, given the ubiquity of the product, this remains a significant challenge. In June 2018, the UN Environment chief Erik Solheim offered his perspective in the form of an opinion piece. At around the same time, Greenpeace called on individuals worldwide to contribute to the #BreakFreeFromPlastic movement.

SOURCE 7

THE PLANET IS ON EDGE OF A GLOBAL PLASTIC CALAMITY

We urgently need consumers, business and governments to cut consumption of single-use, throwaway plastics, writes the UN Environment chief

By Erik Solheim

Plastic pollution has grabbed the world's attention, and with good cause.

More than 100 years after its invention, we're addicted. To pass a day without encountering some form of plastic is nearly impossible. We've always been eager to embrace the promise of a product that could make life cheaper, faster, easier. Now, after a century of unchecked production and consumption, convenience has turned to crisis.

Beyond a mere material amenity, today you'll find plastic where you least expect it, including the foods we eat, the water we drink and the environments in which we live. Once in the environment, it enters our food chain where, increasingly, microplastic particles are turning up in our stomachs, blood and lungs. Scientists are only beginning to study the potential health impacts.

That's why we urgently need consumers, business and governments to step up with urgent, decisive action to halt this crisis of consumption of single-use, throwaway plastics. If we do that, we'll also help fight climate change, create a new space for innovation and save some species in the process.

Since we began our love affair with this now ubiquitous material, we've produced roughly nine billion tonnes of plastic. About one-third of this has been single-use, providing a momentary convenience before being discarded. The straw in your average drink will be used for just a few minutes, but in the environment, it will last beyond our lifetimes. In your shopping trolley, a plastic bag will be used for less than an hour, but when they find their way to the ocean they kill more than 100,000 marine animals a year. Whales have been washed up in Norway and Spain choked with indigestible shopping bags – part of the 13m tonnes of plastic litter that end up in the ocean each year.

Let there be no doubt: we are on edge of a plastic calamity. Current projections show that global plastic production will skyrocket in the next 10–15 years. This year alone, manufacturers will produce an estimated 360m tonnes. With a booming population driving demand, production is expected to reach 500m by 2025 and a staggering 619m tonnes by 2030. So the next time you see scenes of plastic choking a river or burying a beach, consider double that impact in just over 10 years.

👁👁👁

Plastic bottles float on the Ebrie lagoon in the city of Abidjan, Ivory Coast.

Avoiding the worst of these outcomes requires more than awareness, it demands a movement. A wholesale rethinking of the way we produce, use and manage plastic. That's why United Nations Environment is now focusing on a simple yet ambitious goal: beat plastic pollution.

First, citizens must act as both responsible consumers and informed citizens; demanding sustainable products and embracing sensible consumption habits into their own lives.

Individuals are increasingly exercising their power as consumers; turning down plastic straws and cutlery, cleaning beaches and coastlines, and rethinking their purchase habits. If this happens enough, retailers will get the message and look for alternatives.

The private sector must then innovate by adopting business models that reflect responsibility for the downstream impact of their products, and bring about scalable alternatives. Ultimately our plastic problem – much like the state of the global economy – is one of design, both in the plastics themselves and the linear economic model that makes throwing things away profitable. Public and private investment in the fields of green design and green chemistry need to be increased and manufacturers must be held to account for the life cycle of their products.

And finally, governments must lead by enacting strong policies that mandate responsible design, production and consumption of plastics. Kenya has banned throwaway plastic bags recently, and the result is that its stunning national parks are even more attractive and city drains are less blocked, helping reduce flooding.

Rwanda has done it too, making Kigali one of the world's cleanest cities and the kind of place people choose to live and do business.

Those who say there are more important environmental crises to tackle are mistaken. In today's world, protecting our environment is not about choosing one issue above another. The deeply interconnected systems that make up the natural world defy such a narrow-minded approach. Beating plastic pollution will preserve precious ecosystems, mitigate climate change, protect biodiversity, and indeed human health. Confronting this crisis of convenience, is a fundamental battle that must be fought today as part of the broader struggle for a sustainable tomorrow.

The Guardian, 5 June 2018

7.2b *Your turn*

1 Analyse and compare the use of argument and persuasive language in the two texts about plastics in Source 7 and Source 8. Use the CAPITALS questions from the 'Critical questions of argument analysis' section and 'How to analyse multiple texts' section from Chapter 5 to ensure that you produce a coherent piece of writing that includes an analysis of both visual and verbal language. Write 800–1000 words.

2 Referring to the 'Tips for presenting argument' and 'Steps for creating a point-of-view response: written and oral' outlined in Chapter 6, construct a spoken presentation with a sustained and reasoned point of view on this issue. Aim to position a specific audience to share your view. Speak for 5 minutes, and provide a clear contention and a range of supporting arguments and evidence.

7.3 PRACTICE EXAMINATION TASKS

Section C of the VCE English examination, entitled 'Argument and persuasive language', requires you to analyse argument/s and the use of persuasive language in one or more previously unseen texts. In this task, 'language' refers to both verbal and visual language. Remember to:

- read the background material carefully, as this provides crucial context and will often contain useful information about audience, purpose and 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 the piece from *The Conversation* in Source 9, and analyse how both argument and persuasive language are used to position the target audience to share the author's point of view.

Background Information

According to their website, 'The Conversation is an independent source of news and views, sourced from the academic and research community and delivered direct to the public.' In 2018 they asked Tonia Gray, an education expert and Associate Professor at the Centre for Educational Research at Western Sydney University, to offer her perspective on the role of nature in education, particularly in an age of pervasive technological habits. Gray's piece was uploaded to The Conversation's Education page.

SOURCE 9

Being in nature is good for learning, here's how to get kids off screens and outside

It takes effort and imagination, but the benefits are many.

By Tonia Gray, Associate Professor, Centre for Educational Research, Western Sydney University

'Children learn better when they can experience learning, rather than hearing it read from a text book.'

Contrary to the belief we Aussies are a nature-loving outdoor nation, research suggests we're spending less and less time outdoors. This worrying trend is also becoming increasingly apparent in our educational settings.

I have devoted the majority of my teaching and academic career to examining the relationship of people and nature. In the last few decades, society has become estranged from the natural world, primarily due to urban densification and our love affair with technological

'Burning off excess energy outdoors makes children calmer and fosters pro-social behaviours.'

devices (usually located in indoor built environments). Contact with nature can enhance creativity, bolster mood, lower stress, improve mental acuity, well-being and productivity, cultivate social connectedness, and promote physical activity. It also has myriad educational benefits for teaching and learning.

Outdoors and learning

The word 'kindergarten' originated in the 1840s from the ideologies of German educator Friedrich Froebel and literally translates to 'children garden'. Propelled by innate curiosity and wonder, a Froebelian approach to education is premised on the understanding students learn best when they undertake imaginative play and curious exploration.

Not only is outdoor play central to children's enjoyment of childhood, it teaches critical life skills and enhances growth and development. Contemporary research shows outdoor play-based learning can also help improve educational outcomes. A recent study found being outside stimulated learning and improved concentration and test scores. Nature contact also plays a crucial role in brain development with one recent study finding cognitive development was promoted in association with outdoor green space, particularly with greenness at schools.

Contact with nature boosts brain development

Autonomy and freedom in the outdoors is both liberating and empowering for kids. Burning off excess energy outdoors makes children calmer and fosters pro-social behaviours.

Teaching and learning in natural environments encourages self-mastery through risk taking, physical fitness, resilience, self-regulation, and student-centred discovery. Imagination is also enhanced by free, unstructured play.

How to get kids outdoors more

Children need outdoor play, but we're not giving them enough opportunity. Countries such as Denmark, Sweden, Finland and Norway spend up to half the school day outdoors (rain, hail or shine) exploring the real-world application of their classroom learning. Here's what parents and teachers can do to get kids outside more.

Chapter 7

Taking the classroom outside

Children learn better when they can experience learning, rather than hearing it read from a text book. A study in Chicago used brain scans to show students who took a hands-on approach to learning had experienced an activation in their sensory and motor-related parts of the brain. Later, their recall of concepts and information was shown to have greater clarity and accuracy. Practical lessons outside will stick better in young brains than learning theory from a book. This may be why in 2017, the Australian Curriculum and Assessment Authority (ACARA) included outdoor learning in the national curriculum.

Options for teachers include taking the class outside to write poetry about nature, measuring the height of trees for maths classes, or de-stressing using mindfulness and breathing techniques while sitting quietly in the shade of a tree. An upcoming initiative Outdoor Classroom Day is happening in schools across Australia on November 1. This is a day where teachers are encouraged to take their classes outside. Alternatively, parents can make a special effort to take their child to the local park, river or beach.

Less time on screens

Conversations with parents and teachers show they're increasingly concerned about technology's broader impact on their children, in both dramatic and subtle ways. In many ways our hunger for technology has overridden our desire for direct human interaction. Screens compete directly with authentic channels of communication such as face-to-face interaction. To combat this, parents can assign one hour on and one hour off screens.

Parents are role models and so we also need to monitor our own time on screens and spend quality time with children detached from our digital devices. The sad reality is technology can become a pseudo-parenting device, a form of pacifier to keep the kids busy. Instead, we can encourage our kids to engage in simple, unstructured play experiences.

These could include creating an outdoor scavenger hunt where they collect items from nature, building forts or dens incorporating inexpensive materials such as branches and old sheets or blankets, climbing trees, or laying on the grass and looking upwards into the sky to watch the cloud formations. Other methods include making mud pies or sandcastles at the beach or in a sandbox; encouraging the collection of feathers, petals, leaves, stones, driftwood, twigs or sticks to make creative artworks on large sheets of paper; planting a garden with vegetable seedlings or flowers with your child (let them decide what will be planted); putting on a jacket and gumboots when it rains and jump in puddles together; or making an outdoor swing or billycart.

Nature offers a never-ending playground of possibilities with all the resources and facilities needed. If stuck, search on the web for wild play or nature play groups nearby as they are growing in popularity and number. But most importantly, reinforce the message that getting wet, having dirt stains on their clothes and getting their hair messy is good and adds to the fun.

Tonia Gray is affiliated with 202020 Vision as an advocate for connecting teaching and learning in the outdoors.

The Conversation, 26 October 2018

Chapter 7

P

Rea the speech in Source 10, and analyse how both argument and persuasive are used to position the target audience to share the author's point of

Background Information

In recent years there has been much discussion about the level of that 12 can induce. Some have argued that the demands placed on students have increased, and that these demands, coupled with those of adolescence more generally, can spell disaster if not managed. In this context, and in response to feedback from parents of previous students, the principal of Alwell College in Melbourne asked her school counsellor – Alison Layne – to convene a 'Wellbe Retreat' for the incoming 12s. The retreat was held over a weekend at the start of the year and gave students opportunity to participate in workshops on physical and mental health, i o relationships and study habits. Ms Layne delivered this speech to the students at the retreat's opening session.

SOURCE

Frie and focus in the slow lane

Good evening everyone. What a pleasure it is to be back with you this year! There's nothing I enjoy more than talking about health and wellbeing and I am delighted that our principal has chosen to prioritise this issue. It is important that we all acknowledge the significance of this year; it will be filled with exciting highs, and maybe some lousy lows (not too many, hopefully), and it is also a year of transition – from adolescence to adulthood and from school to the world beyond. This session will offer practical advice regarding how you can be there for each other during this busy time.

[Shows slide 1]
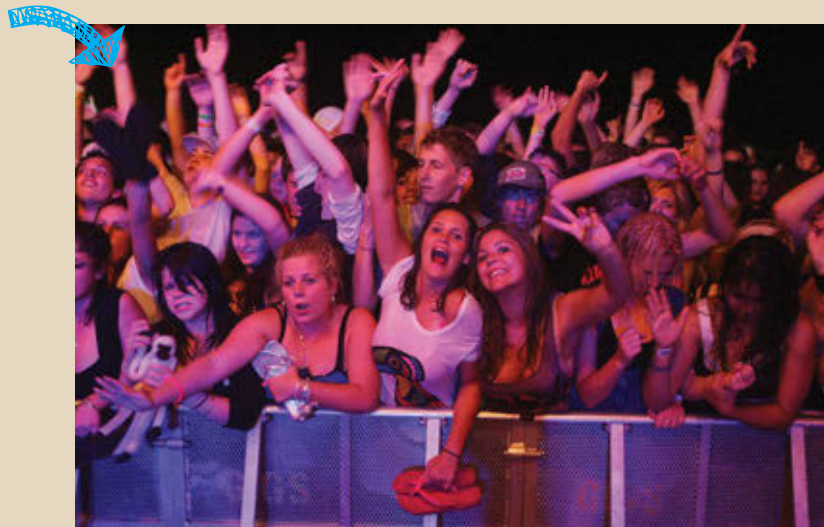
Let's start with something I'm sure you're excited about: end-of-year celebrations. Check out these fun-loving school leavers – it looks like they're having a great time, doesn't it? I bet quite a few of you have already started planning your own end-of-year adventures.

But look closer. I'm wondering if everyone has made the *smart* choices. I wonder if they're all in the right shape to *continue* making smart choices for the rest of the night. And I wonder if they've all got good friends looking out for them ...

I want to stress how important it is for you to be looking out for each other. Not just during these end-of-year festivities, but throughout the year. There will be times when you'll feel under pressure, from coursework demands or people who push you to achieve your best: teachers, parents. There will even be times when you feel under pressure from peers to behave in certain ways, ways that might feel uncomfortable, or plain wrong. And it is at these times that you will need good friends the most – friends who will help you stay on track, help you make the *smart* choices.

Let's get an indication with hands: how many of you are Learner drivers, en route to your Ps? Just as I thought, a hefty percentage. Exciting, isn't it? Knowing that every time you get behind the wheel you inch closer to that dream of freedom … But for a moment I want you to consider a true story about a young man your age, with just your sense of excitement about the future and the freedom it represents. Let's call him 'Phil'. Phil turned 18 in March of his final year of school, and decided to immediately get his Ps, despite protestation from his parents who felt that – given Phil's academic woes and a tendency to be easily led – he should put the license idea on hold until he had finished the year.

I know – you're thinking this is a typically conservative response from parents who forever put the brakes on your social life. But consider their perspective: Phil had struggled in Year 11. His grades had slipped, and mum and dad were concerned that a busy social life was getting in the way of an education. In fact, towards the end of that year Phil's school counsellor had recommended a form of academic probation for the first term of Year 12. Phil had agreed. So there he was: commencing his final, exciting year of schooling, on probation but keen to make a real go of his studies, and sporting a P1 license. The future was bright.

Until Thursday March 27, in just the third week of the new school year, when Phil crashed the family car into a telephone pole and blew .077 in a subsequent breath test.

[Shows slide 2]

Here we go – that's the car. Nice one, isn't it? (Or, I should say, *wasn't* it?) Thankfully no-one was seriously injured – Phil survived, as did the three passengers he'd foolishly driven home from the party they'd attended. But the cost was substantial: car written off, license revoked, stressful court appearances, strained friendships and family relationships and – tragically – a level of stress and anxiety in Phil so high that he was unable to complete his VCE. And of course, it could have been much, much worse …

'Why is she telling us this depressing story?' I hear you asking. And yes, I'm sorry, I know it seems like bleak territory for the start of the year. But what Phil's story can

Chapter 7
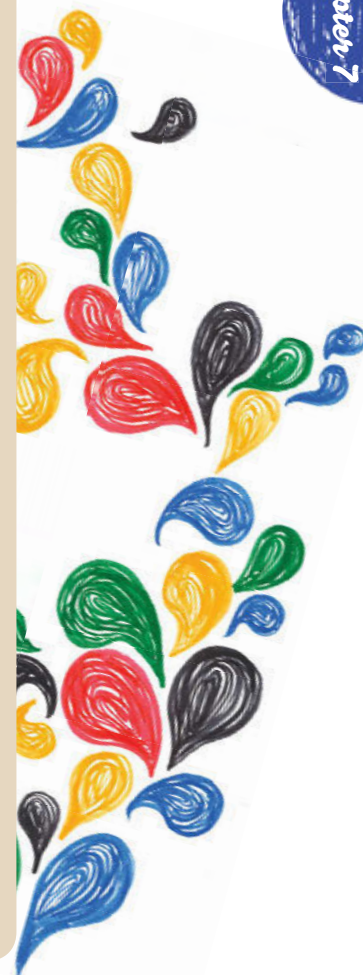
teach us is that sometimes – perhaps particularly during adolescence when the weight of social expectation sits heavily on our shoulders – we can feel pressured to make stupid choices. Phil badly wanted his Ps because two of his best friends had them. And on the night of the accident he was far too keen to impress those friends, and made some terrible mistakes as a result: he had been drinking, was carrying an illegal number of passengers, and was speeding. And in a moment, a bright future suddenly got a lot darker. Perhaps if Phil's friends had been more supportive, things would have turned out very differently.

Speed is a good metaphor for our talk today. When we are in year 12, we want everything to happen *quickly*. We want to clock up kilometres *quickly*, we want to get through SACs *quickly*, we want the academic year to go *quickly*. And who *doesn't* want to experience that feeling of waking up, after the final exam, with the realisation that the unflattering beige and brown school uniform will never be worn again? But I would suggest that what we *really* need to remember in this final year is that we would do well to *slow down*. To go easy on the markers of adulthood that we are so keen to embrace – getting a license, drinking alcohol, going out to bars – but that can have a negative impact on our health and safety. Sometimes we need others to remind us to slow down – good friends who have our best interests at heart.

[Shows slide 1 again]

These happy people have every right to smile – they've achieved so much. And for every idiot who takes it too far and too fast there are hundreds of smart individuals who know their limits, and how to apply the brakes. But when it comes to an event like Schoolies, I would encourage you to remember – particularly when you're feeling swamped with deadlines – that it isn't going anywhere! It will be there waiting, like a patient friend, when the exams are done and dusted and that beige and brown uniform has been relegated to the dark recesses of the wardrobe, replaced by board shorts or bikinis!

So make an effort this year to look out for each other; because everyone needs the support of those around them. And in less than nine months you will all be free: free to drive yourself around, to let your hair down, to unwind in whatever way you like. It's not far away at all. Just *slow down*, and savour every minute of what will no doubt be one of the most exciting years of your life. Thanks everyone.

© VATE, 2012

PRACTICE EXAMINATION TASK 3

Read the opinion piece in Source 11 and the subsequent online comment in Source 12, and analyse how each author uses both argument and persuasive language to position the target audience to share their points of view.

Background Information

In the past decade or so the 'wellness' industry has exploded around the globe, to the point where in 2017 the Global Wellness Institute valued the worldwide industry at 4.2 trillion US dollars. In 2018 *The New York Times* newspaper asked a practising Californian obstetrician and gynaecologist to offer her professional perspective in the form of an opinion piece. A wellness expert then offered a reply via the newspaper's online comments forum.

SOURCE 11

WORSHIPPING THE FALSE IDOLS OF 'WELLNESS'

Charcoal, 'toxins' and other forms of nonsense are the backbone of the wellness-industrial complex, writes obstetrician and gynaecologist Dr Jen Gunter.

'Wellness is not the same as medicine.'

By Dr Jen Gunter

Before we go further, I'd like to clear something up: Wellness is not the same as medicine. Medicine is the science of reducing death and disease and increasing long and healthy lives. Wellness used to mean a blend of health and happiness. Something that made you feel good or brought joy and was not medically harmful – perhaps a massage or a walk along the beach. But it has become a false antidote to the fear of modern life and death.

Let's take the trend of adding a pinch of activated charcoal to your food or drink. While the black colour is strikingly unexpected and alluring, it's sold as a supposed 'detox.' Guess what? It has the same efficacy as a spell from the local witch. Maybe it's a matter of aesthetics. Wellness potions in beautiful jars with untested ingredients of unknown purity are practically packaged for Instagram.

I also want to clear up what toxins actually are: harmful substances produced by some plants, animals and bacteria (and, for them, charcoal is no cure). 'Toxins,' as defined by the peddlers of these dubious

cures, are the harmful effluvia of modern life that supposedly roam our bodies, causing belly bloat and brain fog, like a microscopic Emmanuel Goldstein from George Orwell's '1984.' For without these toxins there can be no search for purity – 'clean' tampons, 'clean' food, 'clean' makeup. There are also sacred acts and rituals to follow, and if you have unlocked the right achievement level you will release your inner goddess.

[...]

The dietary supplements that are the backbone of wellness make up a $30 billion a year business despite studies showing they have no value for longevity (only a few vitamins have proven medical benefits, like folic acid before and during pregnancy and vitamin D for older people at risk of falling). Modern medicine wants you to get your micronutrients from your diet, which is inarguably the most natural source. Yet the wellness-industrial complex has managed to pervert that narrative and make supplements a necessary tool for nonsensical practices, such as boosting the immune system or fighting the war on inflammation.

The resulting fluorescent yellow urine from multivitamins may provide a false sense of efficacy, but it's a fool's gold (and the consequence of excessive B2 that couldn't possibly be absorbed).

So what's the harm of spending money on charcoal for nonexistent toxins or vitamins for expensive urine or grounding bedsheets to better connect you with the earth's electrons? Here's what: the placebo effect or 'trying something natural' can lead people with serious illnesses to postpone effective medical care. Every doctor I know has more than one story about a patient who died because they chose to try to alkalinize their blood or gambled on intravenous vitamins instead of getting cancer care. Data is emerging that cancer patients who opt for alternative medical practices, many promoted by companies that sell products of questionable value, are more likely to die.

Moving the kind of product that churns the wheels of the wellness-industrial complex requires a constant stream of fear and misinformation. Look closer at most wellness sites and at many of their physician partners, and you'll find a plethora of medical conspiracy theories: Vaccines and autism. The dangers of water fluoridation. Bras and breast cancer. Cellphones and brain cancer. Heavy metal poisoning. AIDS as a construct of Big Pharma.

Most people think they will be immune to these fringe ideas, but science says otherwise. We all mistake repetition for accuracy, a phenomenon called the illusory truth effect, and knowledge

about the subject matter doesn't necessarily protect you. Even a single exposure to information that sounds like it could be quasi-plausible can increase the perception of accuracy.

Belief in medical conspiracy theories, such as the idea that the pharmaceutical industry is suppressing 'natural' cures, increases the likelihood that a person will take dietary supplements. So to keep selling supplements and earthing mats and coffee enema kits and the other revenue generating merchandise, you can't just spark fear. You must constantly stoke its flames.

Also, as a doctor I take it to heart when I hear about the latest measles outbreak or when a friend spends money on a therapy that can't possibly help. When patients ask for an unsupported test – such as urine chelation or salivary hormone levels, often promoted on wellness sites – I have to explain that I can't in good faith order a useless test.

I also don't want people to die. In its current form, wellness isn't filling in the gaps left by medicine. It's exploiting them.

Dr. Jen Gunter is an obstetrician and gynaecologist practising in California.

The New York Times, 7 August 2018 (extract)

Online comment

A disappointingly naive perspective from a supposed 'professional', but sadly an all-too common offering from the mainstream medical monopoly. I have been a practising wellness expert for almost a decade now, and I see the success stories of this burgeoning industry everywhere, every day. Working mums with a renewed sense of enthusiasm for family life, stay at home dads who are beating the mid-life health blues, teenagers with skin that glows and eyes that sparkle …

It is unsurprising that a doctor would seek to discredit an industry which year by year expands exponentially in terms of market share, and blossoms in terms of public support, but it is unfortunate nonetheless: these industries should be working in tandem, supporting one another with complementary programs and a holistic dedication to wellness which serves the patient, rather than the egos of those who sense their reputations taking a hit.

Anytime Dr Gunter feels like hearing another opinion on wellness – one perhaps more grounded in real-life experience and visible results – she can contact me Down Under, at my booming Bondi clinic. I would be delighted to encourage her to spread a more positive message than the doomsday scenario she has offered here, right down to its obligatory clichéd reference to Orwell's dystopian *1984*.

Mandi @livelongwellness Bondi

Chapter 7

7.4 TEMPLATES

As a means of carefully considering your argument structure and development, it is important to always plan a written or spoken presentation. Use these templates to support your planning and drafting of specific text types: letters, editorials, speeches and essays. Once you feel confident developing the structure and content of these text types, challenge yourself to 'break the mould' and avoid sounding too derivative or formulaic.

Note: You can find printable versions of all these templates on your obook assess.

SPEECH

Choose any issue of interest and plan a speech for a specific audience using bullet points only. Consider powerful oral strategies such as repetition, rhetorical questions, inclusive and exclusive language, humour and specific appeals tailored to your audience. You could also use a photocopy of this template to create cue cards. Refer to the information on speeches and speech extracts in Chapters 4 and 6 to guide you when developing your own speech. 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 your first argument. • Offer supporting evidence. • Develop argument with careful reasoning.	
Body paragraph 2 • Present your second argument. • Offer supporting evidence (of a different kind to that used in body paragraph 1). • Develop your argument with careful reasoning.	
Body paragraph 3 • Present your third argument. • Offer supporting evidence. • Develop your argument with careful reasoning. • Alternatively, or in addition, present opposing views and rebut.	
Conclusion • Restate your contention. • Make firm recommendations. • Finish on a strong note: a powerful, memorable closing statement.	

LETTER TO THE EDITOR

In the space provided in the template, 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 purpose, contention, supporting arguments, language choices, audience and tone of voice. Follow the guidelines provided in the template.

Introduction • Give appropriate greeting. • Place the issue in context. • Outline the issue. • State your contention.	
Body paragraph 1 • Present your first argument. • Provide supporting evidence.	
Body paragraph 2 • Present your second argument. • Provide supporting evidence.	
Body paragraph 3 • Present your third argument with supporting evidence, or • Present opposing views and rebut.	
Conclusion • Sum up contention and, if relevant, make a recommendation. • Finish strongly.	

EDITORIAL

Choose one of the following issues (or any issue of interest) and plan an editorial for an Australian news source, such as *The Age*, *The Guardian Australia* or the *Herald Sun,* in the space provided in the template (use bullet points only). Next, type the editorial, referring to a real editorial from your paper of choice and to the information on editorials in Chapter 4 to guide you when it comes to common techniques and typical language features.

- Should boys and girls be taught together or separately in secondary schools?
- Over-protective parenting – are mums and dads mollycoddling their kids?
- Teenagers and elective cosmetic surgery – is it ever okay?

Opening paragraph • Provide overview of issue, explain why it is back in the spotlight. • Briefly outline the range of viewpoints offered in the public arena.	
Middle paragraphs • Tackle various arguments in detail. • Support arguments with evidence. • Put forth paper's views.	
Closing paragraph • Make firm and specific recommendations (e.g. appeal to government, parents, community). • Suggest what is at stake.	
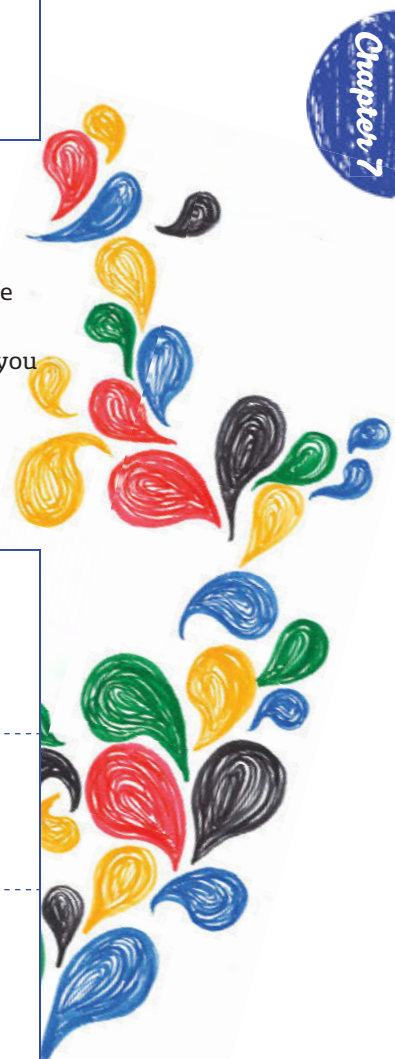
ESSAY

Use this template to plan an essay on a topic of your or your teacher's choice. (If you choose your own topic, ask your teacher to approve it first.) Use bullet points only. Address each prompt in bullet-point form to ensure you consider all the important structural aspects.

Topic: _____

_____

Introduction • Address the topic. • In your own words, define the key terms. • Outline your main arguments. • State your contention.	
Body paragraph 1 • Include a topic sentence: first main idea. • Provide supporting explanations and evidence. • Write a concluding or linking sentence.	
Body paragraph 2 • Include a topic sentence: second main idea. • Provide supporting explanations and evidence. • Write a concluding or linking sentence.	
Body paragraph 3 • Include a topic sentence: third main idea. • Provide supporting explanations and evidence. • Write a concluding or linking sentence.	
Conclusion • Return to the key aspects of the essay topic. • Sum up your main arguments: what have you established? • Finish strongly: include a powerful, memorable closing sentence. • Avoid unnecessary repetition.	
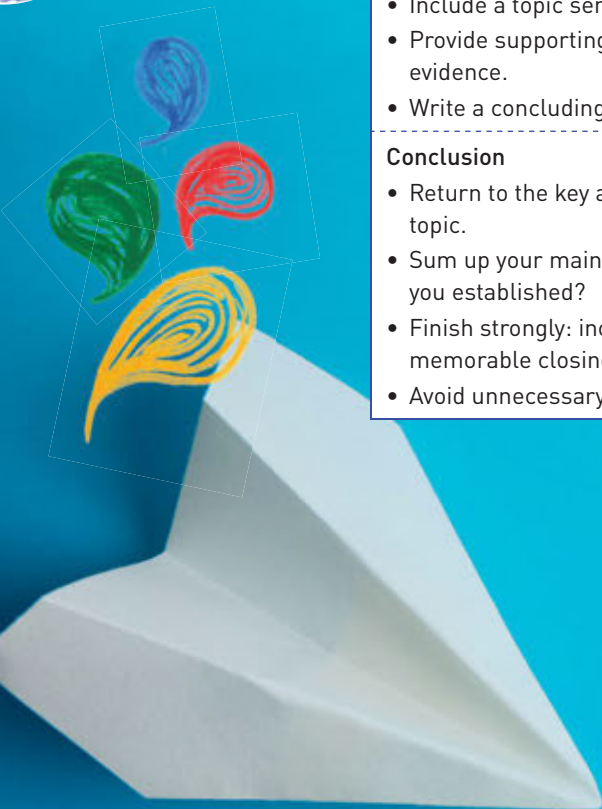
7.5 REFERENCING

Referencing, where relevant, is about acknowledging your sources appropriately and accurately. It requires that you list, in a standardised way, all of the resources you have used in the production of your own arguments. It is a necessary component of good writing, as it formally acknowledges other people's work and ideas that you have incorporated into your own material. It also enables your audience to find your sources and research the topic further.

Good referencing can help you avoid plagiarism (passing off someone else's work as your own). It will also make your work more convincing, 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: IN-TEXT CITATIONS AND FOOTNOTES

cite
refer directly to (a book or author) as evidence for an argument or statement, especially in a scholarly work

When you want to **cite** someone else's idea or information in the body of your work, you need to include an **in-text citation**. To do this, you should 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).

in-text citation
acknowledgment of someone else's work or ideas in the body of a text

If you would like to use quotation marks to quote directly from the 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).

footnote
note placed at the bottom of a page of text to acknowledge someone else's work or ideas

A **footnote** is an alternative form of acknowledgement within a text, in the form of 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: note[1]) following the portion of text to which it refers.

ACKNOWLEDGING SOURCES AT THE END OF THE TEXT: REFERENCES, BIBLIOGRAPHIES AND ENDNOTES

references
list of all the sources cited (mentioned) in a text

A **references** section at the end of your written work should list all the sources you cited in the body of the work. It should be presented 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.	Laverty, C., 2016, *Art for Everyone*, Oxford University Press, South Melbourne
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.	Moynihan, D., Titley, B., 2001, *Economics: A Complete Course*, 3rd ed., Oxford University Press, South Melbourne Versteden, K., (ed.), 2010, *Early Childhood Development*, 4th ed., Penguin, Camberwell
Newspaper articles	List author surname, first name or initial, year of publication, title, newspaper publication, date of publication.	Wright, Shane, 'The house price battle that must be fought', *The Age*, 9 July 2019
Internet sites/pages	If known, list author surname, first name or initial, title (with 'online' in parentheses) date accessed, website.	Booth, Angela, 'Write your novel', (online) accessed 11 July 2019, www.angelabooth.biz

A **bibliography** lists the texts used in the researching and drafting of a piece of work, including those not directly cited. Information included in a bibliography should be cited in the same way as the references list. The bibliography section comes after the references section.

Endnotes are similar to footnotes, but they are listed collectively at the end of a chapter or book rather than the bottom of each page. Consider using endnotes or footnotes in formal writing such as essays, particularly when you have used several sources.

bibliography
alphabetical list of the texts used in the researching of a piece of work, including those not directly mentioned in the work

endnote
acknowledgement of someone else's work or ideas, similar to a footnote but listed collectively at the end of a chapter or book rather than the bottom of each page

➡ 7.5 *Your turn*

1   Using the Harvard system of referencing, prepare a bibliography that lists the following sources in alphabetical order:
   • a Malthouse Theatre production review in *The Guardian* online entitled 'Wake in Fright review – channelling the gothic nightmare of settler Australia', written by Alison Croggon, published on Friday 28 June 2019
   • a print text guide to contemporary critical theory by Lois Tyson, 'Critical Theory Today: A user-friendly guide', published in 2015 (3rd edition) by Routledge (Oxon, England)
   • an art book published by the Art Gallery of New South Wales in association with a Francis Bacon exhibition, both entitled 'Francis Bacon: Five Decades', © 2012
   • an online article for *The Conversation* (https://theconversation.com) by Daniel Hammett, Lecturer in Development and Political Geography, University of Sheffield, entitled 'Cartoonists can be an important voice of dissent: but they can also be divisive', uploaded October 24, 2018

FOR THE TEACHER

Check your obook assess for the following additional resources for this chapter:

Answers	Teacher notes	assess quiz
Answers to the *Your turn* tasks in this chapter	Useful notes and advice for teaching this chapter, including syllabus links	An interactive auto-correcting multiple-choice quiz to test student comprehension

Glossary

abstract
(l) representation of real-world images using a visual language of shape, form, colour and line (2) existing in thought or as an idea but not having a physical or concrete existence (e.g. concepts such as love or beauty)

academic register
formal analytical voice, the type employed in formal essays or analyses

adage
a proverb or short statement expressing a general truth

adjective
word that describes a noun (e.g. good, blue, fast, overweight, sinister)

adjudicate
act as a judge in a competition or debate

affirmative team
debating team that argues in favour of the topic

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)

alliterative
adjective form of alliteration (repetition of initial constant sound in two or more words)

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
a comparison between things that have similar features, often used to help explain a principle or idea (e.g. an analogy between the brain and a computer network)

analysis
detailed examination of something in order to interpret or explain it

anecdote
brief recount of a real incident or person, used in order to illustrate a point

appeal (noun)
serious or heartfelt request that targets an audience's emotions

appropriate (verb)
to take something such as research or facts for one's own evidence

argumentation
the process of developing or presenting an argument; reasoning

argumentative
using, or characterised by, systematic argument

Aristotelian model of argumentation
style of argument developed by the Greek philosopher Aristotle, which uses a sequence of strategies and ethos,logos and pathos appeals to persuade

association
conceptual connection, whereby one thing reminds of something else

assonance
repetition of vowel sounds for dramatic or poetic effect (e.g. a sm**oo**th gr**oo**ve which made them m**o**ve)

atmosphere
pervading tone or mood

bias
prejudice for or against a thing or person

bibliography
alphabetical list of the texts used in the researching of a piece of work, including those not directly mentioned in the work

caption
brief written explanation of 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

cite
refer directly to (a book or author) as evidence for an argument or statement, especially in a scholarly work

colloquial language
language used in ordinary conversation; not formal

confirmation bias
tendency to interpret new evidence as confirmation of existing beliefs

connective
linking word used to connect clauses, phrases or sentences (e.g. and, but, if); also called a conjunction

connotation
implied meaning; idea or feeling invoked by a word, in addition to its primary meaning

consensus
general agreement or majority of opinion

contention
assertion; central or underlying argument

context
the circumstances (time, place, etc.) in which a text is produced

conventions
ways in which a text is normally constructed; typical features of a text

credentials
professional qualifications; record of achievements

critique (verb)
to offer critical assessment of a text or idea

cumulative
increasing or growing by the addition of successive parts or stages of an argument

demographic
particular group, classified according to a particular criterion (e.g. age, gender, income, interests); target audience

denotation
sign or symbol of something, or a word's literal definition

echo chamber
online environment in which a person encounters only ideas or opinions that reflect their own – as a result existing views are reinforced, and alternative viewpoints are not considered

editorial independence
free from external influence (e.g. the influence of advertisers), i.e. not subject to another authority

emotional appeal
statement that is designed to arouse intense emotions by targeting specific areas of concern

emphasis
special importance given to an idea, or stress laid on a word or words in speech

emphatic language
strong, direct and clear language

endnote
acknowledgement of someone else's work or ideas, similar to a footnote but listed collectively at the end of a chapter or book rather than the bottom of each page

ethos
an appeal that relies on the credibility or authority of the writer/speaker

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-based
founded on or supported by appropriate research, facts or statistics

expert status
considered to have specialised knowledge or skill in an area

expository
genre in which an author intends to explain or describe (e.g. expository essay on fear)

features
elements that give shape to a text; the way a text looks and any 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)

footnote
note placed at the bottom of a page of text to acknowledge someone else's work or ideas

form
arrangement, classification (genre) and physical shape of a text

frame
arrange and 'crop' an image for deliberate effect, or to enhance certain elements

framing
the arrangement or composition of an image

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

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'

implication
what is suggested by a word, even though it is not explicitly stated

(e.g. 'crisis' implies a serious, urgent, far-reaching problem)

inclusive language
(1) language that involves its entire audience and does not alienate or leave out (characterised by the use of the pronouns us, we, our); (2) language that strives to avoid discrimination against any particular group/s

infomercial
combination of information and commercial; a lengthy advertisement or program that offers detail on a product

informative
providing useful information

intended effect
impression an author hopes to make on their audience; desired response

in-text citation
acknowledgment of someone else's work or ideas in the body of a text

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

lampoon
publicly criticise someone or something by using ridicule, irony or sarcasm

logos
an appeal to logic, supported by valid and relevant evidence

metalanguage
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)

mnemonic
a system, such as a pattern of letters, that assists in remembering

mood
atmosphere or 'tone' created by an author or artist through language

Glossary

mud-slinging
using insults and accusations, especially unjust ones, to damage a person's reputation

negative team
debating team that argues against the topic

noun
word used to name a person, place or thing

nuanced
characterised by subtle shades of meaning or expression

object
that which surrounds, complements or enhances the subject (e.g. a trophy held aloft by the victorious athlete)

objectivity
fairness, balance, even-handedness; without bias or prejudice

orientation
an opening statement in, or section of, a text that offers important contextual information

parody
imitation of the style of something (a person, genre, etc.) for comic effect

pathos
an appeal to emotions – motivating an audience through the emotional quality of the language and ideas

persuade
to convince (someone) 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)

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

presentation
delivery, performance or writing of a point of view

public figure
well-known individual; popular identity

pun
joke exploiting the different meanings of a word, or words of the same sound but with 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)

rapport
close and harmonious relationship

rational
reasonable, logical, sensible

readership
collective readers of a print text; target audience

reasoned
plausible, clearly developed and supported by strong logic

references
list of all the sources cited (mentioned) in a text

register
the level of formality of a voice (e.g. formal, informal), as determined by context, purpose and audience

reiterate
to repeat or restate for emphasis or clarity

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?*)

Rogerian model of argumentation
style of argument based on Carl Rogers's work in psychotherapy, which aims to find consensus, or common ground, with opponents

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

satirical
style that employs irony, sarcasm, criticism or similar in order to critique flaws or vices

scapegoating
making someone bear the blame for the wrongdoings or faults of others

sensationalise
deliberately use sensational (exciting, attractive) stories or language in the media to create interest

sensationalism
deliberate use of 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. she was as brave as a lion)

slander
false and defamatory verbal statement designed to damage a person's reputation

slang
words and phrases that are regarded as very informal, are more common in speech than in writing, and are typically restricted to a particular context or group of people

sound effect
artificial sound other than speech or music

stereotype
lazy or inaccurate image of a group of people or things, 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 distinctive attributes or aspects of a text (such as headlines)

style
way a text has been written or created; manner in which it appears (e.g. coherent, logical)

stylised
depicted in a contrived and non-realistic style

Glossary

subject
the focus or topic of a text; in images the subject is often human, but not necessarily (e.g. a victorious athlete)

subliminal
below the threshold of sensation or consciousness; perceived by or affecting someone's mind without them being aware of it

subtext
underlying theme or message in a text that is not stated explicitly but established through tone; implication

subversive
designed to agitate against or disrupt an established idea, system or institution

target audience
group of people for whom a text is designed or intended; also called intended audience

text
print, non-print or multimodal source designed to achieve one or more purposes for a specific audience

tone
the character of someone's voice; the vocal expression of a particular feeling or mood

tone of voice
the 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 caption
words supplied as an explanation, title or summary of a photograph, illustration or other form of visual language

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

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