Alliteration
Alliteration is the use of words beginning with the same letter, for example, "through thick and thin", "the foul fiend", or "the dastardly devil, with his devious designs and decadent deceits." The use of alliteration gains readers' attention, adds emphasis, and draws attention to key words.

Analogy
Someone is arguing the comparative values of private and public school systems. You could look at the facilities available in each, or the academic results, or the relationships between students and teachers. But, no, this debater wants to make a quick victory: 'Take the animal world he says. 'You don't see rabbits wanting to set up exclusive burrows, do you?' Or 'Nature favours those who are the fittest. It doesn't allow for equality of opportunity'.Each statement draws on a comparison between systems of education and (a) rabbits or (b) Darwin's Theory of Evolution. These comparisons or analogies are dubious at best. They don't allow sufficiently for the difference between the natural world and our cultures.

Assonance
Assonance is the use of words with vowels that sound the same, for example "Don't be a fool - keep your cool", or "Sex sells".

Anecdotes (anecdotal evidence)
Anecdotes are used to describe evidence which is usually based on personal experience. They are a short account, often entertaining; they give a human angle that engages the reader and can often convey information. For example: "Mrs Ruby green of Albion reports that she waited for eight hours in the casualty department of a large hospital before she received any attention".

Attacks and Praise
An attack denigrates an opponent. Attacks employ various means such as undermining belittling, insulting, dismissing, or embarrassing the person, political party or institution. Attacks can be used to: gain control over the opposition by using one or more of the means described above, position the reader to agree with the writer's viewpoint, emphasise weaknesses in the opposition's argument or draw attention away from reasoned argument. Praise presents a person or group as outstanding, attractive, etc. and makes the reader admire or like the person or group and therefore agree with their ideas.

Begging the question
This form of faulty reasoning occurs when we assume the premise of an argument is true. Yet the premise may be questioned. For instance: The rising level of illiteracy in schools proves that the curriculum needs to be redesigned. The speaker does not demonstrate that illiteracy is rising. If the speaker had proven the rising level of illiteracy, she or he would then have to demonstrate that the cause was, in fact, the curriculum. Causation is asserted but not supported.

Cause and effect
It is quite acceptable in an argument to look for and explain the reasons for certain conditions. For example, if you are arguing about the global Greenhouse Effect and you consider the fact that the average motor car puts its equivalent weight of lead into the atmosphere every year, you will be on a solid line of thinking in considering that t is must have a cause and effect on the heating up of

the atmosphere. But consider this argument. 'I'm no good at English because the teacher doesn't like me.' This looks for a reason for your low performance in English. It may be the correct reason. The

chances are, however, that you are overlooking other causes, such as lack of preparation, lack of interest, etc. The cause and effect you have settled on is a false one, even if it does give you a nice

comforting feeling. This is one of the most common false arguments. You should test each explanation of the cause of some problem or situation by the other causes not mentioned.

Clichés

Overused phrases that a wide range of readers can quickly grasp and understand. For example: “Let's hope he turns over a new leaf”. Clichés often have a comic effect or can produce a sarcastic and critical tone.

Colourful Language / Imagery

Creates a strong image through unusual and striking words and phrases, especially adjectives, similes and metaphors. Often positions readers to take a strongly positive or negative view of the subject.

Connotations and loaded language

Connotations are the implied meanings of words. There are positive connotations and negative connotations. Think of different words for THIN: svelte, slender, slim, gaunt, scrawny, willowy, lean, skinny, emaciated, skeletal. Each has different associations and creates a different image in the reader's mind. Loaded language. All print journalism, or debate, takes place in the medium (communication form) of words. What are words? Words are labels for things or ideas. Most things and quite a few ideas are labelled with only one word, for example: car, love, chauvinist. But a

great many more can be labelled using different words, making them emotive, biased or coloured, for example:, car, automobile, vehicle, wheels, bomb, love, adoration, lust, fondness, infatuation, self confident, assured, arrogant, self important, proud, masterful, a big head, booze up, party, social occasion, binge, male chauvinist pig, ocker, traditional guy, old fashioned type of man, police, fuzz, constabulary, boys in blue, Mr Plod, the law, pigs. Would you agree that some of these words make the subject sound good, while others make it sound bad? We call language that is flavoured like this loaded (as in a gun, or burden), slanted, or biased (like lawn bowls, which fall over to one side because of the hidden weight inside).Verbal colouring is necessary to give the writing some appeal, some emotional clout. What we don't necessarily think about is the way coloured language can be slipped into argument, where its emotional clout can work away at the reader in a way that's not quite fair (especially if it's not recognised for what it is). What are we talking about? - How language

can influence you.

Denigration
To denigrate is to disparage or belittle, or attack the character or reputation of someone; in other words, to speak ill of them or defame their character.

Emotive Language
Emotive language is the deliberate use of strong words to play on reader's feelings. They evoke strong emotional responses in order to pressure, even force, readers to agree. Some examples of very emotive words are: Vicious , Massive, Disgusting, Outstanding, Vile, Tremendous, Marvellous. A helpful strategy to understand the full impact of very strong words is to substitute strongly emotive words with other words, then to look at how that changes the impact of the language. For example, "Swearing is a vile habit" changes if we say, "Swearing is a bad habit". The former is clearly condemnatory while the latter is critical without expressing overtones of disgust.

Expert opinion/experts or authorities
A few years ago a well known nuclear scientist was employed by companies wishing to mine uranium in Australia. Not surprisingly he found neither physical danger nor moral doubt in the peaceful use of uranium for nuclear power. Quoting an expert on the issue you are exploring can often be an effective way to substantiate your argument. You should, however, always ask whether there are other experts in the same field who hold different positions. You must ask whether your expert is speaking from an independent position or whether, like my nuclear physicist, she or he has a vested interest in expressing particular opinions. You cannot rely on an expert in nutrition to support your argument on the dangers of the privately owned motor car. But if you look closely at television advertising you will find examples of this kind of expert cross-reference. 'These little beauties got me home in the dark,' says the famous footballer holding up a handful of torch batteries. However, his reputation on the playing field is no guarantee that he is a connoisseur of batteries.

Evidence
Evidence can be presented as information, facts or statements used to support a belief, opinion, or point of view. Evidence positions the reader, adds weight to the writer's point of view and often seems objective and irrefutable. Check for omissions, as sometimes only part of the picture is being presented in order to make a particular point more persuasive. The writer's own professional position is also often used as a device to lend credibility and relevance to their participation in the debate. Evidence can come in many forms: Statistics, Expert advice, Research, Facts, Expert opinion.

Generalisation
A generalisation is a sweeping statement that claims or asserts that something is true for most or all people because it is true in one or some cases. So we hear statements like 'The youth of today are irresponsible, selfish and lazy' or 'Cities are not as safe now as they used to be.' Both of these assume that, 'All young people are...' or 'All cities everywhere are unsafe.' Generalisations can be very persuasive because they appeal to our general sense of what seems true and they also tap into social stereotypes and racial prejudices which are familiar. This familiarity can lull the reader into accepting the claim. The power of generalisations lies in their ability to appeal emotionally to untested opinions and group prejudices. All generalisations need to be closely analysed and questioned.

Graphs and Diagrams
Facts and figures presented in a visual form give a quickly understood picture of the 'facts' that support a viewpoint in an article or similar - help to persuade and position the reader to agree.

Hyperbole / Exaggeration / Overstatement
Exaggeration is sometimes called hyperbole or referred to as an overstatement (e.g. overstating one's argument). A writer uses exaggeration to dramatically reinforce a point being made. The language used is very colourful, forceful and highly emotive. This results in the case being stated very strongly so that the issue appears more important or more dramatic than it is; this may lead the reader either to accept the viewpoint or question its validity. Exaggeration, therefore, is used to make an idea or its supporters appear extreme or ridiculous, for example:"A new generation of wowsers is putting a feminist spin on some old arguments in efforts to win support for much more restrictive censorship of what adults may see and read in Australia .... Like their spiritual forebears who ruled Victoria until the mid 1970s, the neo wowsers are essentially authoritarian alarmists obsessed with neurotic fears of what they take to be pornography".

Inclusive language
Inclusive language aims to involve the reader directly by assuming that everyone agrees or disagrees with the point being presented. For example: "We all know that..." or "We all feel that...". This type of language engages the audience because of its friendly tone. Inclusive language is usually combined with appeals to community, family or patriotism to fuel the audience's feelings of social responsibility or common good. It directly involves us in the debate; we cannot sit back and be innocent bystanders when a writer uses when a writer uses

inclusive language.

Irony
A feature of language that allows the writer to say one thing when their real meaning is the opposite, positioning the reader to share in the writer's ridicule (and rejection) of an idea or object.

Metaphor
Metaphor is implied comparison, for example, "I have but one lamp by which my feet are guided, and that is the lamp of experience" or "When so many wallow in the filth and greed of television, how can we wonder that so many are soiled?" or "Politicians are vultures, greedily picking over the lives of the citizenry for their own good."

Mudslinging
Mudslinging is badmouthing the person or people involved, not dealing with the argument(s), for example:I think [theories that violence on television is reflected in society] are nonsense. I think there is no empirical research and there's no conceivable link. The only people who seem to suggest there is a link ... are usually certain types of psychologists who have a vested interest so they can get more money for research grants." This is considered not only unsporting and impolite, but just plain silly. If the argument doesn't stand up, it can't be taken seriously. If it's valid, you have to accept that. Who is saying it has nothing to do with the truth.

Paradox
Paradox is a self-contradictory statement, for example, "They'll improve us till we don't know ourselves. They'll make us perfect, even if it kills us"

Pun
A pun is a play on words that suggests double or multiple meanings of a key word or words. Puns are often used in headlines; they are clever and eye catching and can often entice the reader to continue reading the article; they can also be found in the main body of the article. The following words and phrases have been used as puns to suggest a double or a multiple meaning about an issue.
Fosters [beer company] seeks to raise spirits. Waistline deadline. TV down the tube. Carlton never felt more like the Blues. Rich lick stamp duty. Tall Tales are hit or myth.

Reason and Logic
This is used to link ideas and develop an argument supporting the writer's point of view. The writer

takes into account the opposing viewpoint in order to show why the writer's argument is superior. This positions readers to accept the

writer's viewpoint as objectively true because it is not just personal opinion or emotional reaction. It persuades the reader through a well argued case that can stand up to scrutiny.

Repetition

In repetition, the same word or words are used again and again to 'drum' the message home. For example:'There is far too much violence on television in the last few years, way too much violence in my view, and this is encouraging violence to be seen as normal and acceptable,' Mr Keating said. . . 'We have to reaffirm the integrity of women and their equality as fundamental values which violence undermines. We have to instil in our children, especially in our boys, the notion that disputes should be resolved in non violent ways'.

Rhetorical question

This is a common old tactic or trick (especially among speechmakers). A question is asked to which there is only one answer - the answer that agrees with the argument of the speaker or writer. Your question takes the audience into your confidence. You wish them to admit that their opinion and yours on a subject is identical. 'Do you want to see your wife and children out on the street in rags?' you ask, and provide the obvious answer 'Of course you don't!' If the speake is arguing against an increase in welfare payments to poor people, then she or he is assuming that she or he knows the audience's response. They would rather see someone else's wife and child in rags out on the street. Therefore, a rhetorical question requires no answer - it is used purely for effect, It is intended to engage the reader in thought and reflection about the issue through the emphasis of a point. As a result it can manipulate the reader in subtle ways. When writing about rhetorical questions, use phrases like: 'By directly questioning the audience, the writer aims to invite us into the debate so we cannot sit back as passive onlookers', then quote the question. You should also consider the tone and words of such questions and analyse those.

Scapegoat

In scapegoating, one person or thing is blamed for all the trouble when the causes are far more complex, for example: “It's all the government's fault. If they would just ban violence on film and TV, we'd have none of the problems we see all around us today”.

Simile

Simile is the use of direct comparison (signalled by the word like or as). For example, “The government is as out of control as a rudderless ship”or “Expecting male politicians to understand the problems of women is like hoping the fox will be sympathetic to the hens”.

Statistics

Carefully chosen figures, statistics or graphs may offer substantial support to your arguments. These rely on such things as research where samples have been taken and the results published. Gallup polls, a university or government body, or a professional speaking in his/her field of expertise are a good source. Advertising surveys or unnamed sources are not very impressive. But

be careful of the generalisation masquerading as a statistical fact. 'Nine out of ten Australian women can't be wrong!' declares the advertisement for running shoes. Is this figure large enough to reflect

general opinion? Which ten women were asked to give their opinion on the product? If the ten women are owners of sports stores, then the statistic is dubious. How was the statistic arrived at? Was it a random survey, or a door-to door survey, or a large cross section of the population? Such factors will affect the validity of the statistic. Beware of using supporting figures that are irrelevant to the conclusions reached. If you can show figures that prove that Qantas is the safest airline in the world, can these figures be used to argue that the government should spend more money on updating our tourist industry?

Testimonials or Witnesses

Testimony or witnesses can come from anyone who is involved, not necessarily experts or authorities. Their claim to rightness is not professional (as in experts or authorities), but personal (they saw it, or experienced it, and therefore can be trusted). For example: 'It makes me feel sick and 1 want to leave the room and it sometimes makes me scared and upset.' (A girl, 9, commenting on dead bodies and blood on TV). 'We usually get our tea when the news is on and therefore 1 don't like watching it when all the blood and guts and all that sort of stuff is on when you're

eating.' (Boy, grade 4)

Tone

Tone reflects writers' attitudes or emotions towards their subject matter or audience. If the tone is very aggressive, the language itself can be forceful and persuasive; a calm tone often informs a reasoned piece of writing. Changes of tone can signal a shift in attitude or feeling that affects the reader. Sometimes, the writer and/or speaker may vary their tone throughout their argument (e.g. beginning calmly, becoming emotional, showing aggression, etc.). Essentially, tone falls into two broad categories: serious or comic. There is a wide range of possibilities in each, including the following: "serious", "mocking", "comic", "angry", "concerned", "sarcastic", "calm", "optimistic",

flippant", "amusing".

Visual Language

We tend to think of newspapers and magazines as lots of words, but in fact there are a great many pictures. Can pictures lie? Can they tell different stories? How a subject is shown makes quite a difference to the reader/viewer. Whether the sub-editor who chose the photo is trying to make the subject look good or bad we will never know. Perhaps it was unconscious bias, but once again we have found a form of persuasion. The real meaning and persuasive effect of visual images come from their association with an accompanying story or article. Images can reinforce or add to the viewpoint presented in the article; or they can suggest a contrasting viewpoint, perhaps making the readers regard certain statements in a more critical light. Even more interesting is the matter of cartoons. Cartoonists usually focus on current political or social issues. They offer witty and sharp critical comment and clever visuals. There are also many general cartoons that deal with common human weaknesses, often in a gentle, humorous way. These can cover anything from family matters to the poetic and philosophical observations of a Leunig. Cartoons require comment on the visual 'language' as well as on any written text. It is a good strategy to see how one complements the other.

EMOTIONAL APPEALS

Emotional appeals, therefore, play on people's feelings. They are called emotional appeals because they appeal to feelings rather than to people's reasoned/logical responses. Many emotional appeals play on human vulnerability - insecurity and fear, for example - and threaten to deprive individuals of highly valued things like freedom, individual rights or justice. Writers can use emotional appeals in an overt or subtle way to influence the reader's opinions and to evoke an emotional response. This manipulates the reader to respond to issues emotionally rather than rationally. See the 'Appeals' for different types.

THE APPEALS

Appeal to Authority

An appeal to authority uses the opinion of an expert or authority figure to impress audience or prove a point. It reassure the reader that the writer's viewpoint is shared by someone with expert knowledge.

Appeal to Being Modern and Up To Date

Appeals to being modern play on people's desires to be part of 'the scene' or the incrowd, seen to be a source of popularity and acceptance. This

appeal to be 'with it' is a very powerful too [for persuading individuals who pride themselves on being up to date. Consumers are constantly pressured to keep up with fashions, not just in clothing, but also in persona(possessions such as the latest mobile or computer console. This pressure also applies to lifestyle personal image, cars, holiday packages, homewares, entertainment, even pets and gardens. Writers and advertisers manipulate readers' desires for status and acceptance by suggesting that the essential ownership, or adoption of, these latest items and trends gains these desires.

Appeal to Common Sense

An appeal to common sense argues the practical everyday knowledge that is accepted as obvious and therefore "true". It pressures the reader to agree by implying that anyone who disagrees lacks practical intelligence and cannot see what is self-evident.

Appeal to Emotions

Far more than logical persuasion, which can be evaluated and tested for consistency, emotive language is a more common phenomenon in everyday argument. How many times have you heard someone say: 'I can't prove that it's right, but I feel that it is.' Gut feelings are no substitute for supported arguments. There is a whole range of emotions that can be appealed to in an argument. Emotional appeals, therefore, play on people's feelings. They are called emotional appeals because they appeal to feelings rather than to people's reasoned/logical responses. Many emotional appeals play on human vulnerability - insecurity and fear, for example - and threaten to deprive individuals of highly valued things like freedom, individual rights or justice. Writers can use emotional appeals in an overt or subtle way to influence the reader's opinions and to evoke an emotional response. This manipulates the reader to respond to issues emotionally rather than rationally. For example: Pride: 'You can't dismiss Australia now. This is the country that produced the Anzacs.', Love: 'If you really loved me the way you say you do, you would volunteer to do the washing up.', Fear: 'Smoking is a health hazard.', Prejudice: 'Everyone knows that migrants who come out here don't have the same standards of hard work that genuine Australians have.', Conformity: 'If you want to know why ten thousand Australians are smiling, buy a Toyota'.

Appeal to Family

An appeal to family values argues in favour of traditional family life often stereotyped as trouble free with two loving and patient parents of two or three well adjusted children. Family life is promoted as the best way to provide a healthy nurturing environment for children, ensuring that they become socially responsible, well adjusted, caring and morally sound citizens. In turn this is seen to create a stable society. Appeals of this kind are extremely powerful as threats to family values are often equated with threats to society itself.

Appeal to Fear
It is easy to play on people's
fears because people tend to respond emotionally when their safety,

security, country and those dear to them appear to be threatened. This appeal is widely used by politicians in times of crisis when strict security measures or defence strategies are deemed necessary. Appeals to fear usually work by creating an extreme-case scenario as highly probable. This triggers the feeling that it is imperative for solutions be found, thus people can be easily pressured or coerced into agreement in order to allay their worst fears.

Appeal to Fear of Change
As most people tend to
resist change, this is a common way to play on people's insecurities and increase their desire to cling to what they know. Often the idea of confronting or experiencing new things is more challenging for people than staying within their comfort zone. Writers play on the human desire for comfort, safety and routine in order to make people feel uneasy about embracing new ideas, developments, social changes and new ways of doing everyday tasks.

Appeal to Freedom
Appeals to freedom tap into
people's deep desires for a sense of unrestricted possibilities. Everyone yearns for an ideal state of freedom. In democratic countries, where personal and political freedoms are highly valued, governments support individual human rights. People feel angry, indignant, cheated and protective of their own rights, especially if they believe their freedom is threatened. This strong desire for freedom can leave people open to manipulation by those who aim to exploit it for their own gain.

Appeal to Group Loyalty
Group loyalty is an
appeal to the need to stick together under any circumstances. It does not allow for personal differences or disagreements within a group. This appeal can be used to inspire people to take action or it can play on their guilt, making them feel obliged to join or support a cause because of their membership of a group.

Appeal to Hip Pocket Nerve
Appeals to the hip
pocket nerve persuade readers to feel concerned for their financial well

being, making them feel 'ripped off' or overcharged. This incites strong emotions such as indignation, anger and even outrage. Such appeals are often used in relation to public spending for example, governments wasting taxes or politicians over spending on their credit cards. Writers often use this appeal when higher charges are implemented, using phrases such as 'user pays', 'we must all share the burden', and so on. The introduction of toilways, beachfront

parking fees and tax levies on airfares have all been targets of appeals to the hip pocket nerve. Consumer issues such as increased bank charges and insurance premiums are further examples high on the agenda for this type of appeal.

Appeal to ignorance

Appeal to ignorance is an assumption that something is true because it cannot be proved otherwise.

It frequently uses hypothetical questions and then appears to use the speculative answers as probable facts. It also makes use of cumulative loaded words and phrases such as 'if, maybe, could, perhaps, possibly, not unreasonable, only people with closed minds' etc. For example:"You don't know what it's like to be a prisoner/a failure/poor/ Ethiopian because you haven't been there." Or, "Of course she's guilty. I'm always right about such things" offers no evidence that the way the arguer frequently feels about such things is necessarily correct."He read only half of the book (or saw only half of the film), so he has no right to comment on it". This ignores the fact that his reason for not finishing the book (leaving the cinema) may have been based on sound judgement of the book or film, not ignorance.

Appeal to Patriotism

Patriotism is a devotion to the homeland and a readiness to support or defend the country. Important symbols of patriotism are the national flag, national coat of arms, national anthems, colours (green and gold), national heroes such as the ANZACs, sporting heroes, flora (wattle) and fauna (kangaroo and koala). An appeal to patriotism exploits people's loyalty to their country by suggesting it is under some kind of attack. These appeals can arouse feelings of anger, defensiveness, even outrage (for example, over the burning of the national flag and resisting conscription). Writers often use these kinds of emotional responses to elicit support from the reader.

Appeal to Self Interest

Self interest refers to the way we put our own needs before the needs of others. Appeals to self interest usually provoke an immediate strong emotional response such as indignation or outrage. Sometimes such appeals stir people to lobby for what they see to be a just resolution to an issue or a cause. Often these appeals are used in news articles related to issues such as health, education, civil liberty and financial well-being.

Appeal to a Sense of Justice

This is an appeal to a deep seated belief that we all have the right to be treated fairly. It is a common form of appeal as people react quickly when they think they, or others, are victims of unjust circumstances. In Australia, too,

there is a keen sense of the right to 'a fair go' that is often used

to appeal to our sense of justice.

Appeal to a Sense of Security

Appeals to our sense of security play on our need to feel safe and free from unexpected attack. These appeals are powerful because people strongly value adequate and continued protection from random attacks, acts of violence and other destabilising events that threaten to disrupt their lifestyle.

If readers have been exposed to threats to their security either in person or because they lived through a major event, such as September 11, they may be more easily persuaded because of their heightened sense of fear. Writers may try to exploit the existing need for increased security, in order to persuade the reader to accept their viewpoint.

Appeal to Tradition and Custom

This is an appeal to retain traditions and customs, which at one level is a resistance to change. However, it is also an appeal to retain links with the past and to value history and heritage, for example, to support Queen Elizabeth 11, as the Head of State in Australia. Appeals to tradition and custom include the protection of rituals that are seen to mark special occasions (a wedding) or have social significance (Anzac Day marches). Writers often use this appeal to persuade people that a failure to retain tradition or observe customs will result in the breakdown of social cohesion and a sense of community or even undermine our national identity and weaken our moral values.

Appeal to Value of Technology

This is an appeal to the value of technology. It is powerful because it plays on a fear that failure to embrace new developments will result in lost efficiency, lack of progress, lack of competitive edge or a poor global image. This kind of appeal can make people who are reluctant to accept new technology feel backward, inferior and even ignorant. This in turn can pressure them to be swayed to accept new technologies.