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YEAR 12 *Exam Practice*

2015
English
Section C Exam Practice

Analysis of language use

This book contains:

- 10 practice scenarios for Section C of the English exam
- High-level sample student responses for 3 scenarios
- Tips and guidelines for the exam

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Contents

Exam guidelines

Section C of your end-of-year exam will focus on analysing persuasive language. **This section is worth one-third of your total mark for the exam.** You will be required to write an extended piece of prose that analyses the use of written language and visual features in an unseen text or texts.

Allow one hour for this task – 5 minutes for planning, 50 minutes for writing and 5 minutes for proofreading.

Exam criteria

Exam criteria for Section C – Analysis of language use	**What you have to do**
Understanding of the ideas and points of view presented	• Show a clear understanding of the point of view by identifying the **main contention** and the **main points** or arguments that are used to support it.
Analysis of ways in which language and visual features are used to present a point of view and to persuade readers	• Demonstrate an understanding of some of the persuasive strategies used to present a point of view and position readers to agree. • Show ***how*** the piece of text is designed to have an impact on the audience through particular **word choices** and/or **visual features**. • Look for explicit or implicit appeals to the **values** that this audience might be expected to endorse; this will allow you to show a ***perceptive*** understanding of how language and visual features are used.
Controlled and effective use of language appropriate to the task	• Your language should be **clear and precise,** with accurate spelling and correct grammar. • Make effective use of **appropriate vocabulary, including metalanguage** for discussing persuasive techniques and the positioning of the reader, to discuss the ways in which language is used to persuade.

How can you improve your score for Section C?

Past exam assessment reports suggest that high-, medium- and low-level answers have the following characteristics. To achieve a top mark for Section C, aim to have your analysis resemble the description in the left-hand column of the table below.

A high-level response:	A medium-level response:	A low-level response:
shows that the student has read the 'Background information' (if provided) carefully and demonstrates their understanding of the **context** of the piece	shows some evidence that the student has read the 'Background information' and shows some understanding of the context of the piece	shows little or no awareness of the context of the piece
maintains an appropriate balance between summarising the piece and **analysing the language**	demonstrates some analysis of persuasive language	shows little analysis of persuasive language
focuses on analysing **how language is used to persuade** rather than on identifying techniques, and demonstrates an **understanding of the holistic effects** of persuasive language, that is, the way in which persuasive techniques work together to build up particular effects	focuses too much on identifying techniques rather than on analysing language, and demonstrates limited awareness of the holistic effects of language	only identifies techniques, showing little or no awareness of the holistic effects of language
analyses the **tone** of the piece and notes where and why it changes, if it does	makes limited note of the tone of the piece and any changes in tone	demonstrates little understanding of the tone of the piece and any changes in tone
incorporates analysis of visual material smoothly, noting how it supports or contradicts the point of view presented in the text	includes analysis of visual material but does not necessarily incorporate it smoothly into the response	excludes analysis of visual material or the analysis is very basic

SECTION C – Analysis of language use

Scenario 1: Coffee pod recycling

Instructions for Section C

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

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

Read the opinion piece 'What our love affair with coffee pods reveals about our values' and then complete the task below.

Write your analysis as a coherently structured piece of prose.

TASK

How is written and visual language used to attempt to persuade the audience to share the points of view in the opinion piece?

Background information

- The following opinion piece appeared on *The Conversation* website, which claims to provide 'independent analysis and commentary from academics and researchers'.
- The article also contains a photograph and a cartoon.

5 August 2014, 6.41 am AEST

What our love affair with coffee pods reveals about our values

Authors

John Rice, Associate Professor in Strategic Management at Griffith University

Nigel Martin, Lecturer, College of Business and Economics at Australian National University

Disclosure Statement: John Rice is a member of the Australian Labor Party and the National Tertiary Education Union. He drinks skinny flat whites.

Nigel Martin does not work for, consult to, own shares in or receive funding from any company or organisation that would benefit from this article, and has no relevant affiliations.

A quick shot, but then what? While some used coffee pods like these are recycled, many more end up in the bin.

Mornings just aren't the same. Late sleepers, once troubled only by the quiet gurgle of the boiling kettle, are now shaken from their slumber by the guttural sounds of steaming water being forced through aluminium or plastic coffee pods.

The pods are conveniently secreted into the coffee machine's collecting receptacle, so the pangs of guilt from the latte socialists (and others) are only tweaked when the dank pods require emptying – generally well after the coffee has been consumed.

Wooed by no less than Hollywood star George Clooney, Australia is in love with coffee pods. Pods have taken Australian homes and workplaces by storm.

As is the case for other beverages, Australians have shifted to drinking better quality coffee and pods are part of that mix. While pods are one of the most expensive ways to buy packaged coffee, they are also one of the most convenient.

The Swiss coffee pod innovators at Nespresso (a division of the food behemoth Nestlé) have been joined by usurpers including Germany's Aldi and Italy's Cafitally. Proving that patents are easier to take out than protect, Nespresso's share of the world pod market has been in steep decline. This having been said, the industry is in a rapid phase of growth – sales are soaring – and thus few are complaining.

Yet the news is far from all good. Pods are emblematic of a wider problem in our society, where we often say one thing and generally do another. In this case, where many of us like to speak about being 'green' or living sustainably, even while sipping from a cup of coffee produced by an industry that is about as sustainable as an ageing Soviet nuclear power plant.

If, as some predict, pod use doubles over the next five years, a veritable environmental tsunami is in store. In theory, pods are recyclable. But in practice they are rarely recycled, particularly the plastic variety beloved by the budget-conscious.

Instead, they end in landfill: perhaps a poignant sign for garbage archaeologists a thousand years from now of this generation's environmental profligacy.

Last year, independent consumer group Choice reported that Nespresso had sold an estimated 28 billion capsules worldwide – about 28 million kilograms of aluminium, much of which may be sitting in landfill, with recycling figures not made public.

New Zealand's Ethical Coffee Company has created a vegetable-based biodegradable coffee capsule that is Nespresso-compatible and can be thrown straight into the compost. However, the shelf life of these pods is likely to be far more limited than the most commonly used aluminium or double-wrapped plastic pods.

Environmental problems are not the only vices embodied in pods. The coffee industry has long been wracked by criticism that its sourcing practices, especially in the third world, are rapacious.

The Swiss multinational Nestlé, which first dreamed up the pod phenomenon, is no stranger to such criticism. It runs its own 'sustainability' accreditation program, which it proudly pronounces now exceeds 75% for beans sourced. However, cynics might see the self-accreditation program as essentially self-serving, delivering few benefits or value-adding opportunities to coffee-growing communities.

Perhaps most prosaically, critics often argue that pod coffee just isn't any good.

A decent barista generally uses between 10 and 20 grams of ground coffee in a serve, while pods contain barely 5 grams. The decision to make the pods so small was carefully chosen to maximise profits, not taste.

As a result, the coffee produced generally fails blind taste tests – labelled watery, musty and underwhelming by Choice. Hardly the words that the marketers would like to hear.

And yet, the march of the pods continues.

The American satirist HL Mencken famously quipped that 'no one in this world … has ever lost money by underestimating the intelligence of the great masses of the plain people'. In today's world, you could add the word 'laziness' or, more charitably, 'love of convenience' to the list.

Pods, in their own humble way, tell us much about the future intersection of environmentalism and consumerism.

Illustration: Matt Golding, Sydney Morning Herald

Western consumers are generally supportive of the environment – so long as they don't have to do anything about it. Multinationals everywhere are wise to this, of course, and have created a phenomenon known to cynical greenies and academics as 'greenwashing'. This entails wrapping a product in a veil of environmentally positive haze, regardless of how fundamentally egregious its environmental credentials are.

It all paints a less than rosy picture for the future, in which more businesses help create, rather than solve, environmental problems. How this all plays out remains to be seen. One thing, however, is predictable. For innovators who can blend branding and convenience while ignoring all else, the future seems assured.

END OF SCENARIO 1
TURN OVER

SECTION C – Analysis of language use

Scenario 2: Terms of endearment

Instructions for Section C

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

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

Read the opinion piece 'Frankly, my dear: why terms of endearment are not ok' and the accompanying comment and then complete the task below.

Write your analysis as a coherently structured piece of prose.

TASK

How is written and visual language used to attempt to persuade the audience to share the points of view in the opinion piece and the comment?

Background information

- The following opinion piece appeared on the Lip Magazine website, which is an 'independent magazine for young women that aims to provide intelligent, thoughtful content for our equally intelligent and thoughtful readers'.
- Two images are contained in the article.
- There is one comment following the article.

Frankly, my dear: why terms of endearment are not ok

By Cheyne Anderson

Why does referring to someone as ‘love’, ‘sweetheart’ or ‘darling’ cause offence? There is no set of conditions that outlines when terms of endearment are appropriate. We have all used them, or been called them, at some point in our lives. In a recent article by the all-around awesome Annabel Crabb, she ponders this issue following the backlash against Queensland MP Warren Entsch for referring to her as ‘love’, ‘darling’, and ‘girl’ on her television show, *Kitchen Cabinet*. She points out that whether or not it is OK to call a woman by these terms is entirely reliant on the given context. While I believe this to be true, it also, understandably, causes confusion.

In contemporary life, terms of endearment appear to be double-edged swords. To call somebody ‘sweetheart’ is to spin a social roulette wheel that can land on a well-received compliment, an insult or somewhere in between. Who is conversing, their cultural background and the nature of the conversation all influence the way we speak.

That said, I don’t like it when strangers refer to me using terms of endearment.

Not your sweetheart

I was inspired to write this piece by the comments section of Crabb’s piece, where many frustrated internet-dwellers treat the rejection of these terms as a symptom of today’s political ills. They claim that the youth of today, mostly female, are so apathetic, narcissistic and outrageously PC that we can’t even take a compliment anymore. While a small sample of commenters can hardly measure a wider social mood, it appeared that most were endearment-givers who associate its use with nostalgia for a generation that I am not a part of. Herein lies the problem.

I have a less rosy view of terms of endearment, perhaps because of the countless times words like ‘love’ and ‘sweetheart’ have been used to cap off some extremely patronising phrases, (‘can you even count, love?’). As I am in my early twenties, female, and earning a crust working in the customer service industry, I am frequently referred to by these saccharine nicknames. Frankly, my dear, I do give a damn. It annoys me because of the dissonance it creates. It separates who I feel I am as a person, which is an adult doing my job, from how these phrases imply that I appear to other people, i.e. as a ‘pet’.

In my experience, whether or not a term of endearment is appropriate is not an unnavigable minefield of PC culture where well-meaning gentlemen are alienated by the ‘feminazi’ mindset of women today. Actually, it’s quite simple.

It’s only an endearment if you are dear to me.

When people use terms of endearment in everyday life, and they’re not related to me, it makes me feel uncomfortable. At the same time, I understand that most people who use it are well-intentioned, and this is OK. There’s no need to hit the panic button just yet. However, between strangers, terms of affection can easily become weapons. It’s no surprise that people can be unpleasant regardless of age, gender, or position in life. Yet terms of endearment are often used by such unpleasant folk as segues into condescension. They become ways to assert power. In the customer service industry, where the worker is already inferior to the needs of the customer, you suddenly become a kid playing dress-ups asked to leave the room while the adults talk. This is not OK.

I have experience at the receiving end of people who use pet names to belittle and humiliate. A memorable example was when I was a teenager working in hospitality. A man, unhappy with the service on a busy day, asked to speak to the manager. As I approached him, he waved his finger at me and said ‘not you, sweetheart’. He shook his head and pointed to a male staffer. ‘Him’. It didn’t matter that I was old enough to be out of high school, had worked at that establishment for five years and was, in fact, the manager. A well-placed ‘sweetheart’ infantilised me. He didn’t want to speak to a little girl.

Sometimes there are generational differences at play, where terms of endearment are well-intentioned

Terms of endearment are not always used in sinister ways. I understand that people, particularly the elderly, like to finish off their sentences with a sense of familiarity. Some, as it is claimed in the comments of Crabb's article, only want to use it to show appreciation. There are generational differences at play here and most are well-intentioned. Yet I still find it uncomfortable when a stranger describes me in this way, as if calling me 'lovely' is a reward for my 'good behaviour' as a pet is given a treat and a pat on the head. In the context of work, I enjoy striking up conversations with people from all walks of life. But I'm not your sweetheart. I'm not your darling.

Perhaps to people not in my position, or maybe even age bracket or sex, this issue may not seem as sensitive or as gendered as I have presented it. After all, aren't men often referred to wholesale as 'mates' in ways that can be similarly abused? The main difference is that terms of endearment indicate a relationship. With the term 'mate' that relationship is friendship. On the other hand, when an older male refers to me as 'sweetheart', the relationship is paternal. If that person is not my father, where does this leave me? It puts me into an identity limbo because I'm not viewed as an adult, which I'm pretty sure I am, but eternally as somebody else's 'darling'.

One thought on 'Frankly, my dear: why terms of endearment are not ok'

 **Lou Heinrich**

I, too work in hospitality, which is where I find I'm addressed in these terms the most often. Cheyne, I like that you've acknowledged the benevolent intentions of its users; I see that as well, and in a world which doesn't have the same local community it once did, I understand that people are often seeking a connection within a transactional relationship.

So I find it hard to criticise. But beyond the grandmotherly and grandfatherly types, names like 'love' and 'honey' can't escape being patronising. It highlights the power imbalance of service.

And secondly, the pet names don't wash on male staff. It's a gendered way of addressing women.

END OF SCENARIO 2
TURN OVER

SECTION C – Analysis of language use

Scenario 3: Screen time for kids

Instructions for Section C

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

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

Read the open letter 'What Steve Jobs taught me about parenting' and then complete the task below.

Write your analysis as a coherently structured piece of prose.

TASK

How is written and visual language used to attempt to persuade the audience to share the point of view in the open letter?

Background information

- The following letter was written to the school community by a parent of two Wattletree Primary School students.
- The letter appeared in the school's weekly newsletter under the heading 'What Steve Jobs taught me about parenting'.
- Contained in the letter is one image.

What Steve Jobs taught me about parenting

Dear Wattletree parents,

I've been thinking about something lately, and I'm writing this open letter to encourage you all to do the same. I've been thinking about the amount of time our children spend in front of screens.

Last week, as I was waiting at school to pick up my boys, Joshua and Braiden, I read an interesting article on my phone. It was about how Apple founder Steve Jobs limited his children's screen time.

This got me thinking. If Steve Jobs, technological guru, limited his kids' use of screens, why don't I monitor my children's use?

I did some research and discovered it wasn't only Jobs who felt this way. Several CEOs of tech companies had similar ideas.

I've often used screens to keep my kids quiet. Last week my youngest, Oliver, was with me in a cafe. It had been one of *those* mornings; I couldn't get him to settle down. I asked if he wanted to watch a video. He nodded, raising his eyes hopefully. I propped the phone against the salt shaker and pressed play. He was mesmerised. I finally had a minute to enjoy a coffee.

Later, Oliver watched an hour of television. Then he played on the computer. When his brothers came home, he watched them play X-box. After dinner he watched more TV, and in bed we read an ebook on the iPad. Then, while his brothers brushed their teeth, I left the iPad beside him, playing sleep-time music. (It doubles as a night-light.)

Why am I explaining this? Because I've been thinking about the degree to which we're reliant, as parents, on technology: not only its ability to expose children to new things, or provide answers to curly questions ('Why don't you Google it?' I always tell Braiden), but also as a substitute babysitter. I realised that for me, and I think for many others, communication devices have become an integral part of parenting. When I calculated the amount of time four-year-old Oliver spent in front of a screen, it was almost six hours per day. What effect was that having on his development?

Television, tablets, smart phones, computers: all these devices are used, often daily, by kids. As I dug further, I found that many reputable figures are concerned by this.

The wonderful book *The Shallows* (by Nicholas Carr) argues that the internet is changing people's brains in insidious ways we're only beginning to understand. While books encourage a sustained level of concentration and immersion in a story-world, the internet, with its endless links, fosters a shallow, superficial engagement with information – there is always something else to click on. I see this with Braiden, who researches a school project as if running a timed obstacle course – each site only gets a glance before he clicks on something else. He's learning, yes, and developing computer skills that will be an asset when he enters the workforce, but what of his learning quality? Is he reflecting on, questioning, synthesising what he reads? Or, with so much at his fingertips, is it encouraging him to skate across the surface, to copy and repeat things, to give little thought to what he is reading?

Many doctors are worried about the effect screen time has on children's brains. Neuroscientist Susan Greenfield thinks neural pathways will change in children who spend hours a day with screens. US Professor Gary Small agrees. The American Academy of Pediatrics states that computers should be avoided until a child is three because 'a child's brain develops rapidly during these first years' and children 'learn best by interacting with people, not screens'.

Between computers, tablets, smart phones and television, many Australian children spend hours looking at screens every day.

There are also health problems that result from kids being constantly glued to screens. Children are less likely to spend time playing sport or exercising. Childhood obesity in Australia is at startling rates. (Did you know that in the decade to 1995, the number of overweight children aged 7–15 almost doubled, and the number of obese children more than tripled?) There's eye strain – on developing eyeballs – and

dehydration and sleep problems (exposure to backlit screens at night can affect sleep patterns).

Cyberbullying and exposure to adult content are also risks. It's estimated that 30 per cent of Aussie children have seen something online that 'upset or bothered them'. As a parent, I try to monitor my kids' internet use, but I can't be watching every second – just as a teacher with a class full of kids can't – to ensure my son doesn't click on a bad link, or Google a 'naughty' word when my back is turned.

Some may ask: if a phone keeps your kid quiet, why worry? Well, like most parents, I want my children to become informed, creative, and imaginative adults, to contribute to the world in positive, meaningful ways. I have been irresponsible in my quick-fix habits: in seeing screens as a necessity, I have encouraged my children to do so too. Rather than teaching them that devices are a learning tool, I've let my kids use screens to ward off boredom or fatigue or anger. If I'm honest, I've been guilty of the belief that anything involving a screen is good, when in fact overuse might be changing my children's brains – potentially hampering their capacity for sustained critical thought or opening them up to a host of problems later in life. If this sounds anything like you, I hope you can learn from my mistakes.

Technology has many benefits, but Jobs was onto something. I've implemented a policy in our house: 90 minutes' screen time a day. And if I want Oliver to be quiet, I pull out crayons and ask him to draw, rather than plonking him down in front of a screen. Every night this week we've been reading print books, so he can dream sparked by creativity and imagination and wonder, not by blinking lights and flashing figures.

I encourage all parents to think about their children's screen use. As the dictum goes, 'The medium is the message.' The way our children approach the world is being shaped by time spent with screens, and we need to be aware of the responsibilities of that.

Tania Hardy (parent)

END OF SCENARIO 3
TURN OVER

SECTION C – Analysis of language use

Scenario 4: Shark culling

Instructions for Section C

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

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

Read the opinion piece 'Public education, not culling, required at Aussie beaches' and then complete the task below.

Write your analysis as a coherently structured piece of prose.

TASK

How is written and visual language used to attempt to persuade the audience to share the point of view in the opinion piece?

Background information

- The following opinion piece appeared in the 'Public Vent' section of *The Echo Online*, a local news website focussing on the coastal council areas of Federation Harbour and Bankalilla Beach in South Australia.
- A week before the article was published, a spearfisher was taken by a great white shark off the coast of South Australia.
- The article was written in response to the state government's decision to implement a shark cull (catching and killing otherwise protected sharks).
- Two images are incorporated in the article.

21 January 2015

Public education, not culling, required at Aussie beaches

By India Whiley

As a surfer, I have to admit sharks are at the very top of my list of fears. A chill runs down my spine when a grey wave crests into a fin-shaped peak, and my heart jolts when a shadow passes beneath my dangling feet. But even so, I don't believe in shark culling. The balance of the whole marine ecosystem relies on their numbers, and many shark species are already endangered. Shark culls, such as the one recently announced by the South Australian government, only damage a fragile environment without making anyone safer. Instead of fear-driven hunts, we need public education to teach people the truth about sharks and to minimise our chances of encountering one.

Of course, I think the killing of a spearfisher by a shark last week was a tragedy, but it doesn't warrant this emotional revenge-killing of endangered animals, announced by landlubber politicians. If surfers such as me and my friends – who are in the ocean every single day and who respect its ecosystem – don't agree with this move, how can politicians in the city make this decision?

The problem with shark culling (by using baited drum lines) is that they catch other protected marine life such as dolphins, whales, turtles and rays, as well as the many gentle species of shark which pose no threat to humans. Animals less than three metres are supposed to be let off the hooks alive, but often they've drowned by then. Drum lines are expensive to maintain and ineffective: despite the culls in Hawaii in the 60s and 70s the number of shark attacks per year remained steady. And the 2014 Western Australia culling policy was abandoned following a recommendation by the WA Environment Protection Authority. So why haven't we learnt from this?

Because the media love a shark attack. And the public panic, thinking *Jaws* is stalking our shores. And then politicians make irresponsible decisions based on emotions, not science. But do you want to hear a secret the media won't tell you? According to the Shark Research Institute, we're actually more likely to die from bee stings (average 10 deaths per year in Australia) or by slipping when getting into the bath (average 5 deaths per year in Australia) than by fatal shark attack (average 1 death per year in Australia). For an island country of ocean-loving people, that's a pretty tiny statistic.

I blame *Jaws*. And *Dinoshark*, *Mega Shark*, *Monster Shark*, and even *Sharknado*. When *Jaws* was released, back in 1975, the public panicked. A culture of selachophobia (intense phobia of all sharks) was born and shark-culling expeditions were launched. All because of a fictional movie! The premise of the film (and of the many that followed) was of a 'rogue shark' developing a taste for human flesh, which is pure Hollywood. Sharks don't behave like that in reality. But the damage was done in the brains of beach-goers. The author of the original *Jaws* novel, Peter Benchley, actually devoted the last decade of his writing career to advocating the

conservation of sharks – trying to make up for thirty years of damage caused by his book and the following film.

The truth is, sharks don't actually recognise us as natural prey, because we haven't evolved alongside them in the ocean. The vast majority of shark encounters are non-fatal instances of 'bite and release'. Sharks have been studied 'tasting' birds, boats, surfcraft and humans, before deciding this is not their normal prey, and letting go.

This is why there are so many more bites than fatalities. If all unprovoked shark bites ended in fatalities in 2014, if the conspiracy were true and sharks are really 'out to eat us', there would have been more than eighty deaths worldwide, rather than ten.

Hawaiian shark conservationist Ocean Ramsay says sharks are 'misunderstood and at risk of extinction'.
© Water Inspired

I'm not some hippy who thinks animal lives are more important than human lives. I don't want to trivialise the deaths of the surfers, swimmers and others who have come into unlucky contact with a shark. But these deaths are accidents. Tragedies. If you were to chance a walk through the African savannah you couldn't blame a lion for attacking, and you couldn't order a cull of the animals in retribution.

I'm all for tagging sharks so we can track them and learn about their migration patterns. I'm all for more helicopter patrols. And what we really need is for people to understand the risks they take when going in the ocean, while not buying into the media hype, and to learn how to minimise their risk of a shark encounter.

To start with:

- Don’t swim, surf or dive alone far from shore.
- Don’t swim near river mouths or storm drains, where sharks often come to feed.
- Don’t swim near seal colonies or where bait fish congregate – where there is prey, there are predators.

And for the love of all things sensible, don’t support cage-diving. Cage-diving operators ‘chum’ the sea around their boat (throwing fish guts into the water) to attract sharks for the tourists to view. Do we really want to teach sharks to associate humans, and small boats, with food?

The truth is, the ocean is not our natural habitat. When we enter the water we are not the top of the food chain. We should think of it like an African savannah, or a forest where bears live: somewhere to enjoy, while remaining wary and understanding the risks. And we shouldn’t allow the politicians to mess with the whole marine ecosystem in a misguided attempt to make our playground safer.

Tips for Scenario 4

- *Note the writer identifies herself as a surfer at the start of the article, which may automatically give her opinion on this topic credibility in the eyes of the audience, while she also attempts to discredit the 'landlubber politicians' who live 'in the city' as out of touch and uneducated on this issue.*
- *Be sure to comment on how the images strengthen the writer's arguments: the first image depicts a young woman swimming peacefully with a great white shark, which contradicts the general perception of sharks as aggressive predators, and may move the reader to sympathise with the writer's environmental argument. The second image, the humorous meme, playfully comments on the idea of sharks being 'misunderstood', while the fear-inducing appearance of the shark simultaneously strengthens the writer's argument against cage-diving.*
- *Also consider the subtle shifts in tone in the piece, and how the writer contrasts a reasonable, logical tone in her arguments for public education instead of shark culls against her use of more emotive language when describing the 'irresponsible' 'emotional' decisions by politicians in carrying out the 'revenge-killing of endangered animals'.*

END OF SCENARIO 4

SECTION C – Analysis of language use

Scenario 5: Bullet train for Australia

Instructions for Section C

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

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

Read the information from the 'Bullet Train for Australia' website and the following letter to the editor and then complete the task below.

Write your analysis as a coherently structured piece of prose.

TASK

How is written and visual language used in the website and the letter to the editor to attempt to persuade the audience to share the points of view in them?

Background information

- The following information was taken from the website of a non-profit single-issue political party, 'Bullet Train for Australia'. www.bullettrainforaustralia.com.au
- Two images from the website are also included with the information.
- The letter to the editor, 'High-speed rail a boondoggle for Australia', was published in the free Melbourne city newspaper *Urbanite* in response to the high-speed rail issue discussed in the media.

Bullet Train for Australia – FAQ

Why do we need a Bullet Train in Australia?

1. A Bullet Train for Australia will create thousands of jobs for Australia.
2. A Bullet Train for Australia will provide a real and green alternative to flying or driving between our major cities.
3. A Bullet Train for Australia will boost the local economy and the nation as a whole.
4. A Bullet Train for Australia will help the federal government reduce CO2 by cutting transport emissions.
5. A Bullet Train for Australia will ensure Australia is at the cutting edge of green and efficient transport.

What is high-speed rail?

High-speed rail, as the name suggests, is a rail network that operates at a sustained speed in excess of 200 – 250 kilometres per hour. Such a network would be operable with the highest efficiency on the East Coast, connecting regional centres and capital cities including Brisbane, the Gold Coast, Newcastle, Sydney, Canberra, Wollongong, the Southern Highlands, Albury and Melbourne.

That sounds expensive. Shouldn't we be putting money into improving and maintaining the existing infrastructure that everyone uses?

Late in 2010, the Gillard Administration conducted a thorough study to determine the benefits and viability of introducing a HSR system connecting the aforementioned areas along the East Coast.

It was determined that a new HSR system would cost less than a third of the billions of dollars spent maintaining degrading roads over the last 20 years and bring great benefits to the nation.

Why are you doing this?

We have created the Bullet Train for Australia party because we want a better Australia for our children. We are ordinary voters who are sick of hearing promises and empty talk, who want a boost to our local economies, and who have a goal that will create thousands of jobs for Australians. We want Australia to have cutting-edge transport that is green, efficient and good for our families, community, and planet. We also want a faster way to get out of town for a holiday!

How will it be funded?

Our proposed model for high-speed rail in Australia will be funded by a mix of private, state and federal government money. High-speed rail is a viable form of transport all around the world – and is a lot less costly in the long run, as well as doing significantly less damage to the earth, than several proposed alternatives. With a projected $2.30 for every dollar invested, HSR is an asset that pays for itself, not a cost.

When would it be built?

We can't say definitely – but we can compare it to other nations around the world and the speed of their projects. Thailand will be building its first HSR line within five years, and Singapore and Malaysia plan to have their HSR up and running by 2020. There could and should be a Canberra to Sydney or Sydney to Newcastle line built and up and running within five years.

How much will tickets be?

According to the government's High Speed Rail Study (2011) it would cost $16.50 to go from Newcastle to Sydney. The study estimates, and we are aiming for, $40 Canberra to Sydney and $100 Melbourne to Sydney via Canberra.

But isn't Australia too big and our population too small?

Australia is large, but most of our population sits on the east coast, and will be well serviced by a line that goes through the guts of the population. Our size and population are easily comparable to California and Malaysia – and they are building high-speed rail to service their populations, showing that it is obviously viable and beneficial to their people.

High-speed rail a boondoggle* for Australia.

HSR in Australia is a pipe dream for politicians and greenies that will leave taxpayers and the economy significantly worse off.

The Stage 2 feasibility study (2013) conducted by the High Speed Rail Advisory Group estimated the total cost of the HSR project at $114 billion.

For $114 billion, we could probably fix up most of the degraded and neglected infrastructure (such as public transport and roads) in our major cities and towns, improving living standards for a wider share of the population.

Anyway, why should residents in Adelaide, Northern Queensland, Darwin, Alice Springs, Hobart, Perth, or other regional towns be forced to fund (via their taxes) a massively expensive project that provides no benefit to them and minimal (if any) productivity benefit to the nation?

HSR is not mass transit – it will serve a niche market of relatively wealthy business and leisure travellers on the east coast, where cheap domestic airlines already operate. It will do little to relieve city traffic congestion and its contribution to reducing carbon emissions will be negligible as it is unlikely to carry enough riders to make much difference. Sorry, greenies.

Clever infrastructure investment is all about choosing projects that deliver the biggest social/productivity pay-offs per dollar spent. HSR looks likely to fail this most basic test.

Let's not waste our time and money.

- Guy Quinones, Brunswick East

*Boondoggle: a project that is a useless waste of time and money, yet is often continued due to political motivations

Tips for Scenario 5

- *Comment on the way in which the images (and the text in the images, such as 'We can make it happen!' and 'Can you imagine?') support the optimistic, hopeful tone of the website text, and how this tone may position the reader to feel that the outcome is both possible and desirable.*
- *The website writer's use of inclusive language ('we', 'our') reflects the fact that they are a part of a group advocating for this issue; this may prompt the reader to feel 'strength in numbers' and that a group of people is more trustworthy than just one individual. Combined with the use of slang ('through the guts of …') and the declaration that 'we are ordinary voters', this creates an impression of the organisation as down-to-earth, inclining the reader to relate to the group and trust the information.*
- *Contrast the optimistic tone of the website against the tone of the letter to the editor. The use of economic terminology ('infrastructure investment', 'social/productivity pay-offs') in the letter gives the impression that the writer is educated and intelligent and perhaps more pragmatic than the emotional appeal to a better future in the website. The letter also discredits the 'pipe dream' as wishful thinking, which may incline the reader to feel that the HSR political party is foolish for believing in the possibility of a positive outcome.*

END OF SCENARIO 5
TURN OVER

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SECTION C – Analysis of language use

Scenario 6: Fine dining

Instructions for Section C

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

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

Read the opinion piece 'Heston Blumenthal and the second best restaurant in the world' and the accompanying comment and then complete the task below.

Write your analysis as a coherently structured piece of prose.

TASK

How is written and visual language used in the opinion piece and the comment to attempt to persuade the audience to share the points of view presented in them?

Background information

- The following opinion piece appeared in the Daily Review section of *Crikey.com.au*, which is an 'independent Australian news website featuring commentary on politics, media, business, culture and technology'.
- Heston Blumenthal is an English celebrity chef known for his experimental, scientific approach to cooking. His restaurant The Fat Duck is one of only four restaurants in Great Britain to have three Michelin stars. The Fat Duck was voted No. 1 in the World's 50 best restaurants in 2006.
- The opinion piece also contains a photograph and is followed by a comment.

18 Sep 2014

Heston Blumenthal and the second-best restaurant in the world

by Martin Cooke

Martin Cooke founded the satirical online blog 'The Riparian Times'. He once played a Hong Kong chess grand-master, forcing a stalemate. This has been the greatest achievement of his life.

Image: Brian Minoff, London Pixels

Yesterday I received an email notification that Heston Blumenthal's new Fat Duck restaurant was going to open in the heart of Melbourne at Crown Casino, but to get a seat I'd have to enter a ballot along with 16,000 other people *and* pay $525 if I got lucky.

This is almost the exact amount of a two-week unemployment benefit from Tony Abbott and his hockey-playing buddies. What else could I do with $525? was my immediate thought. I could buy 1000 packets of mi goreng from Safeway. Geez, I could even get that facelift I have always been meaning to get. On first glance I thought the email was a Nigerian lottery scam or, better yet, the free U2 album. An uneasy silence fell over me.

Could I live with myself if I were to embrace this culinary ballot, let alone actually pay the $525? I would have to change my Free Hugs t-shirt to Free Hugs: now $100.

Sure, I respect a chef at the top of his game, but since when did chefs hold demi-god status? You could blame reality television and naïve consumers who might know how to spell

SCENARIO 6 – continued

croquembouche, but who know nothing about the world. The sad, sycophantic fact is that the Melbourne foodies will lap this up.

It is the first time in Australian culinary history that a chef has flown out his whole UK-based team to replicate the kitchen in his Mother Country. Some would say Heston's ego is a little bit off-course like James Cook on his voyage of discovery. Australians have no idea how to stew up a snail into porridge, or cook bacon and eggs ice cream Dr Seuss style. We only know how to throw a shrimp on the barbie.

Coming from a neat upper-class family, Heston's life was forever changed when at the tender age of 16 his parents took him to his first Michelin-starred restaurant, L'Oustau de Baumanière. Before his 30th birthday he ventured into the town of Bray, Berkshire, where he purchased a ramshackle pub called The Bell, which is now known as the original Fat Duck.

It is a brave move by Heston to open a Berkshire-themed gastro-pub in Melbourne. The French celebrity chef and *My Kitchen Rules* judge Manu Feildel found that out after opening Le Grand Cirque in South Yarra. The smart punters recoiled at the extravagant pricing and Manu was quickly deported back to *My Kitchen Rules*, closing his ritzy, smoke and mirrors restaurant within four months of its opening.

He joined forces with another celebrity chef, George Calombaris, who saw that the Global Financial Crisis was still hurting his Paris-end-of-Collins-Street type clientele populated by the Patrick Batemans* of this world.

Calombaris closed The Press Club and embraced the notion that the larger community was refusing high-end dining, and consuming high-end fast food. Jimmy Grants, his new-fangled venture, is a fresh take on the grungy $2-a-pop souvlaki hole-in-the-wall, which once appealed to the late-night booze hounds.

The phenomena that have enveloped Melbourne are the pop-up ramen joints, the Asian street food sensations, and the diverse range of NYC-type food trucks. The savvy marketing of burger chains like Grill'd and Huxta are paying homage to the old Ma & Pa 'burger with the lot' joints.

This is one of the real challenges facing Heston and his top-notch team of chefs. There is also the strange abyss of the neon-drenched Crown Casino inhabited by out-of-work gamblers, pokie-machine pensioners, and poorly dressed security staff. Setting The Fat Duck at Crown is hardly unique or innovative. And do we need another restaurant where the bill will hit four figures?

The longevity of The Fat Duck may be questionable, but if the research is right, Heston may think Australians are rich and dumb and people love hype here. It is no longer about the food, but the showmanship and bragging rights of dining at the – well – second-best restaurant in the world, which is pretty sad in itself.

I think the first few months at The Fat Duck will be like the trench warfare at a Boxing Day sale as desperate epicureans jostle for the pleasure of inhaling liquid nitrogen and reindeer milk through a rolled up $100 bill.

Heston's PR team will be buttering up the Australian media with complimentary tickets to review his little pop-up restaurant. But I think afterwards the Melbourne public will soon break up with Heston, confirming the fact that high-end dining is dead, and rightly so.

**Patrick Bateman is a fictional character from Bret Easton Ellis' novel American Psycho. He's rich, shallow and addicted to a consumerist lifestyle.*

Comments

Greta

Eh – I'll be going in the ballot and if I get a table, I'll be travelling to Melbourne from Sydney and paying the money. I'm not rich either, I receive an average wage and pay rent in a crappy sharehouse.

The thing is, while hole in the wall $2 souvlaki may taste great, it's not a night-long, once in a lifetime, forever memorable dining experience. It's probably not that far removed from all the other souvlaki you've ever had, whereas the food Heston makes is undeniably challenging and unique when compared to anything being made in the rest of the world.

If you don't want to go, don't go – though don't try to make people who want to experience it feel like we're just stupid suckers.

Tips for Scenario 6

- *Comment on the way in which the writer builds up a negative image of fine-dining enthusiasts through the use of hyperbolic terms such as 'desperate epicureans' and 'the Patrick Batemans of this world' who 'love hype' and desire 'bragging rights', all of which have connotations of arrogance and attention-seeking behaviour. Think about the effect on the reader – could this language alienate many parts of the audience, or could it also work to position the reader on the writer's side?*
- *Note that the writer's use of humour and pop culture references (mi goreng, Nigerian lottery scam, the free U2 album etc.) create an impression of him as 'in the know', up to date and likeable, and may incline the reader to trust his assessment of the situation.*
- *Don't forget to address the comment by 'Greta'; after the heavy use of satire and exaggeration in the opinion piece, her tone appears calm and reasonable, likely appealing to that section of the audience that found Cooke's exaggerated style alienating.*

END OF SCENARIO 6
TURN OVER

SECTION C – Analysis of language use

Scenario 7: The hidden costs of buying house brands

Instructions for Section C

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

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

Read the pamphlet by The Concerned Shoppers' Organisation and then complete the task below.

Write your analysis as a coherently structured piece of prose.

TASK

How is written and visual language used to attempt to persuade the audience to share the points of view in the pamphlet?

Background information

- The following pamphlet was produced by a small non-profit organisation called The Concerned Shoppers.
- The pamphlet was distributed to home letterboxes in several suburbs in Brisbane, and was made available for members of the public to take from various cafes, health food stores and businesses in the area.
- The pamphlet includes one photograph. Ferndale, the location of Steven Mowry's dairy farm (pictured), is close to Brisbane.

Dear shopper,

We've all got to eat. And we all like to save as much money as possible when buying food. But we want to share something with you: choosing cheap supermarket generic brands is actually costing us.

1. Choosing supermarket generic brands (also called 'home brands', 'house brands', or 'private labels') drives independent brands out of business. It's called predatory pricing. The supermarkets use their huge buying power to drive prices down, putting smaller brands out of business, at which point supermarkets are free to raise their prices again. Then we won't have any choice but to pay more, so we're actually not saving money now.
2. This harms our Australian farmers. The supermarkets not only squeeze their rivals out of the picture, but they strangle their suppliers. The National Farmers' Federation claims farmers receive as little as 5% of what you pay at the register. Paying $1 for cheap milk means our dairy farmers are forced off their farms.

There are two grocery giants in Australia. They have friendly, billion-dollar slogans. What you may not know, though, is what else these two giants own. Between them they own almost every discount department store, hardware store and liquor store that you can name. They have deals with petrol stations. They have huge stakes in pubs and clubs, with one of them being named Australia's largest owner of pokie machines. Now they're also venturing into banking and insurance.

They're mega, cut-throat businesses – not as friendly as they seem.

And house brands mean big profits for supermarkets. Both mega-supermarkets have several different house brands under different names. They all copy the independent brands' labels so we may pick up the house brand by accident.

As more people buy the house brands, by accident or by price-point, the supermarkets devote more shelf space to them. The original brands are literally being pushed off the shelves until they just stop appearing. Our actions are doing this. Our choices. We hold the buying power.

By choosing generic brands we're losing our freedom of choice, but in fact we're not losing it – we're giving it away, every single time we choose the house brands.

You may be thinking, well, what's wrong with that? We're getting a similar-looking product, for a cheaper price.

But at what cost? At the cost of us paying more in the future when the supermarkets can raise their prices. At the cost of forcing our farmers out of business.

Local Ferndale resident Steven Mowry is being forced to sell his family's dairy farm, due to the supermarket milk price wars.

You may remember, a few years ago, one supermarket dropped milk prices to $1 a litre. That's cheaper than water. The other supermarket, who 'won't be beaten on price', matched them. It was called the Milk Wars, and consumers celebrated. But all wars have casualties.

Here, the casualties were the farmers.

From the 2014 Queensland Dairyfarmers' Organisation Ltd submission to the *Agricultural Competitiveness White Paper*:

- Since the milk price wars in 2011, we have now lost over 100 dairy farmers in Queensland, which equates to a loss of $350 million in milk production and 340 on-farm jobs.

- 50% of the State's dairy farmers said they could not confidently expect to be dairy farming any longer than 12 months and only 23% presented that they expect to still be dairy farming in 5 years' time.
- 71% of farmers could not pay all of their monthly bills with their monthly milk cheque[1].

The quality of milk has already changed. Documents have been leaked from National Foods, the milk supplier, that claim a watery, greenish waste product called 'permeate' is now forming up to 16% of 'fresh milk' to reduce the cost per litre[2]. This doesn't have to be disclosed on the label. The milk wars have forced suppliers to add more permeate to water down the milk, to stretch supplies.

We can't let them continue with this. We have to use our consumers' power.

We all need to act **now**. Students, singles, families: use your buying power.

Paying more now will save us later.

Avoid the Big Two if you can, and go to IGA, or Aussie Farmers Direct, and get your fresh food from markets. Cut the supermarket billionaires out of the picture.

If you *are* in the supermarket, deciding between a house brand and an independent one, just think what that extra 30 cents or 50 cents or $1 is really doing. Think about **that** cost.

The farmers, your children, and your future will thank you.

The Concerned Shoppers' Organisation

Visit our website for more information:

www.concernedshoppers.org.au

1 'Submission to the Agricultural Competitiveness White Paper' prepared by the Queensland Dairyfarmers' Organisation Ltd, April 2014.

2 'Dairy industry saves thousands as cheese byproduct permeates milk', *The Canberra Times*, April 17, 2012.

Tips for Scenario 7

- *Words and phrases such as 'harms', 'strangle' and 'cut-throat' and the analogies of 'wars' and 'casualties' are examples of the emotive language the pamphlet frequently uses to impress on the reader the negative consequences of buying house brands from supermarkets. This language establishes the seriousness of the issue; all these words carry violent connotations, which positions the reader to feel concerned for the security of Australian farmers, suppliers and brands, and even for their own future of buying their favourite brands.*
- *The excerpt from the Dairyfarmers' Organisation paper, its use of statistics and the source information at the end of the pamphlet conveys to the reader that the argument is based on factual information and not just emotions. This may incline the reader to take the issue seriously and to position them to take the side of those affected – the farmers – and in turn, to agree with the pamphlet.*
- *The image of the farmer included in the pamphlet, and its caption 'local Ferndale resident', personalises the issue for the audience of Brisbane readers by providing a real-life example and a face to put to the abstract argument. This may evoke the reader's sympathy, encouraging the reader to side with the pamphlet and feel a sense of injustice regarding the big supermarkets.*

END OF SCENARIO 7

SECTION C – Analysis of language use

Scenario 8: Digital tattoos

Instructions for Section C

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

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

Read the transcript 'Digital tattoos' and the accompanying response and then complete the task below.

Write your analysis as a coherently structured piece of prose.

TASK

How is written and visual language used to attempt to persuade the audience to share the points of view in the transcript and the response?

Background information

- The following speech was given to Year 12 students at Wirruna High School in their first assembly for the year.
- The speaker is Dr Madeleine Starr who holds a PhD in the social, behavioural and political implications of social media, and who regularly visits schools to speak about social media usage.
- Two slides from her PowerPoint presentation are included with the transcript.
- Students were asked to reflect on the speech and to write a short piece in response, outlining their ideas about how to handle social media in Year 12, which were then presented to the class. One response by student Corey Thompson is reproduced on page 42.

Good morning, everyone.

Who here has Googled their own name? Nearly everyone. Yes – teachers too. It's a good thing to do. If you haven't, try it tonight. What comes up first? A Facebook photo you're tagged in that you thought was private? A photo from that blog you abandoned years ago? A comment you'd forgotten about?

Now let's think about tattoos for a minute. They're getting more and more popular, and perhaps don't have the stigma that they once did. But the fact remains: they're stuck to you, and they say things to the world. They might display something beautiful or inspirational, that you'll love forever. Or they might turn out to be plain embarrassing.

No regerts? Not even one?

Imagine the things you put online are like tattoos on your body. Once they're there, they're hard to get rid of, and people can see them and judge you by them. Unless, of course, they're in private places. (*Laughter*.)

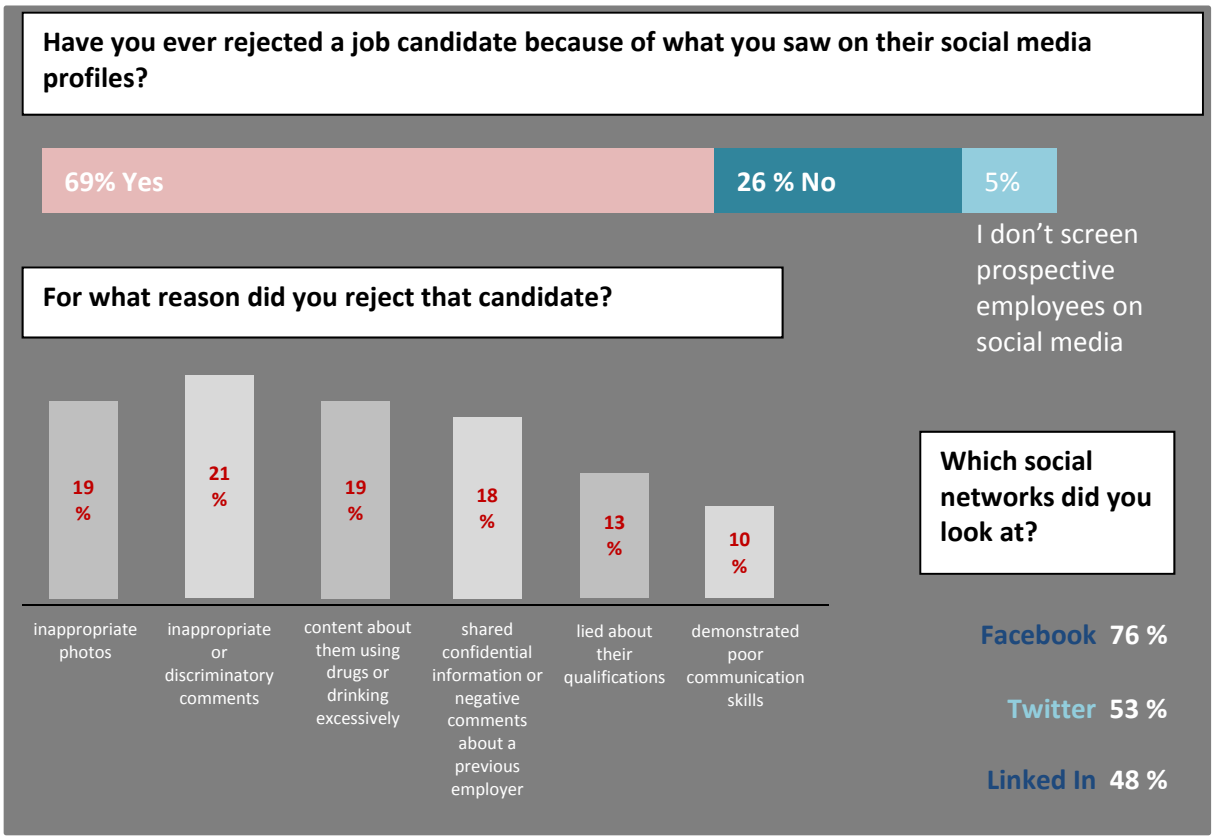
And we're living so much of our lives online. More than ever before. Imagine if everything you put on Facebook, Twitter, Instagram, YouTube, Pinterest, Reddit, everything else you do online, all showed up like tattoos on your body, for anyone to see. You've heard it before: the Internet is forever.

But I think digital tattoos are even more permanent than ink-on-skin ones. There's laser surgery, for a start. Try taking laser surgery to your online tattoos. Even if you remove something you don't like, or you delete an account, or a site is taken down, that information still exists sitting in an archive in a server somewhere. It may have been copied and reposted. There's no turning back the clock.

You're the first generation who has to seriously deal with this. If I made embarrassing mistakes in my teens, they live on only in the hazy memories of the people who were there at the time. Or in the physical photos that I control who has access to. They're not coming back to haunt me. But the world is different now. Your generation – born into your parents' Facebook profiles – is already the most technologically-experienced generation we've ever seen. Which is a fantastic thing. But just be aware of those permanent tattoos you're gathering along the way.

You're in Year 12 now, so whatever you choose to do after this year will be out in the real world. Universities, Human Resources departments, even volunteer agencies will be able to check out your digital tattoos. Is there anything there you don't want them to see? If it was on your body, would you be covering it up for a job interview?

Let me show you an eye-opening graphic, released late in 2014.



Job Screening with Social Media study*

*2014 study conducted by Human Solutions, an Australian human resource management consultancy. The survey was completed by 1,000 hiring managers and human resource professionals.

It speaks for itself, doesn't it? Potential employers are looking at your profiles. A friend of my niece discovered this for herself, last year. Let's call her Sarah. Sarah went to Schoolies, as so many do. She'd studied hard, and was ready to blow off some steam. She had a great time. She and her friends took a lot of photos. I'm not here to judge, but I'd say a fair few of them were not appropriate to post – but they were posted, and tagged. And there she was, with those moments tattooed to her name. She thought her profile was set on the highest privacy level – but the site had changed its privacy settings, so she no longer had the control she thought she had. She kept getting knocked back from jobs until she realised her online profile actually wasn't private, and she was seriously embarrassed.

So as you're facing this last year at school, and making plans for the next stage of your life, I want to remind you all of some simple things to think about before you press 'Post'.

- Could this affect my future education or career opportunities?
- Would any of my friends in this picture not want it posted?
- Is this purely harmless, or does it make me appear narcissistic, attention craving, bigoted, or annoying?
- Is this something I'll be happy to see in 5, 10, 15 years from now?

I'm not saying delete your accounts. I'm not saying don't have fun with your friends. I'm just saying: Think Before You Post. And check your privacy settings. Your future self will thank me.

I wish you all the best of luck.

Thank you.

Tattoo Me Up

Dr Starr spoke to us about what we post online as like being real tatts on our bodies. What would she know? Like she said, she's from another generation. Everyone posts dumb stuff. Maybe some people think my videos are 'attention seeking' and 'narcissistic' or even 'annoying', but I get a lot of likes too. It's my life, my profile, and I'll post what I want. This is our generation, and we know how it works. If everything I posted was tattooed on me, I'd be proud of it. People could see who I am and what I'm into, and that'd be a good thing. I'm not going to change what I post.

Corey Thompson

Tips for Scenario 8

- *Comment on how the speaker flatters the younger generation's knowledge and experience of technology by using phrases such as 'You've heard it before' and 'Your generation … is already the most technologically-experienced generation'. These phrases appeal to the students' egos, which may incline the students to feel that Starr is speaking to them from a place of understanding and respect, rather than as a patronising or didactic authority figure. If the students feel that the older speaker respects them, even though she identifies herself as from a different generation, they are more likely to take notice of and agree with her point of view.*

- *The speaker also uses an appeal to fear to illustrate the permanency of online content in phrases such as 'the Internet is forever', 'there's no turning back the clock', and 'they're not coming back to haunt me. But the world is different now.' The repetition of this idea emphasises the writer's viewpoint and captures the audience's attention, as it's likely the majority of students wouldn't want to make any mistakes that are 'plain embarrassing' and that may affect their future study or employment opportunities.*

- *The two slides work in different ways to support the speaker's contention. The first, the image of the misspelt tattoo, acts both to illustrate the point that tattoos can be 'plain embarrassing' and that 'people can judge you by them', while also being humorous, which may relax the audience and position them on the speaker's side early on in the speech. The second, the graphic from the study, gives the writer's argument more credibility as the idea that potential employers are actually looking at social media when hiring is apparently objective and supported by a study.*

- *Note how the genuine and caring tone of the speaker, identified in phrases such as 'just be aware of', 'I want to remind you' and 'I wish you all the best of luck', contrasts with the defensive, yet honest, tone of the response writer. In his response, Thompson attempts to attack the credibility of the speaker by positioning her as 'from another generation' and asking 'what would she know?' He appeals to the shared experience with phrases such as 'everyone posts dumb stuff' and 'this is our generation, and we know how it works' which may position the audience of his peers to want to agree with his point of view.*

END OF SCENARIO 8
TURN OVER

SECTION C – Analysis of language use

Scenario 9: Illegal downloading

Instructions for Section C

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

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

Read the opinion piece 'Want to pirate my work? I'm not flattered' and the accompanying comment and then complete the task below.

Write your analysis as a coherently structured piece of prose.

TASK

How is written and visual language used to attempt to persuade the audience to share the points of view in the opinion piece and the comment?

Background information

- 'Piracy' is a term for the illicit downloading, copying and sharing of film, television, music and book files.
- The following opinion piece appeared on technology-news website *TeckGeek* and was written by one of the site's regular columnists.
- A graph and an online comment on the piece are also included.

Want to pirate my work? I'm not flattered

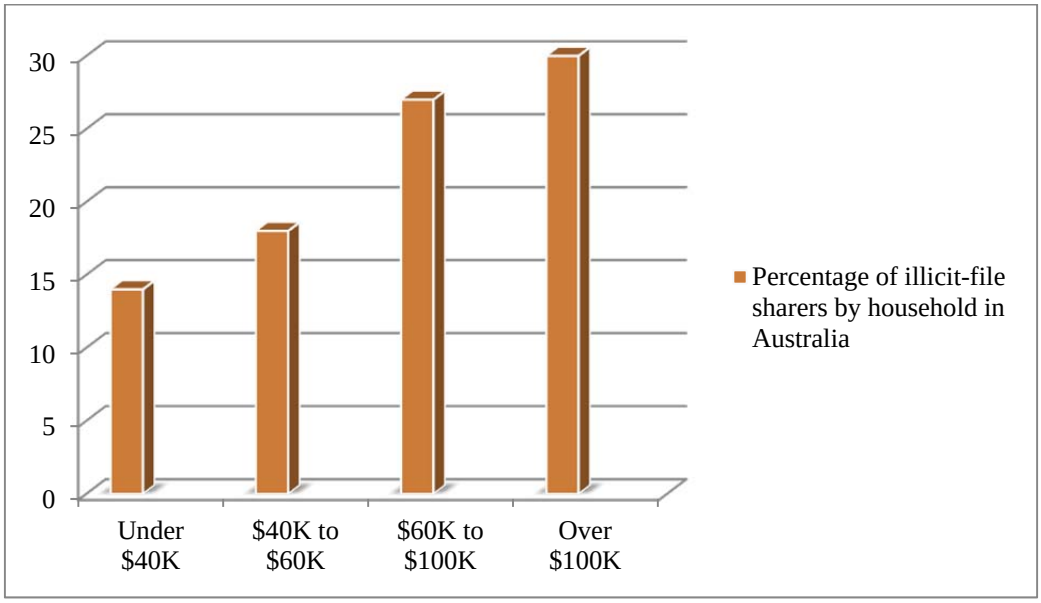
By Greg Ruen

There is a popular meme that is doing the rounds of the internet at the moment: the catchphrase 'Piracy is the sincerest form of flattery.' Those of you who read this site regularly will probably guess how worked-up that makes me. Let me explain why.

Let's start with a well-known and often bandied-about fact: Australians are the biggest illegal downloaders in the world. We're not the biggest in terms of overall number – that's the United States – but per head of population we are leading the world in this dubious practice. According to Foxtel, more than 500,000 Australians torrented the popular television show *Game of Thrones*. More than 90,000 Australians downloaded the finale of *Breaking Bad* within twelve hours of its US airing.

While we may have adopted the US terminology of 'illegal downloading', technically in Australia file sharing is not illegal – at least not yet. As Senator George Brandis noted in May 2014, 'Unlike the United Kingdom, New Zealand, Canada, the United States, France and many other comparable countries, Australia lacks any protection against online piracy.' Yet while it may not be theft, it's still copyright infringement, and downloading, copying and sharing copyrighted materials leaves you open to lawsuits. Not many such cases have been brought in Australia so far, but it's an area in which the government is finally beginning to crack down – to the point where Communications Minister Malcolm Turnbull has encouraged production companies to sue 'mums and dads and students'. Warnings by internet service providers (ISPs) are also becoming more frequent.

The message is clear: if you continue in this behaviour, you are exposing yourself to the risk of legal repercussions.



Freeloaders: Piracy actually increases with income. (Source: The Australian*)*

Piracy is also breaching something just as serious, to my mind: ethics. It's an undermining of artistic integrity. Individuals who use their talents to create work deserve to be paid for their labour, just as any other professional with a particular expertise – such as a doctor or a dentist – would be. Every time a person downloads a file, they rob its creator of payment for that product. And while some artists can find alternative revenue streams to make up for the loss of sales – for example, musicians can perform more live gigs and sell more merchandise – for some artists there is no alternative way to make up their losses. For instance, what does an author who has spent years working on a novel do if their work is widely pirated? The margins in book publishing are already very tight, and authors can't make money solely from writers' festivals and speaking engagements – they simply don't get paid enough to do them, and such events are too few and far between. Visual artists are in a similar boat.

The excuses that are often used by pirates – and I use that term generously, rather than calling them something else, like 'scum' – are becoming increasingly weak. The most common excuse I read is that, as Australians, it's not easy to access the material we want when we want it. Perhaps that was true once; yet today, there is little excuse for file sharing when paid music services such as Spotify and iTunes are popular and easy to use. Ebooks can easily be bought through Amazon, Google and other e-tailers, as well as through many publishers' sites. Even on-demand access to film and television has improved: popular US shows are often fast-tracked by the commercial networks to air within hours of their appearance on US television. On-demand access will continue to get better with the opening of companies such as Netflix in Australia.

The simple truth is, if we continue to refuse to pay for high-quality content, high-quality content won't get made. Eventually companies – even those at the big end of town – will become reluctant to invest in new projects for which they know a large chunk of the potential revenue will be siphoned off by pirates. And if those bigger shows don't get made, smaller shows won't either.

Most Australians are aware that file sharing is wrong, even if they know that technically it's not illegal. They usually do it because it's free and easy. But they need to understand that they are doing it at the expense of the creative industry as a whole.

And now, as the slogan 'Piracy is the sincerest form of flattery' appears on t-shirts and mugs, to become a funny present for that friend who has hard drives with hundreds of gigabytes' worth of television shows, I encourage people to think about what it is they're supporting when they download and share files. They are undermining an artist's integrity and his or her right to charge for their creative labour. They are engaging in an unethical practice that essentially encourages the production of mass-market, populist content as economies of scale for artistic output become ever more stretched. They are telling people that ethical consumerism is irrelevant; that some people's skills and talents are worth more than others in economic and political terms; that the ideal of the free market is the ultimate principle we should all obey.

Yep, scum is the right word, I think.

Comments

Posted Wednesday 18 February 2015, 2.11 p.m.

‘Justine’ said:

I agree with you wholeheartedly. If we can’t protect an artist’s right to earn a living from their work, what does that say about us, as a supposedly ‘liberal’ society? Piracy is an unethical choice, whether or not it’s a crime. I’m a student and I consume a lot of television, movies and music, and I’m happy to pay for it: I know that my money is investing in and supporting Australian producers, and I feel good about that. I can only hope that the tide is turning on piracy – for example, Spotify’s research claims that downloads of music have dropped by twenty per cent among their Australian users since their launch. Great article, and let’s hope those pirates get what they deserve!

Tips for Scenario 9

- *Note the authority of the writer – he is a regular columnist on the technology news website so it's likely his audience already knows and trusts him. His use of statistics and the inclusion of the graph further contribute to the impression that he is well informed on the topic.*
- *The writer likens downloading pirated files to 'robbing' individuals (such as professional specialists like doctors or dentists) of payment, which may appeal to the reader's sense of justice. If the reader is a casual downloader because it is 'free and easy', they may now feel guilt, as most people would not dream of stealing from doctors or dentists.*
- *By addressing the common excuses used by pirates (that in Australia it is harder to access the material we want legally and immediately), and by giving a variety of legal options to access this material, the writer comes across as solutions-focused and reasonable.*

END OF SCENARIO 9

SECTION C – Analysis of language use

Scenario 10: Unpaid internships

Instructions for Section C

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

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

Read the radio transcript 'Unpaid internships: experience or exploitation?' and then complete the task below.

Write your analysis as a coherently structured piece of prose.

TASK

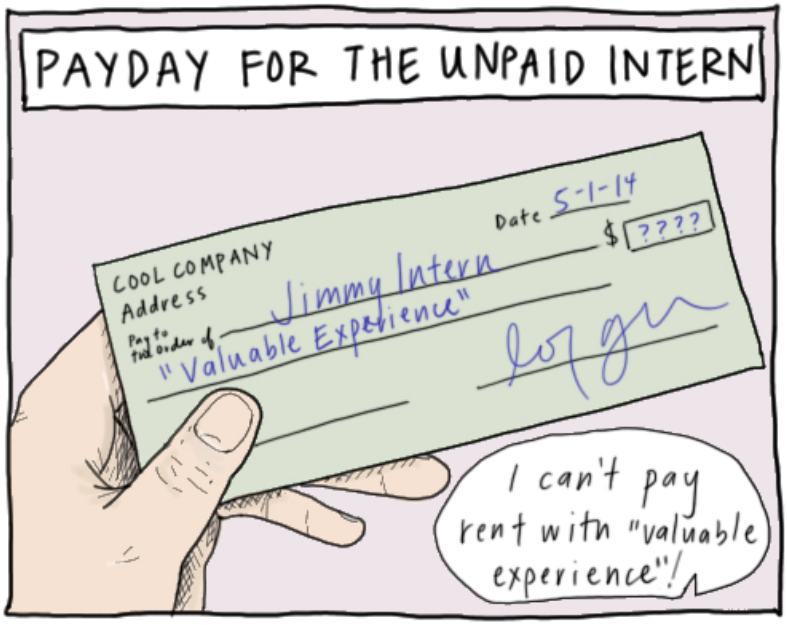
How is written and visual language used to attempt to persuade the audience to share the points of view of the main speaker and the callers in the transcript?

Background information

- The following radio transcript comes from a youth-oriented journalism program hosted by Max Lilley. The transcript was posted on their website under the title 'Unpaid internships: experience or exploitation?'
- The cartoon appeared on the website beside the transcript.
- The Fair Work Ombudsman is an independent legal office whose aim is to 'promote harmonious, productive and cooperative workplace relations'.

Thursday 18 June 2015 4.35pm

Unpaid internships: experience or exploitation?



Cartoon by Ann Truong

Max Lilley: Would you ever work for free? Where's the line between work experience and exploitation? The ombudsman for Fair Work Australia has reported that complaints about internships have more than doubled in the last year. Yes, doubled. Professor William Cross has authored a study about unpaid work for Fair Work Australia, and teaches workplace law at the University of Canberra. William, thanks for joining us. Are unpaid internships a real problem in Australia?

William Cross: Thanks, Max. In our study, we found a lot of evidence that these sorts of arrangements are on the increase. We know that in some industries this idea has been around for a long time, that you're expected to volunteer your time to get the break, like in media, and also fashion, film, maybe some others. What's happening now, though, is it's becoming the norm across a whole range of professions – advertising, PR, finance, marketing, event management, law, accounting. Anywhere that there's an oversupply of graduates coming out of uni or TAFE, competing for not

enough positions. And there are always businesses looking to cut costs, who are saying let's see if we can get someone to do this job for free, instead of paying them a minimum wage for an entry-level job.

Max: Well that's pretty scary to hear, especially as the youth unemployment rate in Australia is at 13%, which is the highest it's been since 2001, so there are plenty of young people desperate for work.

William: It's a big concern. And we're following right in the footsteps of the US where there's an ingrained idea of having to work for free for a long time before getting paid. And I'd hate to see that become the norm, because this of course entrenches disadvantage, as only those who can afford to work for free, or have a partner supporting them, can go down this route of working for nothing.

Max: We've got Amber on the line from Newcastle; Amber, you've just finished an internship, how did that go?

Amber: Hi, yeah, I did an internship at a magazine and it was two days a week for three months, unpaid. I was just writing blogs and articles for their website which were published without my name on them. And I totally felt exploited, because they had two interns in every day of the week, just supplying their website with free copy, and I felt like the people there didn't even bother to learn my name.

Max: Yeah, that wouldn't feel very nice, but do you think this gave you some good experience?

Amber: I guess, at the start it was good practice learning to write under pressure and in a noisy environment, but after a while I definitely wasn't learning anything new and they were too busy to teach me anything else. I knew there were no opportunities for a paid position after the internship, so I actually left them before the three months were up. It was a waste of my time and I ended up out of pocket, after paying for public transport to get there and lunches and everything.

Max: Yeah, cool, thanks for the call, Amber. We've got Brenna on the line from Fitzroy in Melbourne. What's your experience, Brenna?

Brenna: Hi Max. Yeah look I've done three internships, and they were all really great. I'm in the music industry, I work in agencies who manage bands, and even though all the internships were unpaid, I got so much experience which looked great on my resume, so after I finished uni I got a real job pretty easily. So for me, even though it was hard balancing uni and a part-time job and working unpaid, it was worth it.

Max: That's great, thanks for your call Brenna. I'll go back to William – did those stories sound familiar with what you found in the study?

William: Ah, yes. And it's terrific to hear that people like Brenna have had a good experience. But we found many, many people who felt completely exploited, and perhaps led on by the company, when there was no paid work at the end of it. And the legal position is not entirely clear – except for one thing. The straightforward rule is that if you're doing unpaid work as part of an educational training course, then under the Fair Work Act it's perfectly lawful not to be paid for that work. But increasingly we're seeing these arrangements come about without a formal connection to an educational training course. And so my suggestion is this: if you're doing productive work for the company, you should be getting paid, at least the minimum wage. What I mean by that is that if the company is getting more out of the internship than you are, you should be paid. But if they're teaching you things, and you're getting more experience, and you're getting more out of the internship than the company is, then maybe it's OK to not be paid.

Max: So you still think unpaid internships can be a good thing?

William: Yes, certainly. I don't want to shut down all unpaid internships in the country – because I'm sure then people would miss out on experience in their chosen field. But it's a matter of making that call of who's getting the most benefit out of the situation, and avoiding the exploitative arrangements that are effectively replacing paid workers with a whole string of willing job slaves.

Max: William, thanks so much for your time.

Tips for Scenario 10

- *Consider the context of the radio transcript – the fact that this interview was broadcast on a youth-oriented radio program affects the language used by the presenter and the speakers. The conversational style and casual expressions of the host and two callers builds an impression of down-to-earth, ordinary people to whom the target audience can relate, positioning them to feel relaxed and receptive to the opinions presented, even when the opinions differ from each other.*
- *The main speaker is cast as an expert in the field when he is introduced, and this impression is strengthened by his use of evidence from the study and his referencing of the Fair Work Act. Combined with his measured but concerned tone – interspersed with several more emotive phrases ('I'd hate to see', 'completely exploited', 'job slaves') – the main speaker appears authoritative and informed, but also sympathetic and likeable. This balance of styles is likely to appeal to a wide section of the audience.*
- *Don't forget to discuss how the image supports the main speaker's view that depending on their situation, some people cannot afford to work for free – rent, bills and food can't be paid for with 'valuable experience'.*

END OF SCENARIO 10
TURN OVER

Sample student response for Scenario 1

The proliferation of coffee pods throughout Australia is encouraging lively debate about environmental sustainability, ethical consumerism, waste management and advertising standards. The consumption of coffee pods is encouraging the exploitation of coffee-growing communities and an increase in landfill, and all while multinational companies improve their profits based on facile advertising campaigns. In their opinion piece, 'What our love affair with coffee pods reveals about our values', posted on *The Conversation* website, 5 August 2014, John Rice and Nigel Martin contend in a scolding and sometimes mocking tone that our consumption of coffee pods and their glib promotional material tests our resolve for a sensible and sustainable approach to coffee consumption.

The article immediately establishes Rice's and Martin's credibility by citing their positions as an associate Professor at Griffith University and a Lecturer at ANU. Both authors occupy positions at established universities and such credentials encourage readers to believe that their arguments and use of evidence are based on sound educational research and practices. Their purposeful use of alarming statistics and research that highlights '28 billion capsules' and '28 million kilograms of aluminium' contributing to landfill positions readers to consider the validity of their educated research. Coupled with the allusion and quotation of American satirist HL Mencken, the authors present themselves as educated authorities and invite readers to accept their stance on the 'march of the pods'.

To offset the risk of alienating the average reader by stamping their academic authority on the issue, Rice and Martin utilise inclusive language and promote accountability in 'Australian homes and workplaces'. Their consistent use of 'many of us', 'we' and 'our love affair' firmly apportions the burden of responsibility on all coffee consumers. Readers are urged to recognise themselves as belonging to the generalised groups of 'late sleepers', 'latte socialists', 'Western consumers' or even 'Australians' who have contributed to the 'problem in our society'. Having conceded such complicity, readers feel compelled to acknowledge their susceptibility to shrewd advertising and therefore to accept the writers' assertion that their own behaviour is partly to blame. The writers' scathing tone aids in the depiction of the unacceptable 'behemoth' multinationals and their 'usurpers' who endorse the 'vices embodied in pods' as 'rapacious' and greedy. Yet, it is the consumers who are duped into accepting 'barely 5 grams' of 'watery, musty and underwhelming' coffee in 'blind taste tests'. The mocking tonal shift admonishes consumers simply 'wooed' by a 'Hollywood star' to indulge our 'love of convenience' and 'laziness'. The final reprove from Rice and Martin notionally identifies our 'pangs of guilt' as we 'conveniently' secret pods into a 'collecting receptacle' for later disposal. The utilisation of inclusive language and negative connotations lures readers into accepting responsibility for their uncritical acceptance of clever marketing and the resulting increase in pod numbers.

Rice and Martin use appeals to fear to paint a 'less than rosy picture for the future'. They evoke a sense of fear and anxiety in readers by announcing 'the news is far from all good' and conjuring images of disasters such as a 'tsunami' and the peril of an 'ageing Soviet nuclear power plant'. The prime threat is to sustainable living and environmental health which are susceptible to 'problems' associated with bulging landfill sites. Not even the promise of 'recyclable' or 'vegetable-based biodegradable' capsules allay readers' fears as the relentless proliferation of 'aluminium or double-wrapped plastic pods' negates any benefit from recycling. The clean and 'green' hopes of readers are diminished as the warning of supressed 'recycling figures' suggests that these negative statistics would be too 'egregious' to release. Readers are finally manipulated to fear the 'sourcing practices' of Nestlé, Nespresso, Aldi, and Cafitally as they focus on 'self-serving' behaviours that deliver limited benefits to struggling 'third world' countries. Not only is environmental sustainability called into question but Rice and Martin firmly imply that readers should join in the growing 'criticism' levelled at 'coffee pod innovators' for deliberately undermining and taking advantage of these besieged 'coffee-growing communities'.

Rice and Martin incorporate two images into their article, one of which is a photograph of innumerable used coffee pods amassed in a disordered heap. The implication for viewers and readers is that their 'love affair' with the pods ultimately leads to 'conveniently secreted' masses of packaging destined for the bin and eventually landfill. Like councils and local community leaders, viewers are positioned to consider how to dispose of this growing mound of used receptacles, significantly detracting from the 'positive haze' presented by marketers and advertising agencies. The second visual is a cartoon by Matt Golding from the Sydney Morning Herald, which relies on the visual pun of 'the froth' to humorously imply the efforts of the coffee capsule industry are nothing more than advertising foam created by 'steaming water'. While pointing a bemused finger at industry innovators, the more disturbing comment asserting the industry is committed to 'sustainability' highlights the hypocrisy of the claim and gently prods at the gullibility of consumers who believe it. Readers, 'greenies', consumers and 'academics' are beckoned in an appeal to group loyalty to reject the 'veil' of 'greenwashing' by the coffee pod producers and reject the product's 'environmental credentials'.

Ultimately, Rice and Martin utilise a range of persuasive techniques to convince readers that our voracious consumption of coffee is contributing to an ensuing environmental calamity, and they chastise consumers for their reluctance to do 'anything about it'. Their astute use of research and statistics, interspersed with a healthy 'cynical' approach to multinational coffee companies, cautions an educated audience regarding the dangers of blindly accepting the 'self-serving' claims of any industry. The integrated visuals compel viewers and readers alike to acknowledge the sheer size of the problem and the smug indifference of corporate decision-makers. Furthermore, the authors' use of inclusive language and appeals encourages consumers, even the 'budget-conscious' seduced by the coffee pod, to resist participating in 'environmental profligacy'.

Sample student response for Scenario 2

Cheyne Anderson's opinion piece, 'Frankly, my dear: why terms of endearment are not ok', from the Lip Magazine website, argues strongly that the prevailing use of endearments in contemporary situations is often both inappropriate and patronising. Her title references Rhett Butler's famous dismissal of Scarlett O'Hara in *Gone with the Wind* and conveys the same tone of firm rejection – in this case, of nearly all uses of terms of endearment. Furthermore, the phrase 'my dear', with its patriarchal connotations, is an example of the kind of patronising term of endearment Anderson is discussing, so the title places Anderson's readers in a similar position to the one she has frequently experienced and finds offensive. This helps them to appreciate her concerns from the outset.

Anderson opens her piece with a rhetorical question that invites her audience of 'intelligent, thoughtful' young women to critically reflect on the circumstances in which terms of endearment cause offence. She concedes that it can be difficult to be too prescriptive and her reasonable admission that 'we have all used them' is designed to reassure readers that she is a balanced, fair-minded individual. Quoting the 'all-around awesome' Annabel Crabb – thus aligning herself with those qualities of Crabb's that she, and likely her audience, respects – Anderson agrees context is important. The implication here is that if a high-profile feminist like Crabb can be tolerant, then so can society in general. Even so, Anderson is not as forgiving as Crabb and the metaphors 'double-edged sword' and 'social roulette wheel' convey her convictions regarding the fraught unpredictability of the responses terms of endearment may provoke.

The tone changes with the critical qualification: 'I don't like it when strangers refer to me using terms of endearment'. Anderson's resistance to being addressed in this way is reinforced by the photograph of a young woman assertively making the point that she's 'not your sweetheart'. The steely eye contact and the determined finger in the image emphasise the fact that she, like Anderson, considers herself off-limits to strangers. Similarly, the accompanying text, using the exclusive 'your', creates a divide between her audience of like-minded women and condescending males, encouraging her readers to share her perspective rather than siding with those who are happy to use terms of endearment.

Anderson proceeds to discredit her opposition: the 'frustrated internet-dwellers' who have shown little appreciation as to *why* young women might find these 'saccharine nicknames' unacceptable. The phrase 'they claim' immediately casts doubt on their argument that today's youth are so 'apathetic, narcissistic and outrageously PC' that they can't accept a compliment and, again, polarises the debate. The exclusive 'they' contrasts with the inclusive 'we', and the verb 'claim' suggests that any opinion opposing her own is unsubstantiated.

Throughout her article, Anderson attempts to analyse the issue rather than offering a simplistic knee-jerk or purely emotional response. She draws on her own experience to highlight the way in which endearments are abused – 'can you even count, love?' – and rationally articulates her objections. Paraphrasing Rhett Butler by declaring 'I do give a damn', Anderson defends her right to reject the practice. She appeals to the common sense of her audience when she sarcastically insists

that the issue is not an 'unnavigable minefield of PC culture' as some might protest – rather it's 'quite simple' – and her focus on the way in which misplaced endearments make her feel encourages the audience to place themselves in her shoes. The image of a competent young woman being reduced to 'a kid playing dress-ups' demonstrates how these terms can become 'weapons' and 'ways to assert power'. Their negative impact is further emphasised by the personal anecdote illustrating how, as a vulnerable teenager, Anderson was 'infantilised' by a condescending customer and her status as manager belittled. In order to accentuate her argument, she deploys short, sharp sentences: 'This is not OK', 'But I'm not your sweetheart. I'm not your darling.'

Anderson's tone moderates in the last couple of paragraphs, becoming calmer as she acknowledges the generational differences underpinning the debate. However, although she understands that many terms of endearment are 'well-intentioned', her analogy with a pet getting a 'treat' and a 'pat on the head' highlights their inherently demeaning nature. The second picture, of a young female health professional assisting an older man in a wheelchair, shows a typical situation where the problem may arise. The smiling face of the man conveys his goodwill and, in return, the smile on the woman's face illustrates she is not taking offence. Along with the image, the caption emphasises the fact that Anderson appreciates other perspectives on the situation: though terms of endearment are offensive to her, she is aware they do not always need to be. Acknowledging other perspectives helps endear Anderson to her audience, thus increasing the likelihood that they will share her points of view.

Anderson raises a counter-argument in the form of a rhetorical question, asking whether men are 'similarly abused'. In teasing out the essential difference between men being called 'mate' and women 'sweetheart', Anderson continues to present herself as a reasonable individual with a valid position to argue. The concluding emotional appeal – that she is put in 'identity limbo' by inappropriate labels – engenders sympathy from her audience, many of whom may have experienced similarly uneven power dynamics.

Lou Heinrich, the author of the comment on the article, is one such woman. Having established herself as working in hospitality – and therefore relating to Anderson's perspective and qualified to comment – she endorses Anderson's view regarding the use of endearments. Like Anderson, she commences in a conciliatory tone, recognising the 'benevolent intentions' of the users. Yet her juxtaposition of 'connection' with 'transactional relationship' underscores the incongruity of the situations described, and prepares readers for her more hard-hitting conclusion. The blunt statement 'it's a gendered way of addressing women' is designed to elicit resentment for users of terms of endearment (thereby by prompting support for Anderson and Heinrich's perspectives), depicting women as the unwilling victims of a double standard.

Sample student response for Scenario 3

The surge of technological devices and their accessibility has resulted in an increase of computers, televisions, phones, iPads and interactive games in the home and school environment. Their popularity as a learning tool has prompted many parents and health professionals to voice their anxieties about the number of hours children spend in front of screens. In her letter in the weekly newsletter and addressed to the Wattletree school community, parent Tania Hardy claims, in a concerned tone, that parents need to monitor and manage their children's screen time for their health and wellbeing.

Hardy immediately establishes her identity as a parent of two school-aged boys, thereby confirming her credibility and authority to address the issue and assuaging her target audience of other concerned parents that she herself has fears and apprehensions. She openly invites the other parents to share in her views through the use of inclusive language, recognising their common qualms about 'our children' and how 'we need to be aware' of the obligations of parenthood. Once she is confident of parental support, Hardy engages in a range of anecdotes offering more subtle appraisal of her own lack of vigilance monitoring screen time. She recounts the use of screens as a 'substitute babysitter', or 'to provide answers' or as 'a night-light', analysing possible motivations for increased screen time. Her claim that these 'communication devices have become an integral part of parenting' is likely to be a familiar belief in many homes so parents reading the newsletter would easily acknowledge her point of view.

Once she has established a common link and shared experience with readers, Hardy elicits appeals to experts and technological authorities who have expressed 'similar ideas' about their children's screen time. As evidence supporting her contention, she quotes 'Apple founder Steve Jobs' and 'several CEOs of tech companies' who limit screen time. The research-based evidence has inspired her to follow the example set by the 'technological guru' and her suggestion is that readers should clearly institute a similar plan. A range of experts – researchers from the American Academy of Pediatrics; Neuroscientist Susan Greenfield; and Professor Gary Small – are also employed as authorities in their field who advocate that 'children learn best by interacting with people, not screens'. Parents and readers are positioned to be impressed by the consensus of specialists and are reassured that Hardy's viewpoint is shared by such a broad range of influential professionals.

To support her assertions and engage parents further, Hardy employs appeals to fear, inciting additional parental alarm. She nominates 'many reputable figures' and 'many doctors' who warn of ensuing health, learning and social problems associated with extended screen time. Parents' fears for their children's health are manipulated by discussion of such potential damage as 'insidious' changes to 'people's brains' from the internet, the 'startling rates' of childhood obesity', eye strain, 'dehydration and sleep problems'. These threats are enough to impress upon readers that Hardy's ideas and solutions are critical to maintaining the health and wellbeing of their vulnerable children.

Beyond impending health risks, parents are also pressured into accepting limits on screen time for likely social and educational reasons. The possibility that screen time will encourage 'little thought' and inhibit children's learning by fostering a 'shallow, superficial engagement with information' frightens parents who want the best educational outcomes for their children. The additional concerns that children could be subject to 'cyberbullying' or exposed to inappropriate 'adult content' reinforces readers' need to adopt Hardy's recommendations immediately, to avoid further damage through extended hours in front of screens.

In her final paragraphs, Hardy's tone changes from concern to self-admonishment for her own lack of parenting skills. She outlines her dreams for her children to become 'informed, creative, and imaginative adults'. Her confessions of 'irresponsible' and 'quick-fix habits' to entertain children so she can finally 'enjoy a coffee' reveal her guilt over opting for screens to 'ward off boredom or fatigue or anger'. Readers have been positioned, through inclusive language and shared experience, to accept Hardy's research and statistical data as hard evidence for rejecting using screens in this way. Now they are urged to acknowledge their own failings alongside the writer and share in the only responsible way forward: '90 minutes' screen time a day', crayons, and 'reading print books'. Hardy presumes that every parent holds the same dreams and hopes for their own children and by accepting her recommendations she hints that they will not only stave off future problems but glean a sense of satisfaction at their adept parenting.

The photograph incorporated into the letter depicts a young child entranced with the contents of a small phone screen and highlights many of Hardy's arguments. The child is situated in what looks like a public space in a school or library with carefully placed chess board and other interactive games sitting untouched on a shelf, literally left behind and dismissed. The viewer is positioned to observe the isolated child absorbed only with the screen and ignoring the potential diversions offered to engage young children in this learning environment. This encourages viewers to conclude, as Hardy has, that the ever-present lure of the screen continues to dominate children's choices, time and preferences, insulating them from creative and interactive environments around them.

Excessive exposure to screens is promoting a number of health, social and educational problems in young children. Tania Hardy encourages readers to consider the detrimental impact of increased screen time on young and developing minds. Her suggestions to limit screen time are supported with statistical evidence as well as appeals to experts and specialists from the medical and business sector. Her arguments are also illustrated strongly by the insertion of an appropriate image, while her use of inclusive language and anecdotal evidence identifies a target audience of concerned parents who share her desire to provide the best opportunities for their children. Her solutions to the problems sanction parents' attempts to promote healthy learning environments beyond the ubiquitous screens.

END OF SECTION C EXAM PRACTICE

SAMPLE RESPONSE SCENARIO 3