

# UNIT 3 ENGLISH:

## ANALYSING ARGUMENT

### 2022

Term 2	Course Focus	School Assessed Coursework
Week 1 25th April	Analysing argument  25th April ANZAC day	
Week 2 2nd May		
Week 3 9th May		
Week 4 16th May		
Week 5 23rd May		
Week 6 30th May		Analysing argument: Analysis of multiple media texts SAC

**The Task:** Analyse the use of **written and visual language** in media texts that present different points of view on an issue

- Three articles will be handed out on the day of the SAC.
- The SAC is scheduled [REDACTED] for week 6 of Term 2
- You are to analyse the use of argument and language in **multiple media texts**
- You are to structure your analysis as a **coherent essay**
- Your analysis should be **800-1000 words in total**

**Conditions:**

- One **50 minute session** of class time will be allocated to annotate the articles and plan your essay
- You will be allocated **100 minutes** to write the argument analysis essay, under SAC conditions
- Your annotated media texts will be collected at the end of the 50 minute session and returned during the essay writing time
- No additional notes permitted
- You must submit your **annotated media texts** with your SAC
- You are allowed to use a **print dictionary** during the SAC

SCORE /20

## English Unit 3 – Analysing Argument

DESCRIPTOR: typical performance in each range						
Descriptors	Very low 1	Low 2	Medium 3	High 4	Very high 5	
<p><b>Unit 3 AOS2</b>  <i>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.</i></p>	Complex understanding of the issue, the author's point of view and the way they have developed arguments to present their point of view.	Some understanding of the arguments presented in the texts showing some awareness of how they have been constructed to position audiences.	Sound and clear understanding of the arguments presented in the texts and how they have been constructed to position audiences.	Detailed and accurate understanding of the arguments presented in the texts and how they have been constructed to position audiences.	Comprehensive and complex understanding of the arguments presented in the texts and how they have been constructed to position audiences.	
	Sophistication of comparative analysis with considered use of evidence to support analysis.	Some analysis and comparison of arguments with limited discussion of the intent and development of the arguments, persuasive use of language and the impact of the texts. Some use of textual evidence to justify the analysis.	Clear and appropriate analysis and comparison of arguments with broad discussion of the intent and development of the arguments, persuasive use of language and the impact of the texts. Suitable use of textual evidence to justify the analysis.	Detailed and careful analysis and comparison of arguments with thoughtful discussion of the intent and development of the arguments, persuasive use of language and the impact of the texts. Careful use of textual evidence to justify the analysis.	Sophisticated and insightful analysis and comparison of arguments with complex discussion of the intent and development of the arguments, persuasive use of language and the impact of the texts. Considered and accurate use of textual evidence to justify the analysis.	
	Skillful control of the appropriate writing structure and use of appropriate metalanguage.	Limited control of the features of comparative analysis.	Some control of the features of comparative analysis, including the use of structure, conventions and language, including the use of metalanguage.	Sound control of the features of comparative analysis, including the appropriate use of structure, conventions and language, including the use of relevant metalanguage.	Careful control of the features of comparative analysis, including the careful use of structure, conventions and language, including the use of relevant metalanguage.	Skillful control of the features of comparative analysis, including the highly proficient use of structure, conventions and language, including the use of relevant metalanguage.
	Expressive, fluent and coherent writing that adheres to the syntax of Standard Australian English.	Written language that shows limited control of spelling, punctuation and syntax of Standard Australian English.	Mostly clear written language that employs some conventions of spelling, punctuation and syntax of Standard Australian English.	Generally fluent and coherent written language that employs the appropriate use of spelling, punctuation and syntax of Standard Australian English.	Expressive, fluent and coherent written language that employs the appropriate and accurate use of spelling, punctuation and syntax of Standard Australian English.	Highly expressive, fluent and coherent written language that employs the skillful and accurate use of spelling, punctuation and syntax of Standard Australian English.

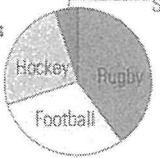
Very low 1-7	Low 8-11	Medium 12-13	High 14-15	Very high 16-20
UG	E – D	D+ – C+	B – B+	A – A+

<p><b>What to look for in an OPINION ARTICLE</b></p> <ul style="list-style-type: none"> <li>• Tone/ shifts in tone</li> <li>• Opinions</li> <li>• Images</li> <li>• Imagery - metaphors, similes</li> <li>• Experts - people, authorities, texts</li> <li>• Statistics, case studies, research data</li> <li>• Quotes</li> <li>• Rhetorical Questions</li> <li>• Allusions</li> <li>• References - literary, biblical, historical, sporting</li> <li>• Appeals to emotions</li> <li>• Who/what is missing?</li> <li>• Symbols</li> </ul>	<p><b>What to look for in the ELECTRONIC MEDIA</b></p> <ul style="list-style-type: none"> <li>• Who is presenting?</li> <li>• Who is being interviewed?</li> <li>• What other footage/sound bites are being used?</li> <li>• Order of presentation of material</li> <li>• Selection of material — who/what is missing?</li> <li>• Use of camera/ sound effects/music</li> <li>• Tone of speakers</li> <li>• Language of speakers</li> <li>• Is the presentation intended to persuade the viewer to a particular perspective?</li> </ul>
<p><b>What to look for in a PHOTOGRAPH</b></p> <ul style="list-style-type: none"> <li>• What is missing?</li> <li>• What is in focus? What is out of focus?</li> <li>• Who/what is in the foreground? Background?</li> <li>• How are people standing/sitting?</li> <li>• What are the facial expressions?</li> <li>• What is the body language?</li> <li>• What is unusual or strange?</li> <li>• What visual imagery has been used?</li> <li>• What is the caption? How does it link with the photo?</li> </ul>	<p><b>What to look for in a CARTOON</b></p> <ul style="list-style-type: none"> <li>• What is the issue?</li> <li>• What particular aspect of the issue is targeted?</li> <li>• How/where is it positioned on the page?</li> <li>• Does the cartoonist depict (show) the physical features of well-known people in an exaggerated way?</li> <li>• How does he depict people in general?</li> <li>• Who does he make fun of? Why?</li> <li>• Does the cartoon employ any symbols? How can they be interpreted?</li> <li>• Who are the central figures/objects in the cartoon?</li> <li>• What do the facial expressions tell the reader?</li> <li>• What feature is played upon? Why?</li> <li>• What ironies, satire, humour is evident?</li> <li>• Is language used at all (e.g. a caption, thought bubble, printed material, etc)?</li> </ul>
<p><b>What to look for in a HEADLINE</b></p> <ul style="list-style-type: none"> <li>• Case - use of capitals, upper and lower case</li> <li>• Typeface - font/bold/italics</li> <li>• Puns - words with double meanings</li> <li>• Imagery - smiles and metaphors</li> <li>• Alliteration</li> <li>• Onomatopoeia</li> <li>• Allusions</li> <li>• Misquotes</li> <li>• Symbols</li> <li>• Appeals to emotions</li> <li>• Tone</li> <li>• What is missing?</li> </ul>	<p><b>What to look for in a WEBPAGE</b></p> <ul style="list-style-type: none"> <li>• Which group/organisation authored the page?</li> <li>• When the page was last updated</li> <li>• What features does the page have - sound, video, etc?</li> <li>• What typeface has been used?</li> <li>• Order of presentation of the material</li> <li>• Selection of material - who/what is missing?</li> <li>• Tone</li> <li>• Language</li> <li>• What are the purposes of the page?</li> <li>• Is any action required from the reader?</li> </ul>

## Summary table of persuasive techniques

Use this table as a quick reference to build your understanding of the various ways popular techniques can be used to persuade and/or manipulate readers, viewers or listeners. (Note that the given examples may not demonstrate all the points in the third column.)

Persuasive technique and definition	Examples	How the technique persuades
<b>Alliteration</b> Repetition of a consonant, especially at the start of words.	'Little Lucas left in limbo' (Headline to a story about a child waiting for surgery)	
<b>Anecdote</b> A story about someone or something that the writer has experienced or heard about.	'Three years ago my brother was killed in a car crash. Every month I watch with horror as the road toll continues to rise.'	
<b>Appeal to family values</b> Suggests that families are good, especially traditional nuclear families.	'This criminal would not have broken the law if he'd been raised in a healthy, traditional family setting.'	
<b>Appeal to fear and insecurity</b> Arouses fear and anxiety by suggesting that harmful or unpleasant effects will follow.	'The city has become a no-go zone due to alcohol- and drug-fuelled violence spilling out from clubs and affecting innocent bystanders.'	
<b>Appeal to the hip-pocket nerve</b> Suggests that we should pay the least amount possible, either individually or as a society.	'Victorians are losing a lot of money due to excessive speeding fines and government revenue-raising.'	
<b>Appeal to loyalty and patriotism</b> Suggests that we should be loyal to our group and love our country.	'Students should be taught more about Australian history so they can learn to value this great country.'	
<b>Appeal to tradition and custom</b> Suggests that traditional customs are valuable and should be preserved.	'All businesses should be closed on Anzac day to observe and maintain the traditional day of respect.'	
<b>Attacks and praise</b> Attacks or praises an individual or group.	'The CEO of this bank is both immoral and unethical.'	
<b>Clichés</b> Overused phrase quickly understood by a wide audience.	'Some celebrities may seem shallow, but we shouldn't judge a book by its cover.'	
<b>Emotive language</b> Language that has a strong emotional impact. Uses the positive and negative connotations of words to influence the reader's response.	'Helpless animals are suffering needlessly cruel and painful deaths.'	

Persuasive technique and definition	Examples	How the technique persuades
<p><b>Evidence</b></p> <p>The use of facts and figures to suggest a rational or scientific basis for a point of view.</p>	<p>'According to food industry statistics, Victorians spend \$3.8 billion a year on takeaways.'</p>	<ul style="list-style-type: none"> <li>Numbers and scientific findings appear factual.</li> <li>Make the writer's viewpoint seem objective rather than subjective/personal.</li> <li>Beware – facts and figures can be used selectively, by omitting evidence to the contrary.</li> </ul>
<p><b>Exaggeration, overstatement and hyperbole</b></p> <p>Exaggerates the true situation for dramatic impact.</p> <p>Hyperbole uses a figure of speech (simile or metaphor) to do this.</p>	<p>'The reigning soccer champions were completely destroyed in last night's epic battle'.</p>	<ul style="list-style-type: none"> <li>Attracts the reader's attention through a surprising or extreme claim, especially in headlines.</li> <li>Often combined with an emotional appeal.</li> <li>Can generate humour to make the reader view the writer's viewpoint positively.</li> </ul>
<p><b>Generalisation</b></p> <p>A sweeping statement that suggests what is true for some is true for most or all.</p>	<p>'Generation Y are spoilt, fickle and lazy.'</p>	<ul style="list-style-type: none"> <li>Appeals to a widely held belief or prejudice.</li> <li>Can be combined with an emotional appeal since the use of reason will reveal the flaws in the generalisation.</li> </ul>
<p><b>Graphs and diagrams</b></p> <p>Evidence presented in a visual form.</p>	<p>Sports injuries</p>  <p>Soccer</p>	<ul style="list-style-type: none"> <li>Uses a visual presentation to give a clear picture of a situation.</li> <li>Appears to be factual, therefore true.</li> </ul>
<p><b>Inclusive language</b></p> <p>Uses 'we', 'our' 'us', etc. to include the readers in the same group as the writer.</p>	<p>'Aussie homes are now the world's biggest. But though we're gaining space, we're losing intimacy, and the sense that there should be limits to our consumption.'</p>	<ul style="list-style-type: none"> <li>The sense of belonging to the same group positions the reader to share the same ideas as others within that group.</li> <li>Invokes our desire not to be 'left out' or regarded as an outsider.</li> </ul>
<p><b>Metaphor and simile</b></p> <p>Figures of speech that identify a similarity between two different things. A simile uses 'as if' or 'like'; a metaphor does not.</p>	<p>'The Queensland Police Service has this year assembled the greatest arsenal of weapons in its history for the war against speeding.'</p>	<ul style="list-style-type: none"> <li>Creates a striking image, often working on an emotional level.</li> <li>Often witty; more engaging than dry description.</li> </ul>
<p><b>Pun</b></p> <p>A play on a word that suggests a double meaning (e.g. 'Bombers' meaning the football team or aircraft in WWII).</p> <p>Often plays on a word with a similar sound but different spelling (e.g. <i>whet/wet</i>).</p>	<p>'Koala cull un-bearable for animal rights activists'</p>	<ul style="list-style-type: none"> <li>Often used in a headline to grab the reader's attention, especially through the use of humour.</li> <li>Not essentially persuasive but the 'double' meaning of a word usually has a positive or negative connotation.</li> </ul>
<p><b>Reason and logic</b></p> <p>Used to link ideas together and develop an argument in support of the main contention.</p>	<p>'If we don't have the resources to support an increased population, we can't sustain this level of immigration. It's that simple.'</p>	<ul style="list-style-type: none"> <li>Suggest that the writer's viewpoint is true and not just their opinion or emotional response.</li> <li>Make the argument 'watertight' so opposing viewpoints seem less convincing.</li> <li>Often used with a detached tone and/or formal style.</li> </ul>
<p><b>Repetition</b></p> <p>Using a word or phrase several times.</p>	<p>'Women's mags are self-hate manuals, full of diets you'll never be able to stick to, lives you'll never be able to lead, recipes for food that'll never look as good on the table as it does in the pictures.'</p> <p>Catherine Deveny, <i>The Age</i>, 27 March 2009</p>	<ul style="list-style-type: none"> <li>Emphasises the main point or key term.</li> <li>Often used in speeches to reinforce or highlight a point.</li> </ul>
<p><b>Rhetorical question</b></p> <p>A question with an implied but unstated answer.</p>	<p>'Do members really want a lying, incompetent businessman as the club president?'</p>	<ul style="list-style-type: none"> <li>Forces the reader to supply the answer and see things from the writer's perspective.</li> <li>Implies the answer is self-evident and therefore correct.</li> <li>Often contains an emotional appeal.</li> </ul>

**BLOCK APPROACH:**

Intro

Body 1 – Analysis Media text 1

Body 2 – Analysis Media text 2

Body 3 – Generally a visual as media text 3 – Analysis and compare

Body 4 – Compares the texts

Conclusion

TICK AS YOU GO	INTRODUCTION	
	Issue/context – why has this article been written? What has happened to make this article come to light?	Recently there has been...
	Text details Audience Contention Tone/s	In response to this event, ...(Author's name)...targets (what audience) and (what type of tones e.g aggressively/logically)... asserts/argues/contends that...(what is their viewpoint or point of view? What do they want to the audience to agree with?) in the article (or describe what text type).... "article name."
	Language and purpose	The author (use author's last name) uses informal/formal/passive/indirect (or what type of language) language to convince their readership of their cause because... (what is their purpose of writing this article? To persuade? To convince readers to do what?)
	Introduce 2 <sup>nd</sup> and 3 <sup>rd</sup> media text in a similar fashion with comparative language	Similarly, by contrast etc.
<b>BODY 1 – each 'chunk' could be a mini paragraph referencing 2-3 specific language uses</b>		
	Chunk 1: Topic sentence: Introduce argument 1 or the beginning/first section of their article	The author (use last name) opens their (what tone? E.g sarcastic) article by arguing... (what argument?)....3
	Middle: Evidence and explain.  When in doubt remember: Technique, example, effect  Analyse some e.g 2-3 specific language uses and how they influence the target audience to feel, think or act (do).	e.g Sentence starters (use a combination throughout!) With 'the': The (technique) of "example/quote" positions readers who ...(think what about this issue?) to feel ...(what emotion) to be more inclined to support ....(what?)  The author's name: Garro utilizes (technique) when stating/ of "example/quote" which influences (the target audience) to ...(think what? because...) (feel what? because) (do what? Because)..  With a preposition (in, through, by, during, at, etc): By using (technique when stating/ of "example/quote") the author implies that there (what is being implied or persuaded?) which encourages (name audience) to...(think what? because...) (feel what? because) (do what? Because)..  With an -ing word: Appealing/any word ending in ING to (what or who...) the (technique) "example/quote" positions readers (name audience) who ...(think what about this issue?) to feel ...(what emotion) to be more inclined to support ....(what?)
	Link back to the first section or first argument presented	By persuading their readership that.... (what was the argument?) he/she urges/encourages/persuades/inspires (specific audience) to ...
	Chunk 2: 'Topic sentence' - Introduce argument 2 or the middle of the article	Then, adopting/maintaining a ...(describe tone).... tone, the author persuades the reader that ...(what is the second argument or the middle of the article addressing?).... OR Then shifting to a ...(describe the tone or approach).. tone/approach, she/he goes on to argue that....
	Middle: Evidence and explain.  When In doubt remember: Technique, example, effect  Analyse some e.g 2-3 specific language uses and how they influence the target audience to feel, think or act (do).	

	Linking:	Therefore, while putting forward...(the argument you identified)...the author (use last name) encourages/inspires her/his readers to... (what action do they want their readers to take?)
	Chunk 3 IF POSSIBLE: 'Topic sentence' Introduce argument 3	The author closes with ...(what 3rd argument or what the last section of their article addresses)... or The author closes with a ...(describe the tone/approach)... Tone/approach to finally argue how.....
	Middle: Evidence and explain.  When in doubt remember: Technique, example, effect  Analyse some e.g 2-3 specific language uses and how they influence the target audience to feel, think or act (do).	
	Linking:	Arguing... (what was the argument you just discussed?).... persuades the readers to... (do what?)...
<b>BODY 2 – Analyse the second media text in similar way</b>		
" "		
<b>BODY 3 – Analyse the third media text in a similar way</b>		
" "		
<b>BODY 4 - Comparative</b>		
	Comparative paragraph: Outline 3 – 4 key similarities	Things you could compare: Appeals Tone Overall argument structure or progression Language approaches Positions and authority Overall affects and purposes (look at linking sentences)
<b>Conclusion</b>		
	Summarise and compare overall purposes and effects of each media text	

**INTEGRATED: Option 1 – Comparing structure**

**Introduction**

**Body 1: Analyse and compare openings**

**Body 2: Analyse and compare middles**

**Body 3: Analyse and compare endings**

**Body 4: Analyse and compare visual to other 2 texts**

**Conclusion**

Tick as you go	<b>Introduction</b>	
	Issue/context – why has this article been written? What has happened to make this article come to light?	Recently there has been...
	Text details Audience Contention Tone/s	In response to this event, ...(Author's name)...targets (what audience) and (what type of tones e.g aggressively/logically)... asserts/argues/contends that...(what is their viewpoint or point of view? What do they want to the audience to agree with?) in the article (or describe what text type)... "article name."
	Language and purpose	The author (use author's last name) uses informal/formal/passive/indirect (or what type of language) language to convince their readership of their cause because... (what is their purpose of writing this article? To persuade? To convince readers to do what?)
	Introduce 2 <sup>nd</sup> and 3 <sup>rd</sup> media text in a similar fashion with comparative language	Similarly, by contrast etc.
<b>BODY 1: Compare the openings</b>		
	Topic: Compare the beginning of each written media text	While (author 1) opens their piece with....(what argument or strategy) ....(author 2) takes on a rather.....(describe approach or argument).....approach.
	Middle: Evidence and explain – Language approaches for media text 1 in the beginning When in doubt remember: Technique, example, effect  Analyse some e.g 2-3 specific language uses and how they influence the target audience to feel, think or act (do).  Comparative sentence or word	Similarly, by contrast etc.
	Middle: Evidence and explain – Language approaches for media text 2 in the beginning When in doubt remember: Technique, example, effect  Analyse some e.g 2-3 specific language uses and how they influence the target audience to feel, think or act (do).	
	Link: Compare what the overall effect of beginning their articles encourage their audience to feel, think or do OR compare why they started their pieces this way.	By persuading their readership that.... (what was the argument?) (author 1) urges/encourages/persuades/inspires (specific audience) to .....(what do they want the reader to feel, think or do)....while (author 2) takes on the .....(what argument/opening strategy/approach) ...to urge/encourage/persuade/inspire (specific audience) to .....(what do they want the reader to feel, think or do)...
<b>BODY 2: Compare the middle</b>		
	Topic: Compare the middle of each written media text	While (author 1) opens their piece with....(what argument or strategy) ....(author 2) takes on a rather.....(describe approach or argument).....approach.
	Middle: Evidence and explain – Language approaches for media text 1 in the middle When in doubt remember: Technique, example, effect  Analyse some e.g 2-3 specific language uses and how they influence the target audience to feel, think or act (do).	



	Comparative sentence or word	Similarly, by contrast etc.
	Middle: Evidence and explain – Language approaches for media text 2 in the middle When in doubt remember: Technique, example, effect  Analyse some e.g 2-3 specific language uses and how they influence the target audience to feel, think or act (do).	
	Link: Compare what the overall effect of moving to this approach in the middle of their articles encourage their audience to feel, think or do OR compare why they progressed their pieces this way.	Therefore, while putting forward...(the argument in the middle you identified)...the author (use last name author 1) encourages/inspires her/his readers to... (what action do they want their readers to take?) whereas (author 2) adopts the argument of.....(the argument in the middle you identified)...to encourage/inspire her/his readers to... (what action do they want their readers to take?)
<b>BODY 3: Compare the end</b>		
	Topic: Compare the end of each written media text	(Author 1) closes with ...(what 3rd argument or what the last section of their article addresses)... whereas (Author 2) closes with a ...(describe the tone/approach)... Tone/approach to finally argue how.....
	Middle: Evidence and explain – Language approaches for media text 1 in the end When in doubt remember: Technique, example, effect  Analyse some e.g 2-3 specific language uses and how they influence the target audience to feel, think or act (do).	
	Comparative sentence or word	Similarly, by contrast etc.
	Middle: Evidence and explain – Language approaches for media text 2 in the end When in doubt remember: Technique, example, effect  Analyse some e.g 2-3 specific language uses and how they influence the target audience to feel, think or act (do).	
	Link: Compare what the overall effect of moving to this approach in the end of their articles encourage their audience to feel, think or do OR compare why they ended their pieces this way.	Therefore, while putting forward...(the argument in the middle you identified)...the author (use last name author 1) encourages/inspires her/his readers to... (what action do they want their readers to take?) whereas (author 2) adopts the argument of.....(the argument in the middle you identified)...to encourage/inspire her/his readers to... (what action do they want their readers to take?)
<b>BODY 4: usually a visual media text</b>		
	Topic: Compare the third media text to the first 2 texts.	The visual/cartoon/image supports (who's article OR maybe its own separate argument) by expressing the idea that...(what idea does it express)
	Middle: Compare how the visual language supports or contrasts with the other media texts	
	Link:	Therefore, in presenting this image/cartoon/visual the author (use last name) wants his/her audience (name target audience) to (feel, think or do what) which has the different/similar effect to (name text 1 or 2)
<b>Conclusion</b>		
	Summarise and compare overall purposes and effects of each media text	

Sea level (beginner):

Author	Analytical verb/ Sentence to describe example + how argument has been constructed	Noun phrase (effect –think/feel/do word)
<p>The writer</p> <p>The author</p> <p>The editor</p> <p>‘Smith’</p> <p>‘Yergon’</p> <p>‘Shane Woon’</p>	<p>Adopts an emotive approach...</p> <p>Uses her position of credibility...</p> <p>Relies mostly on logic...</p> <p>Draws on visual imagery...</p> <p>Attacks the opposition...</p> <p>Forges a connection between... and ...</p> <p>Adopts a defensive position...</p> <p>Opens with...</p> <p>Closes with...</p>	<p>To create a sense of fear</p> <p>To establish a need for security in an uncertain global environment</p> <p>To play upon taxpayer’s interests</p> <p>By highlighting the government’s responsibility to the public</p> <p>To draw attention to the need for student safety</p> <p>To appeal to a sense of justice...</p> <p>To position readers to accept the proposal</p> <p>By positioning readers to reject the Council’s idea</p>

**Base camp (at level):**

Prepositional phrase/participle phrase	Author	Analytical verb/sentence to describe construction of argument	Connector	Example	Noun phrase (effect –think/feel/do word + reference to audience)
Throughout the piece...	The writer	Adopts an emotive approach...	Through	The words “for their sake”, instilling...	A sense of fear amongst local mothers regarding..., highlighting...
In the headline...	The author	Uses her position of credibility...	With/ with the	Her alarmist tone, “[example]”, highlighting...	Australian voters to reject calls for..., reinforcing...
In response to calls for increased funding...	The editor	Relies mostly upon logical progression ...	By describing...as...	The impassioned plea, “We must do something!”, creating...	A sense of hope amongst the LGBTIQ community..., underscoring...
At the close of the second paragraph...	‘Smith’	Draws on visual imagery...	When	The italicised text <i>must</i> , urging...	Rally support for asylum seekers, highlighting...
When discussing the impact on [stakeholders/group],	‘Yergon’	Relentlessly attacks the opposition...	To...		

<p>In her discussion of...</p> <p>Appealing to local community members,</p> <p>Starting the piece with "quote..."</p> <p>Addressing fellow members of the community...</p>	<p>'Shane Woon'</p>	<p>Forges a connection between... and ...</p> <p>Adopts a defensive position...</p> <p>Opens with/closes with...</p> <p>Uses a tonal shift from...to...</p> <p>Contrasts...</p> <p>Echoes...</p>	<p>By using/employin g/ describing...</p>	<p>The inclusive pronoun "we", encouraging...</p> <p>The colour red in the accompanying image..., suggesting...</p> <p>Statistical evidence, coupled with the expert opinion..., pleading with...</p>	<p>Parents to protect their children, perpetuating...</p> <p>University students to condemn, portraying...</p> <p>Small business owners to question the status quo, drawing attention to...</p> <p>Validating the concerns of environmentalists, suggesting...</p>
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**Summit (new heights):**

Prepositional or participle phrase	Author	Analytic verb/ sentence to describe example and how argument has been constructed	Connector	Example	Analytic adverb	Analytic verb to describe persuasive effect	Noun phrase (immediate effect— think, feel, do word + reference to audience)	Noun phrase 2 (big picture idea + reference to community)
Throughout the piece...	The author	Adopts an emotive approach	Through	The words "for their sake"	Subtly	Reinforcing	A sense of fear amongst local mothers regarding..., highlighting...	Ideals of a democratic society
In the headline...	The writer	Employs logical progression	With/ with the	Her alarmist tone...	Emphatically	Urging	Australian voters to reject calls for..., reinforcing...	The need for the development of technology and human progress
By employing...	The editor	Forges a connection between... and ...	By describing ...as...	The impassioned plea, "We must do something!"	Forebodingly	Denigrating	A sense of hope amongst the LGBTIQ community..., underscoring...	A sense of restorative justice
Through using...	'Smith' 'Yergon'		When To...		Cynically Hyperbolically	Implying Evoking		Taxpayer's interests Safety of students

In response to...			The italicised text "must" ...	Blatantly	Eliciting	Conservative community members to reconsider the proposal, supporting...	Concerns of the younger generation...
At the close of the second paragraph...	Adopts a defensive position...	Uses a tonal shift from...to...	The inclusive pronoun "we" ...	Swiftly	Condemning	Building and construction workers into pursuing strike action, ...	School's social responsibility
While...	Opens with...		The framing of the soldier at the centre of the war poster...	Aggressively	Encouraging		Government's responsibility to the public
In her discussion of...	Contrasts...			Subsequently	Mobilising	Rally support for asylum seekers, connecting to...	A need for security in an uncertain global political climate
Appealing to local community members,...	Echoes...		The colour red in the accompanying image...	Consequently	Inspiring	Parents to protect their children, perpetuating...	Individual choice
Starting the piece with	Is reminiscent of...		Statistical evidence, coupled with		Positioning	University students to condemn, portraying...	A sense of equality...

<p>"just about everyone knows..."</p> <p>Addressing fellow members of the community...</p>				<p>the expert opinion...</p> <p>The satirical comment "off the planet"</p>		<p>Engaging readers' attention</p> <p>Drawing on</p> <p>Challenging</p> <p>Undermining</p> <p>Detracting attention away from...</p>	<p>Small business owners to question the status quo, drawing attention to...</p> <p>Validating the concerns of environmentalists, suggesting...</p>	<p>Vibrant, cooperative community life</p> <p>Ethical society</p>
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## Language Analysis Word Bank

Widen your vocabulary by using a range of words to replace the more common ones.

emphasises	places weight on, accents, highlights, underlines, underpins, stresses
persuades	elicits, positions, influences, manipulates, sways, convinces, predisposes, pressures, leads, compels, accentuates, evokes, signals, alludes to, exemplifies, demonstrates, fosters a sense of ..., suggests, down plays, indicates, typifies, intensifies, undermines, encourages, produces, underpins, enhances, promotes
argues	contends, speculates, contests, asserts, maintains, remonstrates, demonstrates, expounds, ponders, considers, rebuts
on the other hand	conversely, however, alternatively, in opposition to, whereas
as well	furthermore, nonetheless, additionally, moreover, in addition, as well as
Tones	bitter, flamboyant, sombre, fearful, hushed, excitable, wistful, hopeful, sarcastic, outraged, calm, bemused, wistful, belligerent, aggressive, condescending
Puts down/ opposes	Condemns, denounces, criticises, attacks, reviles, disparages, denigrates, challenges, contradicts, disputes, questions
To express similarity	Similarly, likewise, in the same way, equally, so too, besides, just as
To express differences	In contrast, on the other hand, yet, whereas, however, nevertheless, in comparison, conversely, alternatively, in opposition to, on the contrary
Style of language	literary, informative, plain, colourful, simple, discursive, colloquial, chatty, formal, informal, complex, jargon
Ways the writer presents ideas	Accentuates, condones, proposes, advances, contends, repeats, advocates, highlights, magnifies, asserts, supports, promotes, emphasises, reinforces, underpins, exaggerates, draw attention to,
Words you're expected to use	Analogies, Anecdotes, Appeals, Argument, Attacks, Biased, Caption, Connotations, Contention, Devices, Dramatic, Editor, Emotive, Evidence, Exaggeration, Experience, Expert, Figurative language, First-hand, Generalisation, Headline, Humour, Hyperbole, Imagery, Impact, Irony, Language, Loaded language, Metaphor, Mockery, Objective, Opponents, Personal, Persuasive, Picture, Position, Question, Repetition, Rhetorical, Ridicule, Sarcasm, Satire, Simile, Stance, Statistics, Subjective, Sympathy, Title, Viewpoint, Visualize
Add your own words here ...	



**What does the author want the audience  
to think, feel or do?**

<b>THINK</b> The audience can...	<b>FEEL</b> The audience can feel...	<b>DO</b> The audience can...
<ul style="list-style-type: none"> <li>- Accept the opinion</li> <li>- Absorb</li> <li>- Be attentive to</li> <li>- Be involved in the debate</li> <li>- Consider</li> <li>- Contemplate</li> <li>- Form a new perspective</li> <li>- Imagine</li> <li>- Ponder over</li> <li>- Process</li> <li>- Reconsider</li> <li>- Reflect on</li> <li>- Regard</li> <li>- Take into account</li> <li>- Visualise</li> <li>- Weigh up</li> </ul>	<ul style="list-style-type: none"> <li>- Affected</li> <li>- Angry</li> <li>- A sense of betrayal</li> <li>- A sense of loyalty</li> <li>- Concerned</li> <li>- Convinced</li> <li>- Converted</li> <li>- Disapproval</li> <li>- Disappointed</li> <li>- Disgusted</li> <li>- Fearful of the consequences</li> <li>- Insecure</li> <li>- Optimistic</li> <li>- Outraged</li> <li>- Reassured</li> <li>- Swayed</li> <li>- Sympathetic</li> <li>- Threatened</li> <li>- Touched</li> <li>- Vulnerable</li> </ul>	<ul style="list-style-type: none"> <li>- Agree</li> <li>- Be fascinated</li> <li>- Be impressed</li> <li>- Change their behaviour</li> <li>- Change their beliefs</li> <li>- Complain</li> <li>- Digest</li> <li>- Discover</li> <li>- Encourage</li> <li>- Express</li> <li>- Be concerned</li> <li>- Protest</li> <li>- See clearly</li> <li>- See the problems</li> <li>- Stand up for</li> <li>- Take action</li> </ul>

## Words with Value

Instead of using words that are value free such as shows, tells, says, or even depicts, use language that shows your understanding of what the intended effect upon the reader is and that has value. If you simply say that "this shows the readers" or "tells the reader" then you are in danger of summarising rather than analysing.

### Examples of verbs with value:

Persuades	Convinces	Cajoles	Sways /Influences
Aggravates	Exacerbates	Condemns	Advises
Scares	Intimidates	Threatens	Deplores
Lures	Disapproves	Challenges	Humiliates
Discloses	Discards	Entices	Fuels fear
Confronts	Argues	Alienates	Ridicules
Disputes	Attacks	Criticises	Reprimands
Accuses	Rejects	Chastises	Scolds
Coaxes	Exposes	Provokes	Supports
Condemns	Saturates	Reveals	Rebukes
Suggests	Illustrates	Encourages	Discourages
Evokes	Stirs up	Recommends	Mocks
Forces	Urges	Compels	Coerces
Justifies	Reinforces	Reiterates	Repeats
Promotes	Intensifies	Downplays	Fosters a sense of
Misrepresents	Portrays	Accuses	Demears

### Words to describe the tone of language

Calm	Composed	Poised	Detached	Amicable
Logical	Rational	Sensible	Reasonable	
Sympathetic	Concerned	Compassionate	Empathetic	
Serious	Solemn	Grave	Stern	
Disappointed	Indifferent	Educated	Complaining	Respectful
Mocking	Sarcastic	Ridiculing	Vindictive	Humourous
Emotional	Critical	Inflammatory	Slanted	Provocative
Passionate	Obsessive	Dedicated	Fanatical	Committed
Forceful	Insistent	Aggressive	Adamant	Determined
Infuriated	Outraged	Frustrated	Irritated	

### Sample phrases

What is said ...	How it is said ...
X forces readers to accept his viewpoint that	The editor's composed tone allows readers to ...
X challenges readers to adopt their viewpoint	X engages the feeling of readers
X emphasizes the contention	X evokes anger/sympathy from readers
X repeats the point that ...	X gains readers' sympathy by
The author reinforces the contention/viewpoint	X justifies the point of view by including hard evidence
The author presents a very slanted view in favour of ...	X coerces readers to relate to the problem
The editor's logical argument criticizes	X's use of inclusive language draws readers into the debate by ...
X disputes that view that ...	The editor writes with an inflammatory tone
X Endorses the contention that ...	In the view of the writer, homework should be banned.
X reiterates (repeats) the main argument	The author's logical argument supports the view that ...
X urges readers to adopt the position that cats in the community are a menace.	The writer uses highly emotive language to defend/discredit ...
The author is critical of ...	
The author disputes the view that ...	
The writer advocates that ...	

### WORD BANK for TONE

Positive	Neutral	Negative
agreeable	authoritative	abusive
alarmist	bland	accusing
animated	blunt	aggressive
appreciative	businesslike	alarmist
assured	calculated	angry
cheerful	calm	pompous
compassionate	cheerful	arrogant
concerned	complaisant	assertive
confident	considered	authoritative
considerate	detached	bitter
eager	direct	bullying
enthusiastic	dispassionate	commanding
concerned	formal	cynical
heated	forthright	dejected
hopeful	frank	demeaning
lively	light-hearted	deriding
optimistic	matter-of-fact	disappointed
passionate	measured	dismissive
supportive	mild	disturbed
sympathetic	pensive	facetious (teasing)
troubled	reasonable	hostile
pleading	reflective	insensitive
	resigned	scornful
	respectful	insistent
	self-indulgent	mocking
	sensible	outraged
	serious	patronising confrontational
	straightforward	pessimistic
	unemotional	pleading
	worried	resentful
		denouncing
		sarcastic
		sarcastic
		satirical
		scathing
		sneering
		unconcerned
		worried

It is not sufficient to simply identify the tone of a text. You must also show how its tone might influence, position or persuade a reader.

For example:

*Adopting a detached stance in relation to asylum seekers and their dilemmas, the Age editorial argues that it is time readers took a fresh look at this problem. This measured approach, combined with a fairly weighty analysis of the problems refugees face, establishes the credentials of the writer in the minds of his readers as a reasonable and impartial observer. It is in quite sharp contrast to the deliberate appeals to fear and loathing of ...*

# Analysing photographs

Here are some questions to think about when considering how photographs can be used to persuade. It is often a good idea to start by considering what has been included in the photograph and what has been left out. Photographs, like all media texts, are constructed. When someone takes a photograph, they make decisions about what will be included and left out of the photograph. In newspapers, writers often don't have a say about the images that accompany their article but subeditors usually choose an image that will reinforce the point-of-view and tone of the article.

## Subject

Photographs usually have a subject. This is the focus of the photograph. Although the subject of a photograph is usually a person, this isn't necessarily the case. When you're looking at the subject, think about how they are dressed and their body language. These sort of visual cues can be subtly used to make us think about the issue in a particular way.

## Camera angle

Photographers always consider how camera angle will contribute to the meaning of their photograph.

- **Overshot.** The camera is positioned directly above the subject, looking down. This can create a sense of powerlessness and insignificance.
- **High angle.** The camera is positioned at an angle above the subject, looking down. This camera angle usually makes the subject appear small and powerless.
- **Eye level.** Most photographs are taken at eye level because it is how we're used to seeing the world. It can create a sense of normalcy.
- **Low angle.** The camera is positioned below the subject, looking up, giving them a sense of power and dominance.
- **Undershot.** The camera is positioned directly beneath the subject.

## Shot size

Shot size refers to how close the camera is positioned to the subject.

- **Extreme long shot.** An extreme long shot is when the camera is positioned a long way from the subject. Extreme long shots are usually used to show landscapes or cityscapes. This type of shot size could be used to show how vast or large a location is.
- **Long shot.** In a long shot, people are usually visible but there is often a great deal of background as well. Long shots often depict places and provide some sort of commentary about how people in the frame are affected.

- **Full shot.** A full shot shows a person from head to toe. Full shots can be used to show what a person is wearing or capture their body language, both of which can convey a great deal about an issue.
- **Mid shot.** A mid shot shows the subject from the waist up, capturing aspects of their appearance and body language while helping to illustrate their facial expression more clearly.
- **Close up.** Close ups are usually used to emphasise the facial expressions of a subject. Whether pain, anguish, happiness or confusion, the close ups of these expressions can help to persuade an audience to accept a particular point of view.
- **Extreme close up.** Extreme close ups show a very small detail. It might be a shot of someone's eyes or something else entirely. Extreme close ups can create emphasis by capturing a detailed view of something related to the issue.

## Lighting

Photographers think carefully about their use of lighting and how this contributes to the meaning created in their photograph.

- **Key light.** The key light refers to the main light in a scene. Shots that are only lit with one light source can create shadows and areas of great contrast on the face of a subject.
- **Fill light.** A fill light is a secondary light source that softens shadows and helps to illuminate the face of a subject.
- **Back light.** A back light is often used to create a subtle halo-effect around the edge of the subject. This can help distinguish them from a dark background.
- **Hard light.** Hard light refers to any light source that emits bright, direct light onto the face of a subject. This creates shadows, emphasises wrinkles and creates a sense of gritty realism.
- **Soft light.** Soft light refers to any light source that is diffused or indirect. This is usually more flattering than hard light because it creates softer shadows.



## Colour

Colour always conveys meaning and can be a powerful persuasive technique. Always consider how colour contributes to the meaning conveyed by a photograph and how it might be used to persuade. Are the colours bright and vivid? Are they dull and desaturated? The colours themselves also convey meaning. Red is commonly used to convey passion and romance. Blue might create a sense of sadness or depression. The colour green might be used to reinforce an environmental message.

## Focus

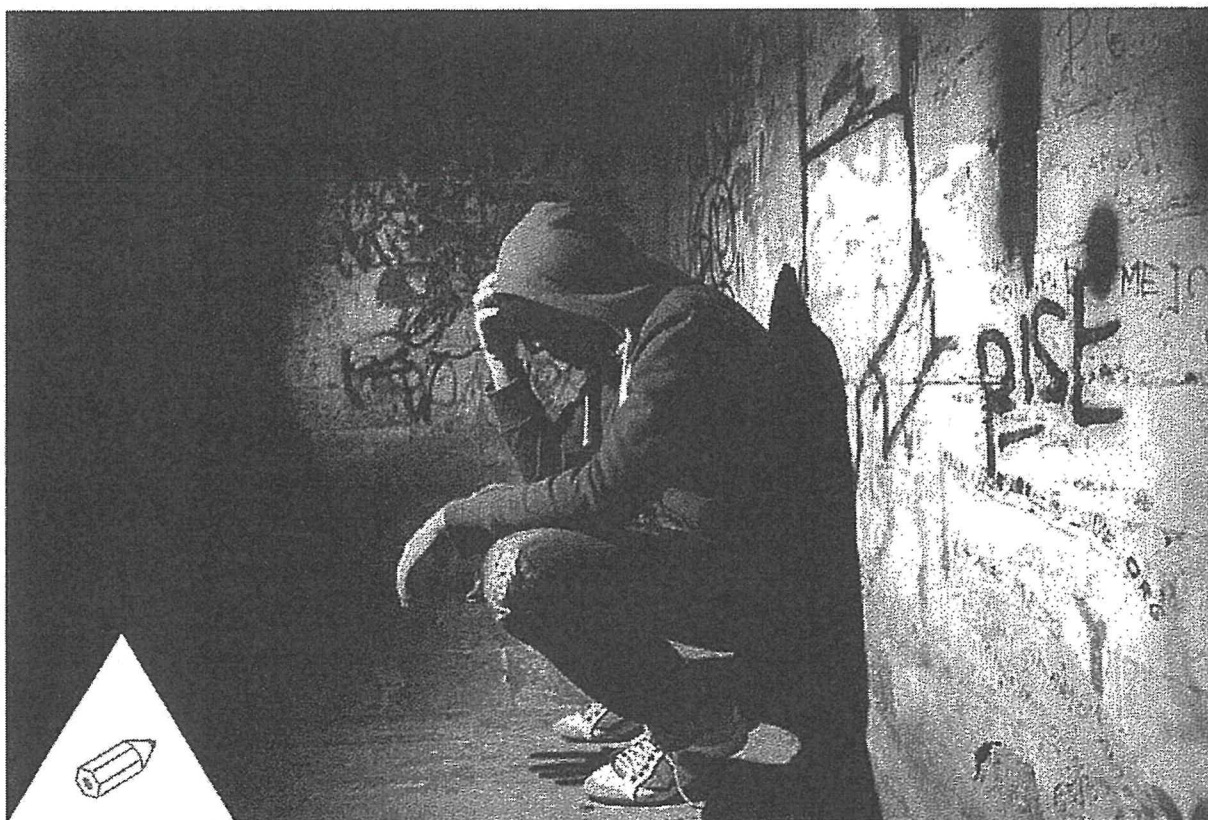
When discussing photographs, always consider how focus contributes to the image. Depth of field is a term that refers to how much of an image is in focus. Deep focus is when everything in an image, from the foreground through to the background, is completely in focus. This can help to emphasise the surroundings of the subject. The phrase 'narrow depth of field' is used to describe shots in which

the focal distance is quite short. Photographs using narrow depth of field typically have the subject in focus while the background is completely blurred out. This technique can be used to emphasise the subject of the photograph.

## Composition

When analysing photographs, always consider how the shot has been composed. Think about the positioning of the subject and objects within the frame. Is the photograph balanced or asymmetrical? How does this help to represent the issue? What does it make the audience think and feel?

*When you're explaining how a photograph might be used to reinforce the point of view of an article, don't get bogged down in unnecessary detail. Only discuss techniques that are appropriate and clearly being used to make the audience think or feel about the issue in a particular way.*



## ACTIVITY

Describe how the above image, which accompanied an article about drug addiction, helps to create a sense of sympathy for the victims of drug abuse.



# Analysing cartoons

Cartoons often accompany opinion articles online and in newspapers. Political cartoons often stand alone as persuasive texts. If they accompany an article, they are usually not the work of the writer but often reinforce the message or tone of the article. Cartoons are often used to ridicule and caricature politicians. They might comment on the absurdity of a situation. Although people think about cartoons as light-hearted, they often use black humour to highlight important issues.

## Subject

Who or what is depicted in the cartoon? How is the subject portrayed? How is the subject represented when compared to other elements in the illustration?

## Tone

It's very useful to think about the overall tone of a cartoon. Is it humorous? Derisive? Dismal? Gloomy? How does the illustration make you feel?

## Caricature

Are particular features of the subject exaggerated or ridiculed? What might this make the audience think or feel about the subject?

## Colour

What type of colours are used in the illustration? How does this make the audience feel about the issue?

## Symbolism

Is there anything in the cartoon that might symbolise or represent something else?

## Caption

Is there a caption or any text in the cartoon? How does this make the subject look? What does it suggest about the issue? How does it make the audience feel about the issue?



Cathy Wilcox, November 7, 2013.



Ron Tandberg, November 7, 2013.



## Language Analysis Sentence Openings

<b>Contention</b>	<p>The writer asserts that ...</p> <p>The editor/writer/author/journalist argues that ...</p> <p>Contending that ... , the writer then ...</p> <p>The author quickly establishes the main contention that ...</p> <p>The writer's claim that ... encapsulates the main contention</p> <p>In an inflammatory tone, the writer declares that ...</p>
<b>Point of view /viewpoint /position</b>	<p>The point of view presented by [name of writer] is ...</p> <p>Adopting a controversial position, the writer argues that ...</p> <p>Arguing from a position of principle, the writer asserts that ...</p> <p>The position is further elaborated by the writer when ...</p> <p>A contradictory point of view is established when/by ...</p> <p>Deliberately shifting the main argument to ... positions the reader to ...</p> <p>Conversely, the writer argues that ... which influences the reader to ...</p> <p>Confirming the perception that ...</p> <p>The use of ... positions the reader to share the writer's viewpoint that ...</p> <p>Reference to ... signals the writer's view/belief that ...</p>
<b>Tone</b>	<p>The tone established by the writer is sombre and intended to highlight ...</p> <p>Designed to provoke a reaction from the audience, the tone is ...</p> <p>In a mocking tone, the writer ...</p> <p>The author's tone elicits sympathy for their position by ...</p> <p>Using colourful language, the writer establishes a ... tone designed to ...</p> <p>Provocative in language and dismissive in tone, the writer argues strongly against ...</p> <p>The reverent tone created through the use of ... positions the reader to ...</p> <p>The tone shifts as the writer goes on to demonstrate that ...</p> <p>Delivered in a forthright manner, the author's opinion ...</p>
<b>Language style</b>	<p>The writer use of a formal style and extensive research findings establishes her credentials.</p> <p>By addressing us informally, the writer establishes a sense of intimacy with the reader.</p> <p>The fast-paced and colloquial style immediately draw the reader into ...</p> <p>The writer uses a relaxed style and numerous familiar examples that position the audience to engage with ...</p>
<b>Visual material</b>	<p>The impact of the graph is ...</p> <p>The photograph sends a clear message that ...</p> <p>Placed prominently on the page, the photograph positions the reader to ...</p> <p>The grim humour of the cartoon provokes the response ...</p> <p>The cartoon highlights ... through ...</p>
<b>Persuasive techniques</b>	<p>A range of persuasive techniques has been used to ...</p> <p>Reminding the reader of past events triggers associations of ...</p> <p>By introducing a controversial example, the writer positions us to ...</p> <p>The use of colourful language predisposes us to ...</p> <p>When the writer highlights conflict within the debate, the reader is influenced to ...</p>

	<p>References to ... (experts/scientific findings/statistics, etc) influence readers to ...</p> <p>The use of a stereotypical example contributes to the effect of ...</p> <p>Highly emotive language, for example ... , influences us to accept ...</p> <p>Citing example after example, the writer seeks to convince us that ...</p> <p>The deliberately explosive opening pressures us to accept ...</p> <p>Reference to the well-known authority of. ... sways us to accept that ...</p> <p>Substantiating the point with many statistics is designed to add legitimacy to the writer's position that ...</p> <p>The writer establishes that ... by deciding the opposing viewpoint to the reader's (response/feelings/attitude and so on)</p> <p>Through repetition of the word ... the writer seeks to coerce the reader into believing that ...</p> <p>In associating the ... with ... the author aims to instill trust in his position ...</p> <p>With a series of rhetorical questions the author aims to appeal to ...</p> <p>The writer appeals to readers' sense of ... by ...</p> <p>Having shown the advantages of his solution, the author briefly mentions the disadvantages but dismisses them as being ...</p> <p>By citing extensive data the editor/writer builds the credibility of ...</p> <p>The writer flatters supporters of the idea by referring to them as ...</p> <p>The writer appeals to our sense of...</p> <p>The editor/writer evokes our sense of outrage/anger/disappointment</p> <p>The writer quashes speculation that ...</p> <p>Finally, the author directly proposes a solution by ...</p> <p>The writer seeks readers' unflagging support for ...</p> <p>The writer exaggerates the concerns and urges readers to ...</p> <p>The writer elicits our sympathy and appeals to our sense of loyalty to ...</p> <p>The opinion column writer urges readers to...</p> <p>The writer includes readers in the debate by ...</p> <p>The writer's use of shock tactics coerces readers to feel ...</p> <p>The survey results/statistics figures generate our collective support for ...</p> <p>The writer ultimately establishes a clear agenda for change ...</p> <p>Challenges readers to adopt their viewpoint ...</p> <p>Draws readers into the debate ...</p> <p>Emphasizes the contention ...</p> <p>Engages the feeling of readers by ...</p> <p>Evokes anger/sympathy from readers ...</p> <p>Gains readers' sympathy by ...</p> <p>Justifies the point of view by ...</p> <p>Reinforces the contention/argument ...</p> <p>Reiterates the main argument that ...</p> <p>Urges readers to adopt their position on the issue ...</p> <p>Urges readers to relate to the scenario/ issue/ problem b ...</p>
<p><b>Conclusions</b></p>	<p>By concluding with the phrase ... the author leaves readers with a sense that ...</p> <p>The climax of the argument is reached when ... leading us to conclude that ...</p> <p>The article concludes with a call to readers to ... In contrast, the editorial finishes with ...</p> <p>The article generates a sense of closure by returning to ...</p>



# Integrated Approach SAMPLE RESPONSE

Background information: The Green Party is a political party in Australia which stands for more action and protection for the environment. Its press releases are aimed to appeal to its current supporters but also attract new, environmentally minded supporters. The Herald Sun is a conservative, tabloid newspaper. Andrew Bolt is one of its most famous journalists. He consistently writes strongly conservative persuasive pieces and his readership is generally made up of people who admire his strong conservative style.

Text 1:

## Climate change protest kids need to hit the books

Andrew Bolt, Herald Sun, December 2, 2018 9:00pm

I admire the children who showed such guts and brains during last week's students' strike for "action" on global warming. No, I mean the tens of thousands — the vast majority — who stayed at school. I mean the ones who resisted mob pressure, the cheap flattery of the media and the lies of teachers and green politicians.

As for the students who marched in this new children's crusade through our cities, their chants — "ScoMo sucks" — and abusive and poorly spelled signs said it all. "Scott Morrison you're so full of sh.t the toilet is jealous [sic]." read one. "Princess MoFo," (Google it) read another, with a picture of the Prime Minister with rouge and lipstick. "We'll be less activist if you'll be less s..t," said one (expletive not deleted). "F... ScoMo." "FU @ ScoMo." "F... Adani." And with a picture of a melting polar bear: "Act now before they dissappear (sic)."

Yes, many other signs were witty, but at the heart of this protest was a deep ignorance, shielded by an impenetrable and arrogant self-righteousness. What did these students actually know about global warming, as they demanded we end the coal-fired electricity that powers their schools, and scrap the \$60 billion-a-year coal exports that help pay for their teachers? The Junkee website interviewed a key speaker at the Sydney rally, a girl just 11 years old.

"I feel lots of fear," she said.

"Soon, there could be no such thing as Antarctica ... There could be no such thing as polar bears. There are islands disappearing."

Every one of those claims is inarguably false. Antarctica is a rocky continent that will never disappear and the British Antarctic Survey says its snow is growing, not melting. Polar bears are not vanishing, either. Adjunct professor Susan Crockford, a leading expert on this mascot of the warmists, estimates numbers jumped from 22,500 to 28,500 over a decade.

And Professor Paul Kench's landmark study of 27 atoll islands in the central Pacific found 43 per cent actually grew and just 14 per cent shrank.

All these facts are easy to find, as is the science that shows Australia has had fewer cyclones, record grain crops and more rain, with the planet recording virtually no more warming this century. So who filled the head of that 11-year-old and all the other protesters with such fearful lies?

And here is the most shameful part of that student strike. It is less an indictment of the students than of the teachers, parents, journalists and activists who coached them and pushed them to fight their climate jihad. Which idiot educators, for instance, put Al Gore's error-ridden propaganda film, *An Inconvenient Truth*, on the national curriculum? Gore, too, falsely claimed that Pacific islands were drowning, even causing evacuations — a deceit nailed by a British High Court judge in 2007. Gore, too, falsely claimed global warming was wiping out polar bears, another deceit nailed by the judge. And Gore, too, falsely claimed the seas would rise 20 feet "in the near future", a preposterous scare that the judge branded "distinctly alarmist".

Yet now we have mobs of schoolchildren believing fervently in these falsehoods and swearing at politicians who refuse to wreck our economy to "stop" what's not happening.

And for what? Chief Scientist Alan Finkel admits we could stop all Australia's emissions — junk every car, shut every power station, put a cork in every cow — and the effect on the climate would still be "virtually nothing". We're too small.

Do the striking students even know that? Hey, do they even care? What counts is not being right but seeming good. And if the facts don't fit, they must be ignored or howled down. That's what scares me most about this children's crusade. Students who show no real interest in the truth, have trouble even spelling and are intoxicated with their moral superiority cannot be reasoned with.

Argument is their enemy, which is why so many resort instead to abuse and even bullying. At the Sydney rally, Jean Hinchcliffe, just 14, read out the Prime Minister's phone number to the nearly 2000 students and asked them to call it for at least the next week. That's is not reasoning but harassing.

But what do you expect when an army of children is on the march, drunk on their power and righteousness?

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Text 2:

## **Media Release From Mark Parnell, Leader of The South Australian Green Party:**

2018-11-29

I'm proud to see school students taking the initiative to have their voice heard on climate change. After all, they will be the ones having to deal with this generation's inaction.

Despite the Prime Minister's patronising exhortation for school students to stay in their classrooms, the Greens will be out on the steps of Parliament House in Adelaide tomorrow to hear what the next generation has to tell us. We know that they want emergency action on climate change and all MPs should come along to find out why.

Instead of shaming young people for wanting to have their voices heard, the Prime Minister should be welcoming the input of children and young people, since the future belongs to them. At 27 different locations around Australia, thousands of students aged 5-18 will be striking for climate action tomorrow. Hundreds are expected on the steps of State Parliament on North Terrace from 11am.

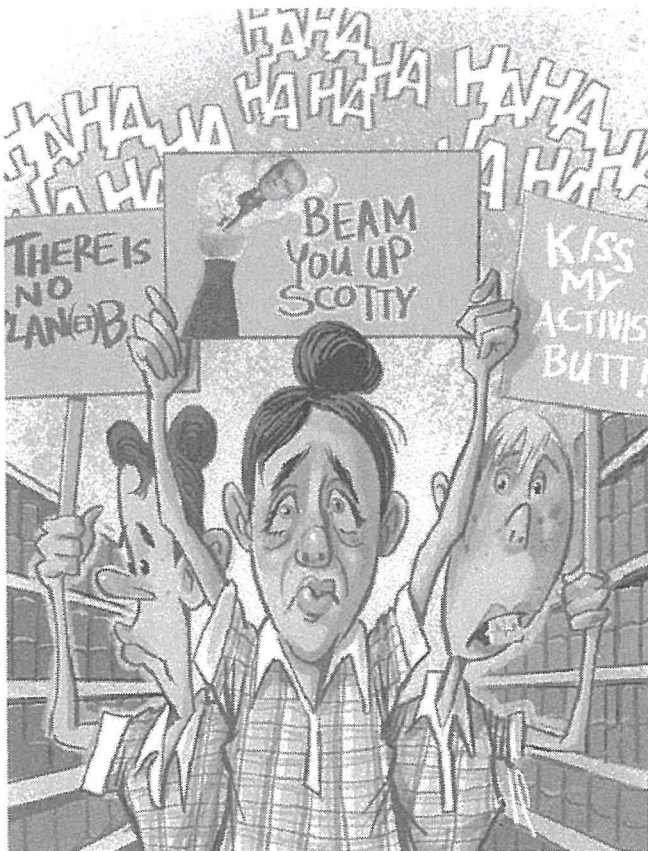
These students are all too young to vote, but they are not too young to know that taking action on climate change is the biggest issue of our time. I'm sure these young people will have strong views on the obsession of the old Parties with fossil fuels, whether drilling for oil in Great Australian Bight, fracking for gas or the appalling underground coal gasification being trialled at Leigh Creek

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Text 3:

## Climate change protest students should be ridiculed

The Daily Telegraph, December 3, 2018



Students protesting against the federal government over climate change policy. Artwork: Terry Pontikos

In recent times there has been much debate <sup>action against</sup> over the students leaving classrooms to protest <sup>for</sup> climate change. Andrew Bolt, a writer for the Herald Sun newspaper emphatically addresses the topic ~~starting~~ with a ~~tone of~~ belittling denigrating tone, ~~upon~~ contending that climate change is a lie being propagated by an irrational ~~of~~ and ~~unknowable~~ <sup>unknowable</sup> group of students. Through the use of ~~attacking~~ colloquial and ~~directed~~ <sup>concise</sup> language Bolt both reaffirms fellow conservative readers whilst belittling Green party supporters with the intention of depicting the ~~arbitrary~~ <sup>redundant</sup> nature of the protests, dismissing them as nothing more than dumb kids. On the other hand in a Press Media release from Mark Parnell, Leader of the SA Green Party formally addresses his fellow Green party supporters <sup>when</sup> ~~upon~~ proudly ~~demonstrating~~ <sup>illuminating</sup> that children are the future and should be allowed to voice their opinions. Emphasising the worth of a body of students fighting for their beliefs Parnell makes heavy use of formal and directed language.

### Similar

In ~~vastly different~~ manners Bolt opens his piece by establishing the misguided and arrogant nature of the student protests whereas Parnell ~~celebrates~~ <sup>demonstrates</sup> ~~praise upon~~ ~~said~~ students, chooses to demonstrate the pride he has for those who stood up for what they believe in. Both authors do this in order to appeal to the intrinsic values of their conservative and Green party supportive audiences respectively. Bolt uses <sup>hyperbolic statements</sup> ~~generalisation~~ when stating that the students who really showed "huts and brains" were the "vast majority" who stayed in their classrooms, ~~simultaneously~~ <sup>simultaneously</sup> thereby simultaneously belittling the Green party supporters and reaffirming the views of fellow conservatives. Appealing to the ~~self~~ <sup>intrinsic</sup> values of Green party supporters Parnell states how he is "Proud to see school students taking the initiative," making use of clichés <sup>and emotive language</sup> in this phrase. Utilizing similar techniques, of ~~intrinsic~~ <sup>intrinsic</sup> commotative and emotive language Bolt states.

protest.

... Bolt states that "at the heart of this<sup>v</sup> was a deep ignorance". This statement continues with Bolt's intention of continually denigrating Green supporters as well as protestant students. Parnell follows in this theme, attacking and generalising against Conservatives when mentioning how students are having to "deal with this generation" ~~with~~ in order to call out Conservatives and ~~may~~ evoke feelings of accountability. In this way both authors appeal to their own respective audiences whilst attacking the opposition.

In both authors' body sections they build on the concept that the opposition is ~~behaving irrationally~~ behaving irrationally, with ~~Parnell Parnell~~ Bolt shifting to a more attacking tone in order to further denigrate Green Party supporters, casting them as childlike and arrogant. Parnell however has a tonal shift from praising Green party <sup>and empathising with</sup> to attacking Conservative readers to further appeal to Green Party members. One such case is when Parnell calls out the prime ministers "Patronising exhortation", slandering against him and thus shaming conservative views. Later in his body section Parnell ~~use~~ makes use of clichéd metaphorical statements when addressing Young students, stating that "The future belongs to them". This in turn validates Green party supporters, appealing to their sense of justice and makes them feel as though they have made the right decision. Whereas Parnell adopts an ~~more~~ empathising to empathising tone with his supporters Bolt dictates that the claims of the Green party are "inarguably false". The use of exaggerated statements induces ~~and ultimatum~~ an ultimatum, making conservative readers feel as though they are right and every other viewpoint is wrong.

Bolt then, ~~then~~ through the use of logic and evidence cynically illuminates to both Green supporters and conservatives that "All these facts are easy to find." As a result of this Green supporters are left with a sense of shame whereas conservatives are solidified in their beliefs.

Parnell in his conclusion pleadingly calls for students to be recognised and their voices to be heard, in order to appeal to the inner sense of justice within his readers and convince them that the future shouldn't be denied. ~~Demonstrating~~ Demonstrating this when stating how students are "too young to vote but not too young to...~~know that etc~~" The clichéd statement has connotative meanings of power and authority which Parnell delineates to Green supporters and the students protesting in particular, thus empowering them with ideals of being young but not limited. Parnell then ~~exagger~~ exaggeratedly states how a climate change is the "Biggest issue of our time". Inclusive language used in this statement calls <sup>for action amongst</sup> ~~out~~ Green supporters, evoking a sense of responsibility within them. Parnell making use of a tone that could be described as existentially optimistic contrasts heavily with bolts shift to sarcasm, calling for students to be ignored in order to further belittle protestant students and make them seem insignificant. ~~This is demonstrated~~ Rhetorically asking "hey, do they even care?", Bolt makes use of Exclusive language. This has the effect of segregating and alienating Green supporters whilst also appealing to the self interest of conservatives, inducing feelings of superiority amongst them. Bolt then states how students that are "intoxicated with their moral superiority cannot be reasoned with." The use of ~~area~~ Generalisation here depicts the protestant student body ~~as~~ a whole.

... student body in entirety as ~~was~~ irrational and insignificant and ~~as a result evokes a sense of~~ thereby attacking Green supporters ~~with~~ with the intention of denigrating them and their beliefs.

~~The image included above~~

Tony Pontikos, in an image illustrated <sup>for</sup> and presented by the daily telegraph depicts <sup>holding signs</sup> a group of 3 highly caricatured students protesting against climate change. The ~~the~~ caricature style causes the students to have large heads with silly and comedic facial expressions similarly to the arguments brought forward by Bolt, Por does this to symbolise the perceived inflated egos and arrogant nature of the protesting students. The diagonal lines created by the ~~bookshelves~~ bookshelves in the background draw the viewer's eye toward the students and their expressions rather than the signs they are holding, ~~communicating that~~ Pontikos is leading attention away from this, combined with the way the words "Ha Ha" are repeated all around the students signs, all ~~of~~ of which have some form of satirical image or statement, communicates to the audience of conservative viewers that the protests are insignificant and should be treated as a joke. ~~This of so is~~  
#49

## Dealing with homelessness in Melbourne's CBD:

### Background information:

During 2016, there was a sharp increase in the numbers of people sleeping rough in Melbourne's CBD, which has repeatedly been voted "Australia's most liveable city".

During the Australian Open tennis tournament in 2017, many tourists came to Melbourne and Melbourne City Council tried to ask many homeless people in parts of the CBD to move away. This has evoked a range of responses in the media.

Homeless people are mocking Melbourne, by Christopher Bantick is an opinion piece published in the *Herald Sun* on January 18, 2017.

Hate won't help Melbourne's homeless: Salvation Army Major Brendan Nottle by Brendan Nottle is an opinion piece published January 4 2017

The 'stand-alone' image is a photograph by Justin McManus, which was originally attached to a news article that appeared in the *Age* titled 'Melbourne City council will hear submissions on how to deal with homeless people in the CBD at a meeting tonight', published on 30/03/2017.



## Homeless people are mocking Melbourne, writes Christopher Bantick

Christopher Bantick,

Herald Sun

January 18, 2017 5:21pm

THIS is a very politically incorrect thing to say. I may be accused of insensitivity, ignorance even heartlessness, certainly a lack of charity.

But I am over the homeless in Melbourne. I am tired of hearing the excuses as to why the homeless need special understanding.

Why do I have to show special understanding to the homeless who trash the city pavements?

Fast-food containers, alcohol bottles, urination and worse, that blight Flinders, Swanston and Elizabeth streets, and elsewhere.



*A girl smokes a bong in full view of the public outside Flinders St station. Picture: Alex Coppel*

This is my city and I don't like what is happening to it. It is an appalling advertisement for tourists and especially those attending the Australian Open.

The latest makeshift camp along Flinders St station is offensive. It says entitlement. Am I being harsh? I don't think so.

It is true that it is not an offence to be homeless, as Natalie Webster, on behalf of Victoria Police, reminded readers of this newspaper yesterday. "Should an offence be detected, police will deal with that as per normal practice," Ms Webster said.

What has become a disturbing feature is the sense of entitlement the homeless assume, if not vocally claim. The Flinders St camp says precisely this. It is not an offence to be homeless but it is an offence to take drugs and harass people.

The fact is Melbourne's burgeoning homeless are not "entitled" to turn shopfronts, doorways and pavements into their bedrooms, toilets and living rooms. Then there is the aggression. I am weary of being shouted at when I refuse to give money.

A girl smokes a bong alongside the Yarra River underneath Riverland Bar as Australian Open Tennis patrons walk past. Picture: Mark Stewart

It's not that I do not have experience with the homeless. A few years ago, I spent a summer working at the Sacred Heart Mission in the kitchen and then serving food to homeless people.

They came in their hundreds each day. They were unfailingly respectful, well-mannered and courteous. And were managed compassionately by Mission staff. While there was security on duty, I never saw trouble. Or did I hear bad language.

The homeless issue in Melbourne mocks the world's most liveable city status. If we had animals living as the homeless do, the RSPCA would act and improve the circumstances. We would be outraged.

To be fair, the City of Melbourne is responding to the problem and Lord Mayor Robert Doyle has shown leadership and clarity in wanting to deal with the homeless in a constructive way, saying: "We all — City of Melbourne, State Government, Federal Government, welfare agencies, Victoria Police — need to be on the same page to deal with this," in response to Tuesday's homeless colonisation on Flinders St.

But the Lord Mayor's comments carry a sleeper. While he may say that he would work with police on programs to address homelessness, there was a sting.

Embedded in this is a blame game. The City of Melbourne says the police are ineffective and the police are hamstrung by current legislation.

## Opinion

### Hate won't help Melbourne's homeless: Salvation Army Major Brendan Nottle

Brendan Nottle,

Herald Sun

January 4, 2017 4:23pm

I'VE just received an interesting Christmas present. It arrived a little late, New Year's Day to be exact, but arrive it did — my own troll.

I don't mean a cute, hairy, wrinkle-free doll like in the movie, Trolls. No, this was a social media troll, the kind who spews venomous bile via a keyboard.

They tend to sit in dark rooms from where they acquire the courage of a thousand warriors. Granted, they are a warrior of sorts, a keyboard warrior, but they drew courage from anonymity.

"You are a disgrace to your calling, a disgrace to your organisation and a disgrace to yourself," bellowed my self-proclaimed homelessness advocate.

My crime?

I was trying to provide some clarity as to what is happening on our streets around the complex issue of homelessness.

Am I occasionally misquoted and taken out of context? It happens.

Do I get it wrong from time to time and deserve to be challenged? Definitely.

Do my actions indicate that my heart is in the right place? I hope so.

Does the issue of homelessness deserve ongoing, spirited debate? Of course it does, but let the debate be focused on genuine solutions, not a constant rehashing of the problem.

In 2017, let's strip the debate of personal attacks, agendas and distracting white noise and invest our discipline, focus, time, energy and resources into meaningful, long-term solutions for those who have fallen through the cracks and have no place to call home.

And trolls, don't just talk about the issue. Get your hands dirty. Try getting out there and helping.

Trolls were nowhere to be seen among the hundreds of volunteers who provided help to those who struggled with loneliness this past Christmas Day. They were invisible on Christmas Night and Boxing Day when 22 men were lost and confused because their inner-city rooming house had burnt down and some had to be sheltered for the night in the Salvos' city cafe.

Trolls were similarly absent when, with the support of the City of Melbourne, Collingwood Football Club and Crown Resorts, we opened our cafe overnight during the winter months to provide a safe place for those who were homeless.

The trolls never seem to be there when we desperately need volunteers or when teams of volunteers and staff gave up their New Year's Eve to care for the homeless and vulnerable who were affected by the city's festivities. Yes, the trolls have a wearing effect on me at times, but I try to take encouragement from the words of former US president Theodore Roosevelt, who said: "It is not the critic who counts; not the person who points out how the strong person stumbles, or where the doer of deeds could have done them better.

The credit belongs to the person who is actually in the arena, whose face is marred by dust and sweat and blood; who strives valiantly; who errs, who comes short again and again, because there is no effort without error and shortcoming; but who does actually strive to do the deeds; who knows great enthusiasms, the great devotions; who spends themselves in a worthy cause; who at the best knows in the end triumph of high achievement and who, at worst, if they fail, at least fail while daring greatly, so that their place shall never be with those cold and timid souls who neither know victory nor defeat."

Last week, Lord Mayor Robert Doyle raised a number of issues, including a call for a clean-up of abandoned belongings on city streets. The fact that some of those belongings include syringes, ice pipes and faeces was an obvious enough reason for the clean-up.

His call acknowledged that the city has to be a place that is accessible for all and where everyone, no matter what their background, feels welcome and safe. We know from experience what is among some of those abandoned belongings. My wife, Sandra, received a needle-stick injury a few months ago when cleaning up rubbish in a laneway.

Yet the Lord Mayor's call was met with a wall of angry white noise, including accusations that Melbourne has an empathy crisis. What's frustrating is that we lost an opportunity for honest discussion about this critical issue and state some facts.

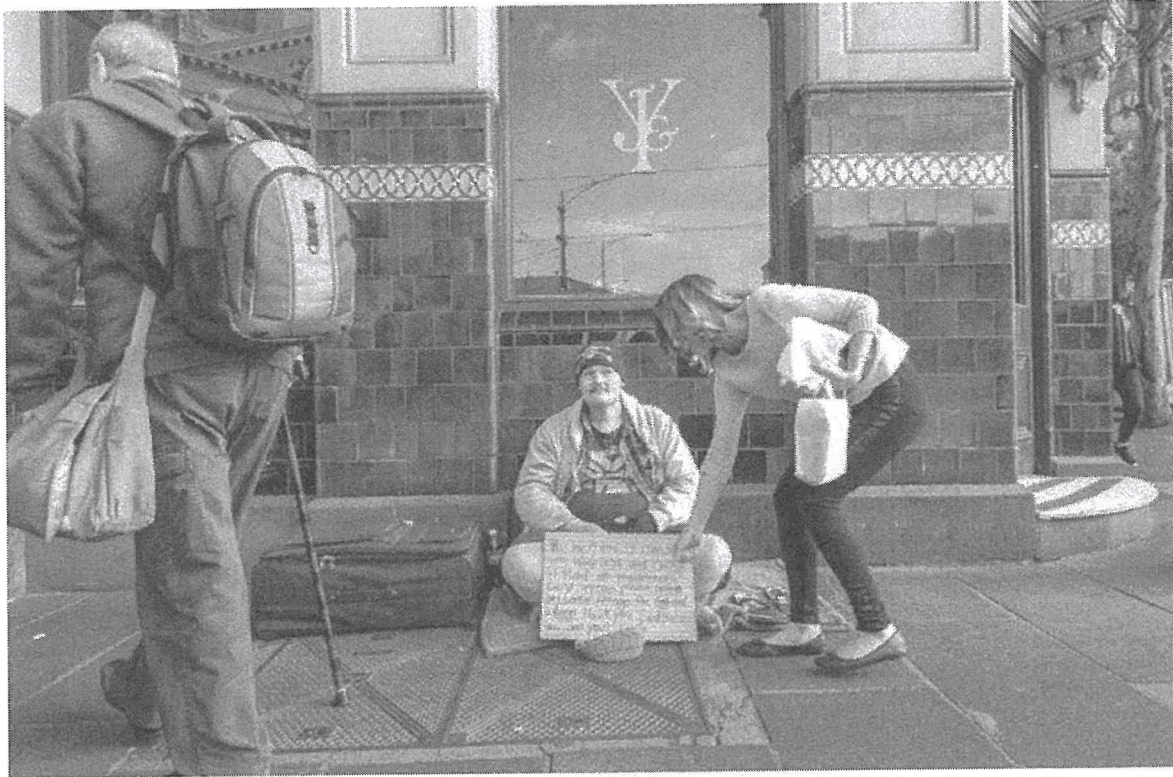
So let's consider them now: we do have a homelessness crisis in Melbourne. There has been at least a 74 per cent increase in rough sleepers in the city over the past two years.

Among that number are backpackers and people who certainly have accommodation. They sleep rough as a way of gaining public financial support. I have met them. I know they exist. But they are a small minority and shouldn't affect our passion to find solutions for the many who are doing it incredibly tough.

Key drivers for Melbourne's homelessness crisis include the closure of at least a dozen caravan parks and rooming houses over the past 18 months that have previously provided hundreds of beds for those seeking shelter. Many of the properties are being developed into apartments. There is a critical lack of affordable housing for people and a person's homelessness very rarely commences in the city.

It often begins in the suburbs and regional and rural areas when a person is much younger. There are some excellent local services in those communities but they are severely stretched due to a lack of funding. With the right resourcing, services could be preventing homelessness before it even starts. The issue is impacting many people of all ages, across the nation — surely it's time for a bipartisan, long-term strategic approach to what is now a major concern. 2017 needs to be the year when the white noise around homelessness subsides and we direct our passion, resources and discipline into finding solutions. Everything we do has to be focused on the homeless — nothing else.

Major Brendan Nottle leads the Salvation Army's Melbourne Project 614, which seeks out and helps those living on society's fringes.



*The Age, News 30/03/2017, picture by Justin McManus. Melbourne City council will hear submissions on how to deal with homeless people in the CBD at a meeting tonight. Ben Silvey.*

Homelessness has become an increasingly divisive issue in Melbourne Media. 'Homeless people are mocking Melbourne' is a 2017 opinion article written by Christopher Brantick for the Herald Sun. Brantick contends in an outraged and resentful tone that the homeless communities are making a mockery of Melbourne and, in turn, are having a hugely destructive set of effects on the city. Similarly concerned with homelessness is Brendan Nottle, writer behind 'Hate won't help Melbourne's homeless', an opinion ~~piece~~ ~~written~~ ~~published~~ published in early January 2017, ~~also~~ also for the Herald Sun. Nottle, through a benevolent and empathetic tone, contends and advocates for the reassignment of valuable resources and efforts to Melbourne's homeless, claiming it is the only way to achieve genuine solutions. Finally, Justin McManus' image accompanying 'Melbourne city council will hear submissions on how to deal with homeless people in the CBD at a meeting tonight' in the Age on March 2017 is a persuasive and contemplative take on the issue, victimising homeless individuals and provoking thought and consideration from audiences.

Brantick's opinion piece is a demonizing portrayal of Melbourne's homeless community, although it begins with the presentation of the opposing opinion. The lines "This is a very politically incorrect thing to say" and "I may be accused of insensitivity, ignorance even heartlessness" clearly lays out Brantick's potential criticisms. This acknowledgement makes his later arguments more balanced and increases audience trust, particularly when followed by the line "But I am over the homeless in Melbourne" a simple and short statement of contention intended to elicit potential, inherent feelings of sympathy and understanding for Brantick's cause. This combined with the statement "I am tired of hearing the excuses" serves to appeal to an exhausted public and reader base. Use of words like "trash" and "aggression" similarly evoke an outraged response, as does the prominent use of rhetorical questions in phrases like "I have to show special understanding to the homeless who trash the city pavements". Brantick further his contention by appealing to suburban citizens' desires to live in a hygienic and safe environment, listing "fast food containers, alcohol bottles, urination and worse" as detractors to such desires that

heart is in the right place?" and "Do I get it wrong from time to time?" indicate an implied moral superiority; the author believes and is encouraging readers to believe that his own opinion is more valid or superior in nature to that of his opposition, a device similarly supported when Nettle says "I was trying to provide some clarity as to what is happening on our streets around the complex issue of homelessness". Another effective ~~device~~ <sup>method</sup> used by Nettle is his encouragement of audiences to take responsibility and ownership of the issue through inclusive language like "let's strip the debate of personal attacks" and "invest our discipline, focus, time ~~and~~ energy ~~into~~ and resources into meaningful, long-term solutions. By doing so Nettle is encouraging audiences to take personal actions and perceive their own ability to contribute to the issues outcome as meaningful and impactful. Finally, Nettle's prominent use of anecdotal evidence in phrases like "we know from experience" and "My wife, Sandra, received a needle-stick injury a few months ago when cleaning up rubbish in ~~the alleyway~~ a laneway", ~~which~~ serves to encourage audiences to perceive his own experience as an indicator of extensive and superior knowledge. The addition of personal elements of argument separates Nettle's piece from that of Bentick and McManus, whose objective opinions contrast greatly to Nettle's subjective one.

McManus' visual depiction ~~of~~ of the issue is a telling <sup>individualisation</sup> ~~of~~ <sup>thought-provoking</sup> portrayal of ~~the~~ Melbourne's homeless. The ~~presentation~~ <sup>individualisation</sup> of the issue can be seen in the foregrounding of the homeless man in frame. He appears quiet and respectful in nature; his facial expressions and body language appear calm and non-threatening, encouraging audiences to feel sympathetically towards not just this individual but also other members of the homeless community. Similarly, ~~the~~ the man's belongings are well-kept and tidy, unobtrusive of the pavement of the pedestrian's walkway, ~~which~~ <sup>acts</sup> as a metaphor for the unobtrusive nature of the homelessness crisis on everyday Australians in a suburban setting. We can also observe the use of contrast and its subsequent allegorical meanings; firstly the homeless man contrasts greatly with the exquisite nature of the building behind



come as a result of the presence of homeless communities in Melbourne's CBD. Another effective device used by Brantick is inclusive language; in the line "This is my city and I don't like what is happening in it". It is an appalling advertisement both allows Brantick to assume personal ownership of the city, and turn writing readers to do so as well. By personalising Melbourne and, as a result, the issues homelessness is imposing upon it, Brantick also makes the damaging perceptions or "an appalling advertisement" ~~and~~ personal affairs deeply affecting the individuals living within city lines. ~~for~~ Brantick furthers his opinions by utilising the expert opinion of ~~Victoria~~ Victoria Police's spokesperson, Natalie Webster in the line "Should an offence be detected, police will deal with it that as per normal practice," Ms Webster said, a valid rebuttal to Brantick's contention. Brantick undermines this, however by characterising the issue as a characteristic of "entitlement", saying "The fact is ~~that~~ Melbourne's burgeoning homeless are not 'entitled' to turn shopfronts, doorways and pavements into their bedrooms, toilets and living rooms" subsequently also appealing to the health and safety concerns of the general public. This is compounded by ~~his~~ <sup>the author's</sup> appeal to fear "I am weary of being shouted at when I refuse to give money." Brantick's self-indulgent and entitled depiction of the homeless is supported further by his utilisation of ~~the~~ visual aspect. The accompanying image is dirty, deceitful and depressing, and the nonchalant expression on the face of a young woman smoking a bong in public demotes the homeless and ~~raises~~ <sup>raises</sup> awareness of the damaging effects this issue could have on general populations.

Brendan Nottle's opinion piece, alternatively, utilises a much more sympathetic depiction of Melbourne's homelessness crisis. ~~He~~ Nottle begins by denouncing the actions of his opposition through disgusting imagery, particularly in the line "the kind who speak venomous bile via a keyboard". This repulses and disgusts audiences, and some may be encouraged to view it as hate speech. He also undermines the validity of so-called "trolls" behaviour by ~~calling~~ <sup>calling</sup> <sup>such individuals</sup> "self-proclaimed homelessness advocates". A series of rhetorical questions are used, with many like "Do my actions indicate that my

m, symbolising the privilege and class divide present in society. Similarly, the  
10 pedestrians appear to treat the homeless man in contrasting ways, the older  
m with ignorance and the younger woman attempting to assist. Audiences can  
15 see this as ~~an allegory~~ indicative of an allegory for contrasting and conflicting attitudes  
the public towards the homelessness crisis, even those as widely varying  
Bartick and Nettle.

20 In all, each author depicts the issue in a very different way; Bartick  
in outrage, Nettle with benevolence and McManus with consideration. However,  
25 all effectively contend for the swift elimination of homelessness from  
society. All are valid and well argued, portraying their opinions clearly and  
30 effectively, albeit through greatly varying methods. As an audience we are  
suraged to feel a range of emotions and support a variety of ideas, but we  
35 certainly can observe that the stark contrast of opinion (Bartick's ~~and~~ denouncement  
40 Nettle and McManus' empathy) means this with homelessness will be an  
actively ~~and~~ heated topic of debate for many years to come.

**Publication background:**

The following article was published by *The West Australian*, a newspaper that has a traditional, conservative base of readers.

The response that follows was published in the comments section in its online edition.

## Whose side are the pill dills on?

Gary Adshead *The West Australian*  
Tuesday, 29 January 2019



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 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."

Extra medics have been credited with saving several lives at music festivals over the weekend — but are they answer to the pill testing debate?

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 is often the case, Europe is the benchmark for the backers of pill testing. Countries such as Spain and France gave up trying to stop people from doing the wrong thing so they opted to make illegal drug use less dangerous.

The availability and purity of ecstasy or MDMA in Europe has never been higher, according to a 2016 report by the European Union's drug monitoring and addiction unit. "In recent years, signals from both formal and informal monitoring sources based in a number of countries have been flagging critical new developments within Europe's MDMA/ecstasy market," the report said. "These include signs of increased MDMA production and availability, the opening of new online markets, reports of increased use, the issuing of alerts on both high-dose MDMA tablets and adulterated tablets, and evidence of low but potentially rising numbers of MDMA-related hospital admissions, and even deaths in some countries."

No doubt one of the pro-testing advocates will have data to counter that, but the main reason I have for taking an anti-testing stance has nothing to do with statistics.

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.

JANUARY 10 2019 NEWCASTLE HERALD

## Opinion | Why pill testing should be considered as a means to reduce illicit drug use at festivals

• Professor Alison Hutton

Australia has always been a country that allows free speech, and a debate that is not going away is pill testing.

Even though it is an illegal activity, taking drugs (often in combination with alcohol) is common at outdoor music festivals.

Evidence of drug usage at these events can be found in reported presentations to on-site care and media reports of illness and death at these events.

In 2016 in Australia, five deaths were reported and many more hospitalised due to drug overdoses, and in the past few weeks another two.

The way drugs are viewed in wider society, however, restricts the implementation of harm minimisation strategies at festivals and, as you know, we are currently having this debate.

Policing methods can be ineffective and, in some cases, may increase harm.

For example, young people who are scared of being caught with drugs by police during searches at entry points to or within the music festival site have been known to ingest all their drugs at one time to avoid getting caught by police – often with fatal consequences.

Researcher Tina Van Havere found that 44 per cent of outdoor music festival goers took cannabis, followed by MDMA (19 per cent) and cocaine (11 per cent).

Excessive drinking and the ingestion of drugs by young people at music festivals is a serious public health issue.

To support young people to reduce harm we need to think more broadly than targeting the individual in a paternalistic way and expecting them to comply.

Young people need to be actively engaged in choices that affect their health.

My research has shown that preventative health messages are more likely to be effective for young people in specific contexts.

The event environment of an outdoor music festival is an appropriate place to engage young people in practices that can minimise harm with non-medical initiatives that ensure the continued health of attendees at that event. This is where initiatives such as pill testing can fit in.

Pill testing at an event does not mean that those people administering the testing are condoning drug taking. Pill testing is a form of harm minimisation, which can be and should be a part of in-event care.

Pill testing recognises that people use illicit substances at events – in fact we know people have been using illicit substances at festivals since Woodstock.

Pill testing is an opportunity to test drugs that people have bought to consume, and the act of this test is an avenue to educate and have a conversation with those who choose to purchase illicit drugs.

Education and harm minimisation strategies such as pill testing should be considered as a means to reduce the risky behaviour of illicit drug use at large festivals.

We need to be talking about it instead of driving discussions about illicit drug use underground.

Harm minimisation strategies can create an avenue to start a conversation with young people about what they are taking and why.

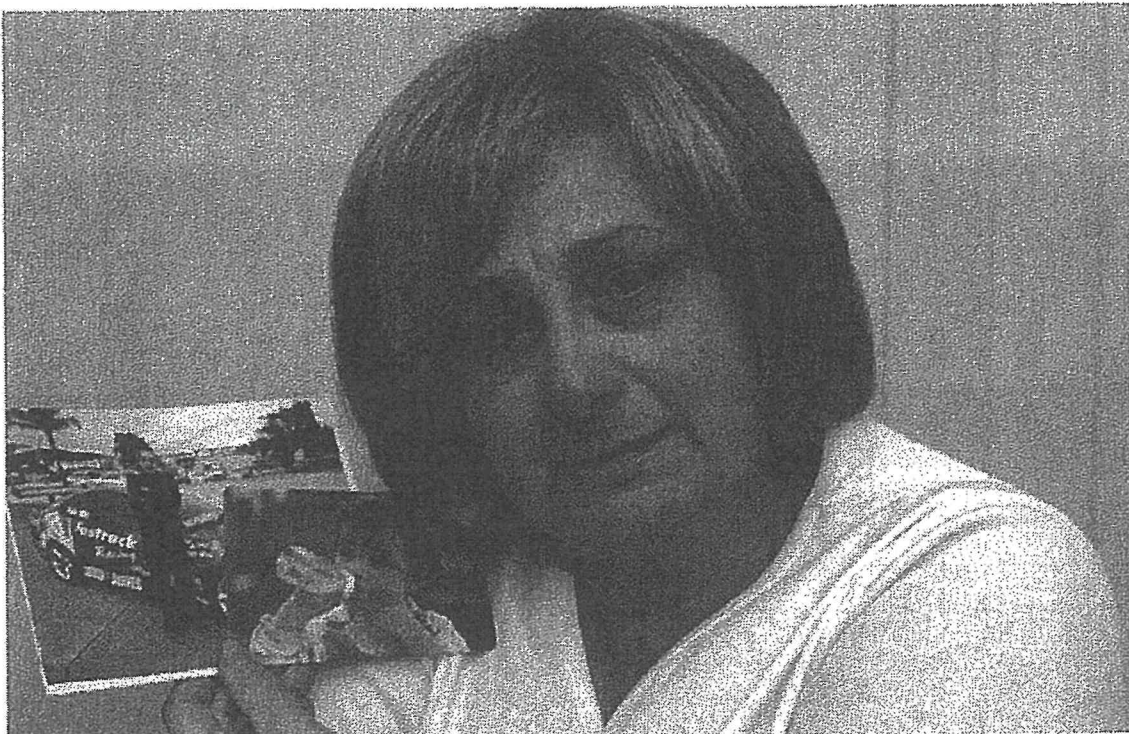
Reducing harm in this cohort could have far-reaching impacts for those individuals and their families.

*Professor Alison Hutton is recognised as a world leader in mass gathering health and research at the University of Newcastle.*

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## **I ran a police force and I'm not soft on drugs. This is why I'm backing a pill testing trial**

By Michael Palmer, 18 March, 2019



**PHOTO:** There are personal stories behind every drug death: Adriana Bucclanti says pill testing could have saved her son. (Supplied)

**SECTION C – Analysis of language use****Instructions for Section C**

Section C requires students to analyse the use of written and visual language.

Read the material on pages 12 and 13 and then complete the task below.

Write your analysis as a coherently structured piece of prose.

Your response will be assessed according to the criteria set out on page 14 of this book.

Section C is worth one-third of the total assessment for the examination.

**TASK**

How is written and visual language used to attempt to persuade readers to share the points of view presented in the material on pages 12 and 13?

**Background information**

Lawton is a town of 3000 people. It used to be on a major highway. However, a recent highway diversion has isolated the town, causing a sharp drop in the number of visitors. This has caused concern for the economic future of the town. There is a range of ideas within the community about how to address this problem.

**SECTION C – continued**  
**TURN OVER**

The local newspaper of Lawton publishes a weekly column written by the Mayor.

*From the Mayor, Councillor Alexandra Wiley*

Fellow residents,

Since the highway was diverted to bypass our town, we have all enjoyed the resultant peace. How often have we thought how pleasant it is to be able to cross the street for a chat with a friend without taking our lives in our hands! How many of us have been glad to leave our windows open without fear of dust from the road invading our rooms! But there is a downside to this. We risk becoming a backwater, on the way to being a ghost town, if this peace is all we have. Of course we no longer want huge trucks thundering down the main street, but we do want cars: cars full of people who will eat at our beautiful bakery, socialise at our historic pub, buy our handcrafts and used books – even stay at our comfortable motel. We want tourists and, to be blunt, we need their money.

Council has been considering for some time how to attract travellers and we think we have the answer – we have stopped thinking small and have started thinking on a grand scale. Our region is famous for the quality and freshness of its luscious produce, but we need a showcase for it. We grow the most crisp, most succulent fruit and vegetables around, and they should be our emblem. Imagine a spectacular piece of modern architecture, a landmark, a building in which visitors can enjoy our hospitality and in front of which they can take selfies to show their friends! We would have it created right here by local craftsmen and women. There could be no better place for it than our verdant Centennial Park – soaring to a height of 20 metres or more, it would tower over the trees and even over the spire of St Martin’s Church! Imagine the events we could hold and all the merchandise that would go with it – cuddly toys, cards and gifts in the tourist centre ... the list goes on, all to promote our region.

We don’t yet have the final concept for what the structure will look like but already, of course, we hear the naysayers. ‘It isn’t original! It has been done! A giant attraction – can’t we think of something else?’ But do you know what – all the towns with giant attractions are thriving! Visitors love them! Research shows that towns with giant attractions receive 20% more visitors. We have been told there are people who make a point of seeing every one, of photographing them all, even making a competition of it. We deserve a share of that prosperity.

Fellow residents, this is our chance. We have to protect our lifestyle – our rural, wholesome Australian lifestyle in our own unpolluted town with its healthy food, sporting teams and annual Show. We must preserve our caring community where neighbours know and look out for one another. We want to welcome newcomers and offer them the chance to prosper among us. We want our farmers to have buyers for their produce, our young people to have jobs, our hospital and nursing home to be viable. We need to be on the tourist map and your Council feels this is the way to achieve it.

Please support this exciting idea for making Lawton a truly great town!

*Alexandra Wiley*



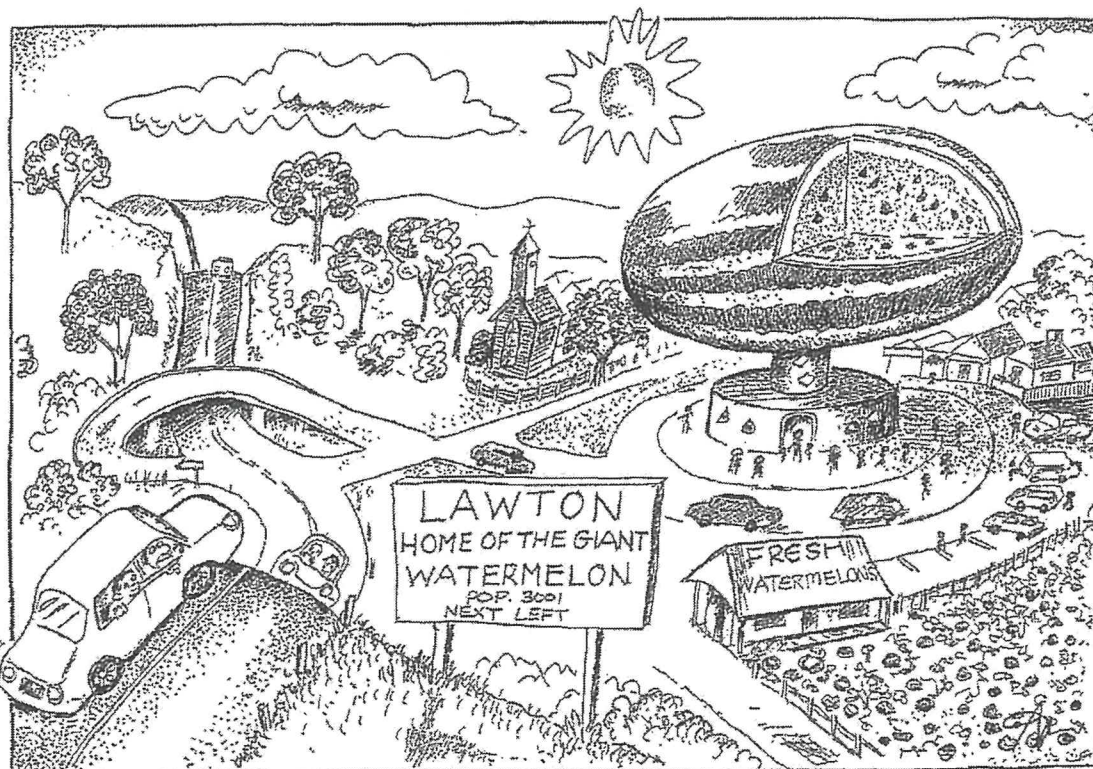
**In the next edition, the local newspaper published the following letter.**

Of course we share Councillor Wiley's concern. Of course we want our town to survive. But destroying its beauty is not the way to make it great. The country is paved with plenty of giant 'attractions', all large, ugly installations. Can't we be different? Can't we have a cultural focus? Surely an art gallery, an annual music festival, a literary week would be preferable to a monstrosity. The world already has many, too many, 'selfie' opportunities! Surely visitors who like this sort of thing are not the type we want. Before we know it, this 'showcase' will be overrun by loud children and defaced by vandals, and our air will be polluted by too many cars. Let us consider what gives value to our lives. It is not prosperity at any price, it is not sporting teams and the noisy Show, it is quality of ideas, it is the pursuit of beauty. Our young people would be better employed as catalogue designers, gallery guides or storytellers. We say to Council, please think again.

Ian Warwick

President, Lawton Progress Association

**The newspaper's cartoonist also contributed to the debate.**



Source: courtesy of Gary Shaw

**END OF SECTION C  
TURN OVER**