

VCE English

**Resources for the
completion of
Area of Study 3:
Using Language to
Persuade**

The front page contains what the paper believes to be the most important events or issues of the day (the *Herald Sun* usually only has one front page story, while *The Age* has two or three). In cases where there are international events of great significance – like the ramifications of the upcoming US presidential election – or national issues (the Australian Federal election), or those that have a more local, but very dramatic impact – like the long-winded, unsavoury saga of the Eagles' footballers' drug problems – the two papers will very likely have the same stories and even the same pictures.

Often, though, the *contrasts* illustrate the different priorities of each paper: the *Herald Sun*'s repeated focus on law-enforcement and (drug) crime might dominate the front page (think of the endless stories of Carl Williams and Tony Mokbel) on a day when, for *The Age*, it was concern over the threat to civil liberties posed by new anti-terrorism laws. Not only is there a different emphasis, but there are stark differences also in the tone and reaction sought.

The text of the accompanying articles tends to continue to highlight this contrast in 'characters', too. Most often, it is more detached, detailed and informative in *The Age*; more 'punchy' and provocative in the *Herald Sun*. Shorter paragraphs, dot-points and bolded words are more frequently used in the *Herald Sun*.

Herald Sun front pages typically have limited space for text: they tend to be dominated by very large pictures, coupled with information that is segmented and presented in 'bite-sized' chunks, each beginning with a large word in bold print. This could be described as more typically tabloid in style. 'Tabloid' refers to the size of the paper used (as opposed to 'broadsheet', like *The Australian* or *The Age*). It also describes a style of journalism whose content relies more for effect on emotion and hyperbole (exaggeration) than a more detached and restrained analysis.

The front pages of *The Age* will usually contain more stories (often three or four), with more detail, and longer, wordier headlines.

Both papers have a comment or opinion section. This part of the paper relies mainly on words as vehicles for their points of view. This isn't to say that articles in this section do not have accompanying pictures, cartoons, diagrams or that they don't use presentation techniques like headlines. It's just that the emphasis in this section of the paper is much more focused on **what** is said, **by whom**, and **how** it is said. Senior journalists and other authoritative social commentators are able to use the paper as a platform for their views. The implication is that this section is read very differently to the 'news-story' pages. Many of the paper's readers, indeed, may not make it as far as this! It's a reward for the persistent!

And although this section of the paper tends to focus on 'hard news' – issues – the fluff still gets in! Check over a week and see how many articles on body-image, diets, child-raising, 'entertainment' (like yet another strife-torn series of *Big Brother* – remember Kate Gladman's embarrassment over the 'baby' challenge?) and the lives of the rich and (in)famous (sigh: Paris H and the jail sentence) slip in!

Senior journalists are involved in writing the paper's **editorials**, too. But these won't be written in the same way as a comment or opinion piece, which would be accompanied by their by-line (name and position or qualification, like 'Court Reporter' or 'Finance Editor'). The editorial is attributed to no particular writer. Most often, the editorial's focus is decided at a meeting, and the content may be written by a collaborative group. This is because these opinions are those of the paper, rather than an individual. Thus, the 'personality' of an editorial is that of the paper itself.

Here too the distinction between the two major Victorian papers is obvious. A sampling of *The Age* editorials from 2007 contains headlines like: 'Never mind David Hicks, defend justice' (on attempts to get David Hicks out of Guantanamo), 'Too late, a player's problem is confirmed' (on Ben Cousins' problems) and 'Thwaites holds off on personal water targets' (on the former Victorian Water Minister's plans to deal with the drought).

By contrast – and comparison, where possible – the *Herald Sun's* are more parochial, less wordy and punchier. 'Good riddance' (on Carl Williams' 35-year sentence, as opposed to Hicks, whose sentencing was *not* editorialised); 'AFL drops ball' (on Ben Cousins and the AFL drug policy); and 'Half full or half empty?' (on the Bracks Government's water conservation steps).

These are only a tiny selection, but try a week-long survey yourself. There are patterns that you can discern that identify how each newspaper sees itself and its audience. At times, you can also see something of the relationship that exists between the newspaper and its readers.

Editorials are usually more restrained in their tone. They tend to strive for an authoritative, balanced and rational sounding voice to achieve their persuasive effect. When this isn't apparent, it's a hint that the issue has struck a particularly raw nerve with the community generally, or the newspaper in particular. Germaine Greer's attack on Steve Irwin's credentials as an icon and conservationist provoked a vitriolic explosion from the *Herald Sun*.

Listing the topics covered in a week's editorials for each paper will give you a pretty good idea about what the newspaper thought were the critical issues for the week for their readers. But the Letters to the Editor page indicates whether they have hit the mark. Readers write letters to the newspaper, reacting to stories and reports or simply making comments about issues that are important to them. The old saying was that it was news if they received 20 phone calls, 10 letters ... or one nut walking in off the street! Letter writers are not constrained in the same way that journalists are, and the tone can be much more passionate, blunt and forceful.

Our task is to find the ways each writer – in every section of the paper – uses language to try to influence the readers' perceptions of an issue. We will learn to identify the features of language and structure; and we will aim to decide in each case what the writer's persuasive intention was: to convince, alarm, arouse, confront ... or, sometimes, just to let off steam! What we know, even at this preliminary stage is that the way the newspapers are **constructed** – from the choice of ads to the size of the newsprint and the ordering of the content – already gives the readers a sense of belonging that *can* be critical to the success of a persuasive point of view.



Written Analysis of Two articles

Understanding the task



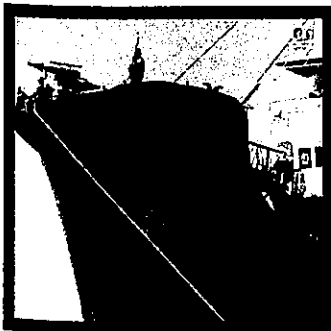
Gun control



Rail and road safety



Trucks in the tunnel



Whaling and 'scientific research'

This task can seem quite complex in its parts, so it's a good idea to be clear about what is required.

According to the Study Design – presented earlier – in the first part of this Area of Study, students are asked to analyse the language used in texts to persuade readers to accept a point of view on an issue currently debated in the Australian media. Secondly, students should construct, orally or in writing, their own sustained and reasoned point of view on the selected issue.

Every day we are bombarded by messages from the media, and media sources such as newspapers, television, radio and the Internet form some of the most powerful and fastest growing industries in the world. English courses have always tried to enable students to understand the media and this task aims to empower students by developing in them an understanding of how the media as a whole, and its particular practitioners, uses language in special ways to persuade, in its reportage and reflections on current issues.

Students are asked to analyse three or more 'persuasive' texts selected from the Australian media's coverage of a current issue, and then write, or deliver orally, a 'reasoned' point of view. This means that, as much as you may want to be persuasive, you should avoid becoming overly emotional or arguing at the margins of tolerance or good taste. Schools have some freedom in how they develop this outcome with regard to the timing and structure of the task.

An analytical process

It's important – most important – that you achieve an understanding of what the phrase 'persuasive language' means, and initially, in the context of the media.

However, in a more focused context – that is, an 'Outcome' and an exam – that give a particular focus for these skills, you should aim to develop a **process** that integrates the various skills we have covered in the pursuit of an understanding that goes beyond contention, and into 'intention'!

Just as we have 'unfolded' the media, revealing the strategies used to position us so that the perspective presented is more likely to be favourably regarded, so can we 'unfold' each article whose persuasive intentions and strategies we seek to understand.

Initially, ask yourself what kind of writing it is. Each article – by virtue of its place in the parade of articles that coalesce (more or less) to make up the day's news – typically contains structures and conventional strategies. By identifying the type of writing, you can read it looking for these.

What is an issue?

An issue is a topic of some local, national or international importance about which there is debate. An issue can be an ongoing controversy, such as euthanasia or capital punishment, which have been re-inventing themselves in different contexts for many years. (The discussion over the appeals in Bali, against death sentences meted out to members of the 'Bali 9', is an example). Other issues can be very short-lived. The push-and-shove over *The Great Global Warming Swindle* is an example. If you can't remember it ... that just proves our point!

It is important to distinguish between an issue and the events that created it. An issue consists of the debate over the consequences or implications of certain events. The 2004 Pacific tsunami or the floods that submerged Gippsland were naturally-occurring, cataclysmic events. However, in their wake, they left not only devastated islands, homes, farms and cities, but a series of vehement discussions. These ranged from specific – the mechanics for directing donations to where they might do the most good or suggesting ways that warnings could be communicated or changing building construction regulations – to political. In the aftermath of Hurricane Katrina, there were several bitter letters in *The Age* suggesting that the US would have more money for victims if it spent less on its military.

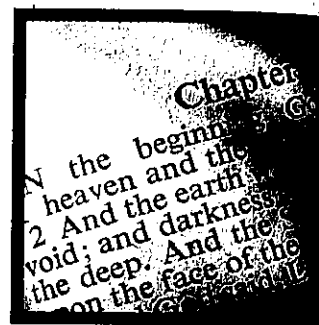
Closer to home, the Howard Government's proposed steps to address abuse and terrible living conditions in Aboriginal communities in central and northern Australia and other places, including Wadeye, sparked debate not only over how problems in remote, Indigenous communities are handled, but also about how they are reported.

The shooting of three people by a Hells Angel member in the Melbourne CBD one weekday morning prompted debates not only about the presence of handguns in our midst, but also over the hours of operation of nightclubs; the presence of criminals – even in management positions – in such places; drugs (inevitably) and a spill over into a separate issue, the nature of bikie gangs and the failure of the police to control them.

Sometimes the journalist's reaction to the events or the issue, results in writing that blurs the distinction between journalism and personal reaction. Reports on the aftermath of the Kerang rail accident illustrate this point. The actions of the rescuers, including some who had been passengers on the train, coupled with the nature of the victims – people with whom the journalists (and we) could easily identify – made the reports emotional reading, rather than primarily emotive. A number of reports on the aftermath of the tsunami or the bombings in London reveal this point well. These reports often seem all the more powerful because they appeal quite simply to our common humanity, rather than seeking to channel and direct our response.



The Aboriginal health crisis



Intelligent design



Iraq

Analysing the language

The task requires you to *discuss and analyse* the language used in the articles, not to simply state what the articles are saying. Think of it as *how* the argument is being made, not simply what is being said. This does not mean that you should ignore what the article has to say; it means that you must move from an understanding of the viewpoint being expressed into an analysis of just *how* that viewpoint is being expressed; the language of the telling.

This part of the Outcome involves the analysis of the language of three media texts. This section of the workbook takes you through some of the aspects of the media text you could look at in detail, helping to make you familiar with the kinds of things you should be looking for; though it would be rare to find an article where all of the aspects following need commenting on.

Headlines

The aim of the headline, most often, is primarily to attract interest. However, it's the way it aims to do this that's important. The headline is also usually intended to convey information and, perhaps most importantly, cues to the nature of the article that will follow.

Headlines are a shorthand guide to the content, summarising the story. But they can be misleading both as to the nature of the article and the importance of the issue, either through sensationalising aspects or providing a (sometimes) inappropriately humorous twist through a pun or allusion. 'Didak in the gun' from June 2007, is an example. Alan Didak was facing massive criticism for his actions in being in the car with a gunman who would later kill and wound people. The play on words ('in the gun' meaning under pressure, in this case) had some macabre undertones, in the circumstances.

Headlines are written not by the article's author but by a sub-editor, which can sometimes account for this inconsistency.

The size of the headline is also a conscious decision on the part of the newspaper and reflects the importance the paper places on the article specifically and the issue generally. Alliteration and puns, as well as references to literary or popular culture icons are commonplace in headlines.

Headlines should be analysed as part of meaning of the media text you are focusing on. They look primarily for impact. The *Herald Sun's* tend to be large and blunt. After the rains that submerged many parts of Gippsland, the front page simply read: 'Deluge' – in letters ten centimetres high – the depth of the water in a rain gauge. After the Garuda plane crash in early March, their headline was similarly stark: 'Disaster': white letters against the charred wreck of the plane.

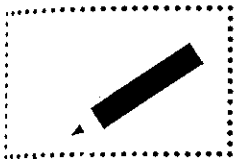
Headlines strive to hit the essential truth of an event or issue. Ben Cousins' fall from grace offered many opportunities for word play. In *The Age's* 'Police target footy "rat pack"' appeared next to a small graphic showing a white boundary line, a roll of paper with the title 'White line fever' over a smaller line, 'Drugs in footy'. The *Herald Sun's* take was: 'How Ben blew it'. When Britain announced its withdrawal from Iraq, *The Age's* headline read, 'Britain's Iraq war bombshell', irony rampant. On the other hand, *The Age's* 'Hangmen taunted Saddam' was simple, yet conveyed a strong sense of regret.

Play on words is epidemic. 'Perks on piste ...' referred to the Victorian Deputy Premier's acceptance of ski trips. The cleverness can be effective, however. 'Howard's stern line on climate', in *The Age*, condemned Mr Howard's (lack of) reaction to the report on climate change of former World Bank chief, Sir Nicholas Stern. 'Angel of Death', in the *Herald Sun*, grimly acknowledged both the nature of the city gunman's crimes and his links to the bikie gang. Often, the allusions cut straight to the heart of the subject matter: 'Cheap petrol? Tanks for the memory' bluntly indicated what view this *Age* editorial held, in relation to petrol pricing. Or, again, 'Wheels of misfortune', in the *Herald Sun*, commented on the state of the pokie issue. Sometimes, too, they need no clever references. *The Age's* front page after the shootings in the city said, 'A Hells Angel, a strip club and a hero shot dead on the street.'

There are many literary allusions, and references to popular culture, too. *The Age* front page after the cricket team's World Cup win read, 'The Unbeatables' – a reference to the 1948 Bradman-led team; and after Melbourne Victory's A-League soccer win: 'The Joy of Six' (try famous sex-therapy book, *The Joy of Sex*. It's a long bow!) It's bettered by the *Herald Sun* comment piece after the Grand Prix: 'The cars that ate Melbourne' (based on the Australian film *The Cars That Ate Paris*).

Alliteration and repetition are also staple techniques: 'Iraq four years on: unwinnable, unresolvable, unacceptable' soberly warned *The Age's* 19 March editorial, the repetition serving to underline the hopelessness of the position. Somewhat appropriately, a piece on Billy Thorpe's life and death was headed, 'Pub-blasting pioneer'. And, even more apt: 'Big Brother just a big boofhead', when a woman who had recently lost her own baby was asked to 'mother' a doll.

Often they are ridiculously contrived. 'Perfect Finnish: Ferrari reigns supreme as Kimi fills big Schus' Pardon? Oh, it was just making sure we knew that Kimi Raikkonen had done what Michael Schumacher had done before him, in winning the Australian Grand Prix. Then there's our favourite for 2007, an article about overcrowding on public transport was headed 'To the manners born? Hop in a train in the crush hour to see if you really have the carriage of your convictions'. Get it? Sure?



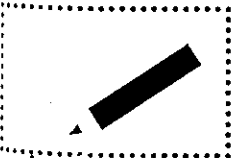
- Comment on the following headlines. State what the headline is trying to draw your attention to, whether it is taking a side on the issue and what words are most important.

Pressures at pump puts families on breadline
(Report on petrol prices)

Record profit for National Australia Bank
(Report of the recent announcement by the NAB of a record annual profit)

The eagle has landed
(Report on Ben Cousins' suspension and rehab trip to the US)

Gambling on our future
(Report on poker machines in pubs and clubs)



- Write your own headlines – write an approving and disapproving headline for the two events in the table below. Try to remember some of the techniques we've seen earlier. Use big, bold writing, and a thick text! Does the colour matter?

Topic

The Government increases the amount for speeding fines.

Approving headline

Disapproving headline

Topic

Government introduces Stage 4 water restrictions.

Approving headline

Disapproving headline



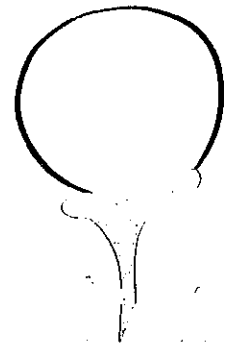
Consider the most logical headline you can find in this week's *Financial* magazine that gets attention or draws. Make a display of creative headlines in your classroom. Find a headline for and against the Olympics. Find a headline that is complimentary or insulting as to the real story. Write out a headline you have found but have a word out to change the meaning. Try a guessing game with more class, even when you take word of your own mind. How does it change the meaning of the headline?

Tone

One way of identifying the way a writer wishes to influence his reader is to work through the 'sound' of the piece. We call this the article's 'tone'. The tone of a piece of writing might be described as the 'voice' of the writing: the way that piece would be spoken if said aloud. It can be most useful to identify accurately what voice the writer is trying to achieve, as this may help you to understand how that voice is being used to persuade or inform or entertain. You've probably heard people (maybe your teachers!) talking in a sarcastic tone. Here, the meaning is often very different from what is actually stated. This difference is usually obvious in speech because you can detect the difference in the voice, but in print the difference is not always so clear. Students have been known to misread a sarcastic piece as a 'straight' piece, often indicative of a failure on the part of the writer as much as the reader. Discussion of tone is often a good indicator that a student has moved beyond summary of the argument to discussion of 'voice'. Try to develop a broad vocabulary to describe the nuances in tone writers use. Remember, a writer may move through several changes of mood in one piece.

TEE: tone, example, effect

Having a strategy to help you move beyond the 'shopping list' approach to analysis (that is, simply identifying as many techniques as you can spot) is vital. Working through tone can often force you to focus on the way a writer has constructed a persuasive opinion. Here's one technique that can assist you in developing an analysis of a writer's use of persuasive language.



Example A

'Speed cameras are nothing more than a revenue-raising rip-off for a greedy government!'

Tone: bitter, angry

Example/s: rip-off, greedy

Effect: aims to create an attitude of resentment and outrage.

Example B

'The whole program is visionary and enlightened – an example of real democracy in action.'

Tone: positive, admiring

Example/s: visionary, enlightened

Effect: suggests excellence and forward-thinking, pro-active government.

Letter 2

Dear Editor,


I am absolutely outraged at the way the Government sits like a fat cat, licking its lips at the gambling 'cream' it gobbles up, while pretending that it has nothing to do with the problems caused by this foul disease.

Millions pour into the pockets of the pubs, clubs and casinos – straight from the pockets of battlers, many of whom can't even afford to gamble in the first place. And the one group of people who should be taking care of the most vulnerable in our community, the government, is just as addicted – to the extra millions they rake off in tax!

It's a crime. It's like legalising heroin (with a government tax, of course!) and then taking no responsibility for the huge rise in the number of addicts!

It's time we realised that a truly compassionate community sometimes has to take a hard line on dangerous habits like gambling.

Yours truly,
'You betcha',
Mentone

- 
- What is the viewpoint being expressed in both letters?
 - Contrast the tones of the two letters. What conveys the tone?
 - Which letter do you find more effective? Why?
 - Write a letter that rebuts or argues against the viewpoint being expressed in the two letters.

Glossary of useful terms

Alliteration – the repetition of sounds, in headlines and news articles most often involving the repeated first letter of each word.

Assertion – a statement or opinion that is clear, yet unsupported or verified conclusively with evidence.

Bias – one-sidedness or a leaning to one side, which can often be quite subtle and hard to detect.

Broadsheet – descriptive term (from the paper size) used to describe a usually more restrained reportage.

Cliché – an expression or description so over-used that it has become tired or worn out and no longer effective.

Connotations – the significances and associated meanings implied by the choice of a certain word.

Dogmatic – writing in an arrogant or assertive manner from a somewhat limited viewpoint:

Emotional language – language that reflects and expresses an emotional or subjective reaction rather than a logical or rational reaction.

Emotive language – language directed to respond to or inspire an emotional response, but try to be clear about what emotion/s are involved.

Hyperbole – exaggeration or extravagance for effect.

Imagery – use of language to represent objects, actions, feelings, thoughts, ideas or states of mind.

Imply – to suggest a conclusion that is not directly stated; to signify, to suggest, to hint.

Infer – to lead the reader to draw a conclusion.

Irony – a more subtle form of sarcasm where the intended meaning is the opposite of that expressed by the words used, usually to condemn an opposing point of view. Sometimes, the juxtaposition of two separate and apparently unrelated events can result in an ironic effect.

Juxtaposition – the effect created by placing side by side specific, often contrasting, words, events or phrases.

Metaphor – a form of comparison when something is described as something else.

Mood – the overall feeling of the piece.

Onomatopoeia – a word that literally sounds like the thing it's describing. Words like 'bang' and 'pop' are obvious examples, other more subtle examples could include 'whisper' or 'murmur'.

Pejorative – disparaging; a word whose meaning might not normally be associated with a put-down or negative sense, but whose use conveys that sense. The word 'youth', for example in the tabloid press, is almost always synonymous with 'lout'.

Prejudice – literally to pre-judge, usually based on some personal preference or some pre-judgement of someone based on their race, gender, clothes, etc.

Pun – a play on words, usually involving one word having two meanings.

Rhetorical question – question that is supposedly so obvious that it doesn't require an answer. Common, if sometimes over-used persuasive technique. For example, 'Are we just going to sit here and let them take away our park from us?'

Sarcasm – a form of ridicule that often involves simply stating the opposite of the obvious.

Satire – comic ridicule in which human frailty is held up to ridicule, which might be a light or harsh attack.

Simile – a form of comparison where something is described as being like something else.

Stance – the viewpoint or position taken by the author.

Tabloid – refers to the smaller paper size of newspapers such as the *Herald Sun*. Also used as a pejorative term to describe sensationalist or prurient reporting.

Tone – this might best be described as the 'speaking voice' of the piece. How does it sound when read aloud?

Visual language – how a cartoon or photograph or a graph 'convinces' or speaks with an opinion despite the absence of words.

Add your own useful terms below.


Emotive language

Some students tend to identify and label persuasive language as emotive. Unfortunately, this doesn't take us very far. This term simply informs us that the writer is trying to evoke an emotion. It's more important that we understand what emotion is being evoked and then look at how this is done and how it aids the writer's persuasive purpose. Sometimes this can be tricky. For example, what about language that is primarily emotional? This suggests that a writer is using language to express a personally felt emotion or mood. This may be the writer's primary purpose. However, this does not mean that it cannot be **emotive** as well. As much as it is important that you can identify the nature of emotive language, it's important that you can move beyond this. Your aim is to reach the point where you can perceive the intended effect of such 'emotional language'. You should consider how words like 'Eden-like' or 'pure' are intended to create different effects in the reader to 'idle' or 'fresh'. Many words have connotations or associations that writers use with deliberate intent to create a desired effect in the reader. Some of these words change

Visuals/graphics
Single-framed
Multi-framed

Photos, cartoons, tables, graphs etc.
Video clips for TV news, websites, documentaries and
TV advertisements

DIY

- 1 a Find examples of the following media texts on different issues and from different sources: editorial, letter to the editor, feature article, video clip, online article, transcript from TV or radio and personal column
b Identify the issue and its level and type presented in each media text.
c Identify eight different persuasive techniques used in each text and give examples.
- 2 Download and complete the Mega media quiz if you haven't already done so. 

Six steps to media text analysis

No matter whether the persuasive text is print, non-print or multimodal when you write a formal analysis you must analyse *how* the author uses persuasive techniques to position the audience and to convey their point of view. You must also discuss *how* the reader would react.

It's *not enough* just to list the persuasive techniques they use and quote examples. Follow the **Six steps to media text analysis** and, remember, *do not include* your opinion on the issue. You must be objective.

1 Read texts more than once

Always read the texts more than once. Obtain transcripts for non-print and multimodal texts if you are required to analyse these texts.

2 Identify the issue and point(s) of view

Once you have identified the issue, construct an **Issue map** (p. 175) and the various points of views.

3 Mark up the persuasive text

It's a good idea to devise and use a code to mark up your persuasive texts. This involves identifying persuasive techniques. See 'Scarf ban ridiculous' (p. 190). This is great practice for the Year 12 end-of-year exam. You can use the following code to mark up your texts:

Underline the contention/point of view.

Circle strong/loaded language.

Write F for facts.

Label other persuasive techniques (p. 177); for example, R for repetition, G for generalisation and A for appeals.

Add comments about *how* the author conveys their point of view as closely as possible to the marked technique.

Comment on the structure and *how* the author positions the audience; that is, uses lexical chains (loaded language etc.).

Comment on the likely impact on the reader.

SIX STEPS TO MEDIA TEXT ANALYSIS

- 1 Read/view/listen to the text more than once
- 2 Identify the issue and point(s) of view
- 3 Mark up the persuasive text
- 4 Plan and structure your analysis
- 5 Write your analysis
- 6 Review and edit your analysis

Scarf ban ridiculous

Concise strongly worded headline

Supports contention

Talented female Muslim basketball player Alina Kavaki is entitled to feel angry and upset about the way a referee treated her at last week's game.

Strident tone →

The referee told her that she could not take the court and play for her team unless she removed her traditional Islamic headscarf because it did not match the colour of the rest of the uniform. *F*

Lexical c.

Succinctly recounts event

Her team mates and opposition players supported her right to wear the hijab (headscarf) but the referee would not change his stance.

Supports contention

Evocative words

Positive reaction to headscarf, strengthens argument

After some argument the A-grade match was abandoned. *F*

The code of conduct of our State Basketball Association (SBA) does not state that a player may not wear the hijab. Nor does it state that SBA officials should at no time display any behaviour that could be considered discriminatory. The SBA has called the 40-year-old referee before a disciplinary board. They state that the referee is experienced but made an 'error of judgment'.

Ms Kavaki sets a fine

Gobbledegook:

- direct speech
- excuse

example to other Lebanese Muslim girls and should be encouraged to play basketball, not discriminated against. We are a multicultural country but only 2% of the state's female basketballers are Muslim. *F* The SBA needs to rewrite its outdated code of conduct to include racial and religious tolerance and to ensure that their representatives promote this tolerance.

Inclusive language - patriotic appeal

Highlight inadequacy

Strong language condemns

Evocative words

Structure:

- personal example
- state SBA's response
- state society's response

Appeal (emotive, cultural, religious, sense of injustice) reinforces POV

Marked up persuasive text

4 Plan and structure your analysis

You may be asked to analyse one text (300 words) or compare two (600 words) or three texts (800 words) or another combination. No matter which analysis task you are asked to do always pay careful attention to the way you structure your analysis. Follow the **Analysis structure** (p. 191) as a guide to make sure that you don't just summarise the texts or list the persuasive techniques and language used.

5 Write your analysis

When you write your analysis remember to use formal language (p. 151) and not to include your opinion on the issue. There is no way can you can analyse every single persuasive technique so you need to carefully select techniques and language that most influence the argument, describe the tone, impact upon the reader and convey the point of view. Media texts that are **fact poor and waffle rich** are not strong arguments!

When comparing texts you may choose to write using the **Block, Weave or Hybrid methods** (p. 191). Study the **Sample analysis** (p. 192), **Useful analysis language** (pp. 193-4) and **Key words for analysis** (p. 193) before you write.

6 Review and edit your analysis

When reviewing and editing your analysis use the following Text analysis checklist and Practical editing tips (p. 146) to help you.

Analysis structure

Introduction

- Context (when and where it was written and the event that triggered the issue) – 1–2 lines
- Type and level of issue and coverage received
- Contention
- Title and source
- Form and its expectations (editorial, letter or radio interview transcript)
- Tone used by author and how it influences the audience

Body

- How the audience is engaged (e.g. headlines, graphics and opening paragraphs)
- The main arguments and how they are structured, supported, organised and/or emphasised
- Main persuasive techniques and how they are used
- Quotes woven into sentences
- Use link words (p. 152)
- How the argument is structured
- Reader impact

Conclusion

- Type of language, how it is used and to what effect
- Overall effectiveness of piece on audience (i.e. what it adds to the discussion of the issue)
- Comment on overall structure and comparison

TEXT 1
analysis

TEXT 2
analysis

*Block method of
analysis structure*

INTRODUCTION
Texts 1 and 2:
Contention and tone

PERSUASIVE TECHNIQUES
How used in Texts 1 and 2
plus evidence

CONCLUSION
Compare and contrast
Texts 1 and 2
Which is more convincing?
Why?

*Weave method of
analysis structure*

INTRODUCTION
Texts 1 and 2:
Contention and tone

TEXT 1
analysis

TEXT 2
analysis

CONCLUSION
Compare and contrast
Texts 1 and 2
Which is more
convincing? Why?

*Hybrid method of
analysis structure*

Text analysis checklist

- 1 Contention is identified in opening paragraph
- 2 Form and relevant features are discussed
- 3 Title, creator and source of text are included
- 4 Tone of text is described
- 5 Main persuasive language techniques have been analysed
- 6 Relevant evidence (quotes) is included
- 7 Argument structure has been analysed
- 8 Formal language and logical structure are used
- 9 Analysis is objective (does not include your opinion)
- 10 Analysis has been edited

Sample analysis

Scarf ban ridiculous – analysis

Context

Write a 300-word formal analysis of the editorial 'Scarf ban ridiculous'.

The editor clearly states their point of view in a succinct headline that uses strong language and describes the scarf ban as 'ridiculous' in their editorial (*Oz Times*, 16 May 2006). This stance is continued throughout and the editor strongly reiterates in the last paragraph stating that the SBA's code of conduct and, by inference, SBA officials, is 'outdated' and does not include both racial and religious 'tolerance'.

A strident tone is maintained throughout as the editor claims that Ms Kavaki is 'entitled' to feel 'angry' and 'upset' at the injustice against her and condemns the SBA.

The editorial presents a personalised example of the larger issue of racial discrimination. This evokes sympathy from readers as it exemplifies the ordinariness and daily occurrence of discriminatory acts and the people who perpetrate them.

The name 'Alina Kavaki' is linked to 'Lebanese Muslim girls' and 'female basketballers' and presents them as minority groups, thus making a strong appeal to our sense of injustice. This can be contrasted to the editor's use of the term 'referee', who remains nameless but whose action is expanded to include all 'SBA officials'. Use of evocative language (such as 'right', 'discriminatory' and 'racial and religious tolerance') reiterates this appeal.

The editor structures a convincing argument that uses many salient facts to describe the incident and contrast the supportive reaction, 'her team mates and opposition players supported her right to wear the hijab' with 'the referee would not change his stance'.

By quoting the well-known and over-used, fatuous phrase 'error of judgment' the editor condemns the SBA's disciplinary findings and further positions the reader to agree with the editor's thinking that the SBA's code of conduct is 'outdated'.

A strong conclusion with inclusive language and appeals to our 'multicultural' thinking positions the reader in such a way that to disagree would be unrespecting, anti-female and racist.

(300 words)

Comments

Analysis discusses persuasive techniques and how they are structured to convey a convincing point of view, including the impact on the reader.

Uses sophisticated vocabulary and examples to support points.

DIY

- 1 Imagine you wrote the analysis of 'Scarf ban ridiculous' and present your plan.
- 2 Use a dictionary and define ten of the tone words you don't know.
- 3 Construct five more Useful sentences to help in analysis using *how verbs* and *Audience impact verbs*.
- 4 Discuss and add five more words to Key words for analysis. Provide the words as a spelling quiz.

Useful analysis language

Tone words

abusive	bombastic	diplomatic	insensitive	scathing
animated	chauvinistic	embittered	officious	self-righteous
anxious	conciliatory	enthusiastic	optimistic	sentimental
apologetic	condescending	fervent	outraged	solemn
appreciative	confrontational	forceful	passionate	superior
ardent	contemplative	frank	pessimistic	supportive
arrogant	convincing	friendly	pleading	threatening
biting	cynical	grim	puzzled	venomous
bitter	defensive	hostile	regretful	vindictive
bland	detached	humorous	respectful	
boastful	determined	incredulous	satirical	

Useful sentences

- [Author A] contends that ... while [author B] rejects the view that ...
- [Author's name] invites their readers/viewers/listeners to share their anger at the ...
- [Author's name] strengthens their argument by ...
- By condemning the ... [author's name] confronts the issue of ...
- [Author's name] appeals to ...
- ... invites their readers to share their sense of outrage at ...
- ... emphasises/highlights the need for ...
- ... attempts to undermine the position of [subject's name/another creator's name] by repeated references to '...'
- ... dismisses opposing arguments by ...
- ... engages the audience by using/employing ...
- The message of the cartoon is ...
- [Example] in the cartoon complements the article by ...
- The [persuasive technique and example] used conveys ...
- [Example] is aggressive and reflects the bias of the director/editor/writer.
- [Example] typifies the graphic imagery used by [creator's name] and demonstrates their fervent passion about the issue.
- [Example], [example] are examples of [technique] used by [creator's name] and to stress their stance that ...
- The tone of the [form] is established from the start with [technique].
- The reader is offered ...
- The author challenges the view that ...
- The author personalises the issue by ...
- ... evokes compassion from the reader ...

Need to know

Key words for analysis

Some key words for analysis are:

- ✓ argument
- ✓ exaggeration
- ✓ generalise
- ✓ justify
- ✓ The Age
- ✓ The Australian
- ✓ Herald Sun
- ✓ acknowledge
- ✓ biased
- ✓ belief
- ✓ advertisement
- ✓ interpret
- ✓ opinion
- ✓ beneficial
- ✓ effectively
- ✓ writer
- ✓ manner
- ✓ controversial

Words to Describe TONE

Abusive: use improperly, misuse or insult verbally
Acrimonious: bitter in manner or temper
Aggressive: given to aggression, hostile, forceful or self assertive
Annoyed: anger or distress slightly, irritate, bother, pester
Antagonistic: active hostility or opposition
Apoplectic: of or causing apoplexy
Appalled: greatly dismay or horrify, very bad or shocking
Biting: cut or puncture with the teeth
Bitter: having a sharp pungent disagreeable taste
Confrontational: face in hostility or defiance, face up to and deal with
Embittered: arouse bitter feelings in
Grim: of stern or forbidding appearance or harsh
Hostile: of an enemy, and friendly, opposed, angry
Jeering: scoff derisively
Outraged: extreme violation of others rights or sentiments etc.
Raving: wild or delirious talk
Scathing: witheringly scornful
Scornful: contemptuous
Wrathful: extremely angry
Carping: to complain pettily
Censuring: to criticise harshly
Complaining: express dissatisfaction
Critical: expressing or involving criticism
Insensitive: unfeeling and boarish
Cheerful: in good spirits and noticeably happy
Sententious: pompously moralising
Encouraging: to give courage, confidence
Amazed: surprised greatly, filled with wonder
Anxious: mentally troubled, causing or marked by anxiety
Astonished: surprised greatly, amazed
Baffled: confused or perplexed, frustrate, hinder
Frustrated: worried or concerned
Incredulous: unwilling to believe, showing disbelief
Puzzled: difficult or confused
Querulous: complaining, peevish
Moralising: someone that knows the difference between right and wrong and has a high state of personal value
Preaching: someone who gives moral advice to another
Didactic: meant to instruct
Foolish: someone lacking in good sense or judgment
Hypocritical: false claim
Rustic: of or like country people or life
Silly: foolish

Definitions

Amicable: Friendly
Admiring: regard with approval, respect, satisfaction
Appreciative: esteem highly; value. Understand, recognise
Approving: confirm; sanction
Benevolent: well-wishing; actively friendly and helpful
Comforting: appreciable; having an easy conscience
Conciliatory: make calm and amenable; pacify; gain good will of
Friendly: outgoing; well-disposed, kindly
Liberal: open minded
Open Minded: accessible to new ideas; unprejudiced
Placatory: pacify; conciliate
Support: providing support or encouragement
Sympathetic: expressing sympathy; pleasant, likeable, understanding
Understanding: ability to understand or think; intelligence
Convincing: to persuade to believe or realize
Dogmatic: asserting or imposing personal opinions
Forthright: outspoken; straightforward
Frank: candid. Outspoken; ingenious
(OPP) Evasive: any method used to evade
Unequivocal: plain clear or without ambiguity
Strident: shrill or harsh
Artificial or exaggerated in language
Apologetic: an expression of regret for something or injury.
Defensive: serving to defend.
Apathetic: lack of interest.
Deprecating: to express disapproval of.
Blasé: bored or indifferent through over familiarity
Humble: modest and aware of one's failings.
Obsequious: abjectly humble
Indifferent: lack of interest
Pleading: to make a plea
Subservient: servile or tamely submissive
Sycophantic: a servile flatterer
Unmoved: not moved/ not affected by motion
Stoic: member of an ancient Greek school
Facile: done or produced with ease/ or too little thought or care
Simple/simplistic: easy
Straight forward: open honest or without evasion
Uncomplicated: not difficult or complicated

Absurd	Ridiculously incongruous or unreasonable. See Synonyms at foolish.
Amused	To occupy in an agreeable, pleasing, or entertaining fashion
Cavalier	A gallant or chivalrous man, especially one serving as escort to a woman of high social position; a gentleman.
Bantering	Good-humored, playful conversation
Entertaining	To hold the attention of with something amusing or diverting
Facetious	Of, relating to, produced by, or characterized by internal dissension.
Frivolous	Unworthy of serious attention; trivial: a frivolous novel.
Humorous	Full of or characterized by humor; funny: a humorous story
Ironical	Characterized by or constituting irony.
Quizzical	Suggesting puzzlement; questioning.
Ridiculing	Words or actions intended to evoke contemptuous laughter at or feelings toward a person or thing
Risque	verging upon impropriety; dangerously close to, or suggestive of, what is indecent or of doubtful morality
Seditious	Of, relating to, or having the nature of sedition
Vulgar	Crudely indecent
Wry	Dryly humorous, often with a touch of irony
Whimsical	Determined by, arising from, or marked by whim or caprice
brooding	To think long and deeply or resentfully
despondent	Feeling or expressing despondency; dejected.
disappointed	Thwarted in hope, desire, or expectation
discouraged	To deprive of confidence, hope, or spirit.
distressed	To cause strain, anxiety, or suffering to
exhausted	To wear out completely.
grumbling	To complain in a surly manner; mutter discontentedly
regretful	Full of regret; sorrowful or sorry.
sad	Affected or characterized by sorrow or unhappiness
Tragic	very sad; especially involving grief or death or destruction

whingeing	To complain or protest, especially in an annoying or persistent manner
caustic	harsh or corrosive in tone
sacrilegious	Grossly irreverent toward what is or is held to be sacred
sarcastic	Expressing or marked by sarcasm
scathing	To criticize or denounce severely
venomous	
vicious	Having the nature of vice; evil, immoral, or depraved
vindictive	Disposed to seek revenge; Marked by or resulting from a desire to hurt
Guarded	To protect from harm by or as if by watching over
watchful	Closely observant or alert
Heavy-handed	Oppressive; harsh
Ponderous	Lacking grace or fluency; labored and dull
Self-important	Excessively high regard for one's own importance or station
stodgy	Dull, unimaginative, and commonplace
Mawkish	Excessively and objectionably sentimental
Nostalgic	A bittersweet longing for things, persons, or situations of the past
Sentimental	Affectedly or extravagantly emotional
soppy	Soaked; sopping

Here are some good words for describing tone.

animated
ardent
convincing
definite
determined
elated
enthusiastic
evangelical
exhilarated
fervent
forceful
passionate
rapturous
spirited
visionary
zestful
[opp.] insincere

jingoistic
patriotic
[opp.] xenophobic

brooding
despondent
disappointed
discouraged
distressed
exhausted
grumbling
regretful
sad
tragic
whingeing

mawkish
nostalgic
sentimental
soppy

calm
contemplative
detached
diplomatic
educated
expert
measured
moderate
respectful
trustworthy

arrogant
boastful
bombastic
bullying
chauvinistic
condescending
officious
ominous
patronising
self-righteous
superior
threatening

carping
censuring
complaining
critical
insensitive
sententious
[opp.]
cheerful
encouraging

caustic
sacrilegious
sarcastic
scathing
venomous
vicious
vindictive

convincing
dogmatic
forthright
frank
rhetorical
strident
unequivocal
[opp.] evasive

bland
clichéd
neutral
[opp.]
expressive
volatile
flamboyant

cynical
insinuating
negative
pessimistic
snide
satirical
[opp.]
hopeful
optimistic

courageous
undefeated

moralising
preaching
schoolmasterly
didactic

foolish
hypocritical
rustic
silly

guarded
watchful

heavy-handed
ponderous
self-important
stodgy

apathetic
blasé
indifferent
unmoved
stoic

facile
simple/simplistic
straightforward
uncomplicated

demeaning
disparaging
insulting

abusive
acrimonious
aggressive
annoyed
antagonistic
apoplectic
appalled
biting
bitter
confrontational
embittered
grim
hostile
jeering
outraged
raving
scathing
scornful
wrathful

amicable
admiring
appreciative
approving
benevolent
comforting
conciliatory
friendly
liberal
open-minded
placatory
supportive
sympathetic
understanding

conservative
reactionary
stubborn
traditional
[opp.] radical

blaming
scapegoating

amazed
anxious
astonished
baffled
frustrated
incredulous
puzzled
querulous

absurd
amused
bantering
cavalier
entertaining
facetious
frivolous
humorous
ironical
quizzical
ridiculing
risqué
seditious
vulgar
wry
whimsical

apologetic
defensive
deprecating
humble
obsequious
pleading
subservient
sycophantic

businesslike
calculating
controlled
earnest
formal
grave
matter of fact
reasonable
sensible
solemn
technical
[opp.]
unreasonable

Note: the tone words above are grouped as synonyms.

Oral Presentation

SECTION 30

Oral presentations

Overview

This section contains:

- a general plan of attack for oral presentations
- examples of speaking to persuade, inform and instruct.

Skills

After studying this section you should be able to:

- give an oral presentation on a literary and/or non-literary text
- plan a well-structured oral response
- speak confidently to persuade an audience about an issue in a text or the media
- speak confidently to inform an audience about an issue in a text or the media or in which you have a personal interest
- speak confidently to instruct an audience in a task.

Planning and delivering an oral presentation

In order to achieve outcomes associated with Effective oral communication in Units 1 and 2, you may be asked to give oral presentations on literary texts, non-literary texts, media coverage and/or issues. Your purpose may be to:

- persuade the group to your point of view about an issue
- inform the group about aspects of a text
- instruct the group in something practical.

This section provides you with hints and steps to help you plan and deliver your oral presentation effectively.

Factors to consider

When planning your oral presentation you need to be aware of the following:

- time limit
- verbal techniques
- audience
- form of assessment.
- need for formal or informal speech
- non-verbal techniques
- question time

A general plan of attack

Effective oral presentations involve *written preparation* and *rehearsal*.

Ensuring effective written preparation

- 1 Identify purpose and audience and use situations and language to suit.
- 2 Research the topic.
- 3 Organise structure—a strong introduction, a body with three major, supported points, a conclusion that summarises the points and reiterates the point of view.
- 4 Choose visuals and/or aural components that complement the presentation.
- 5 Anticipate questions and opposing arguments.

Remember that, no matter what your purpose, you always want to interest your audience, so be creative.

Ensuring an effective oral style

- 1 Use plain English suited to your audience.
- 2 Use short complete sentences with clear and simple grammar.
- 3 Use verbal techniques like repetition and change of volume to emphasise points.
- 4 Use non-verbal techniques like gesturing to emphasise points.
- 5 Adopt a confident approach by standing up straight and speaking clearly.
- 6 Include the audience by making eye-contact.
- 7 Rehearse the presentation.
- 8 Examine your style and get rid of unnecessary gestures.
- 9 Make sure technology has been checked and that you are familiar with it.
- 10 Check that any visuals can be seen by all members of audience.

(See Section 25 for more details.)

Examples of plans of attack

Speaking to persuade

Task: To use two or more texts to persuade an audience that 'Capital punishment should be abolished'.

- 1 Establish the purpose: to persuade the class that capital punishment should be abolished.
- 2 Research the topic.
- 3 Establish the structure:
 - a strong introduction—description of Karla Faye Tucker's last thirty minutes including being walked to the death chamber, witnesses, last words, injection etc.
 - body
 - capital punishment is not a general deterrent—include statistics and crime rates
 - it is barbaric—against the fifth commandment, abolished in some countries
 - it is being used as a political tool—populist politicians such as Bush in Texas with political ambitions victimising minority groups sentenced
 - sometimes mistakes are made—see evidence from Australia and the UK
 - conclusion—re-state the contention, summarise the main points.



4 Decide on visuals:

- a graph comparing crime rates to executions
- a diagram of Karla Faye Tucker strapped to a stretcher with injection apparatus (*The Age*)
- photograph of a reformed Karla Faye Tucker before the execution.

No aural material will be used.

5 Anticipate questions:

- Why should murderers go free when victims lose their lives?
- What about the age old saying 'an eye for an eye'?
- Doesn't life in prison cost the taxpayers a great deal of money?

Following is an example of a student's oral presentation on the issue of capital punishment.

<i>strong opening</i>	Capital punishment is morally indefensible	<i>strong persuasive language</i>
<i>persuasive</i>	Execution is murder by another name. There is no acceptable argument for taking a human life. Although capital punishment is accepted as the ultimate sanction by many countries, it is morally indefensible.	<i>strong, sophisticated vocabulary</i>
<i>emphasising high number</i>	The recently executed Karla Faye Tucker was only thirty-eight years old. She went through fifteen years of court actions before her appeals for clemency failed. Karla Faye Tucker was injected with a lethal mixture of poisons. Tucker was just one of the 3200 convicts on death row in the United States.	<i>emphasising youth</i>
<i>use of facts</i>	There are many reasons why the death penalty needs to be universally abolished but I will discuss four major reasons. Firstly ...	<i>emphasising waste—dramatic</i>
<i>giving listeners signposts</i>		<i>fact</i>

Speaking to instruct

Give the class a mini lesson in the method of making something.

- 1 Establish the purpose: to teach the class how to make sushi.
- 2 Research the topic:
 - find Japanese cookbooks
 - find pictures
 - investigate the history of sushi
 - talk to the school's Japanese teacher.
- 3 Establish the structure:
 - list the ingredients
 - explain how low fat and healthy it is
 - give step-by-step instructions on preparation and eating
 - invite the class to eat it afterwards.
- 4 Establish the style (similar to the television show *Two Fat Ladies*)

PRESENTING A POINT OF VIEW

The course guidelines specify:

A presentation of a point of view on a current issue.

Study Design

Since this task is very like the point of view essay task in Unit 3, Outcome 1, reread that chapter (see pages 45–54) before going any further. Now read this revision of the basic structure of a persuasive speech.

Introduction

The introduction has two main functions. The first is what has been called the ‘get them [the audience] in’ challenge. Your introduction should startle your listeners, kindle their interest, make them accept that your subject matter is worth attention.

How? Use a live example, a photo or a video clip (if you’re allowed by the teacher). At the very least a short quote or an amazing statistic can be used to jolt them. Some students have been known to use almost theatrical trickery (for example dressing in a costume, handing out novelty items, using lighting to create atmosphere). It’s up to you.

The second is what has been called the ‘tell them what you’re going to tell them’ aspect. In other words, preview the speech for the audience. A few words about the main arguments will do. It’s worth it. They then know what to expect and will find it much easier to follow your speech.

Body of the argument

The rules are simple. Each separate argument (or proof of your point of view) must be very clear. These are the ‘paragraphs’ of your speech. But remember, the audience can’t see your script (or notes). Unless you make it very plain when you are moving from one point to the next, your listeners will get confused. Each ‘paragraph’ must stand out and stand alone. It’s good to ‘signpost’ the arguments so that the audience can identify each one. Even saying ‘The second reason ...’ or ‘Another argument against ...’ makes this easier.

Conclusion

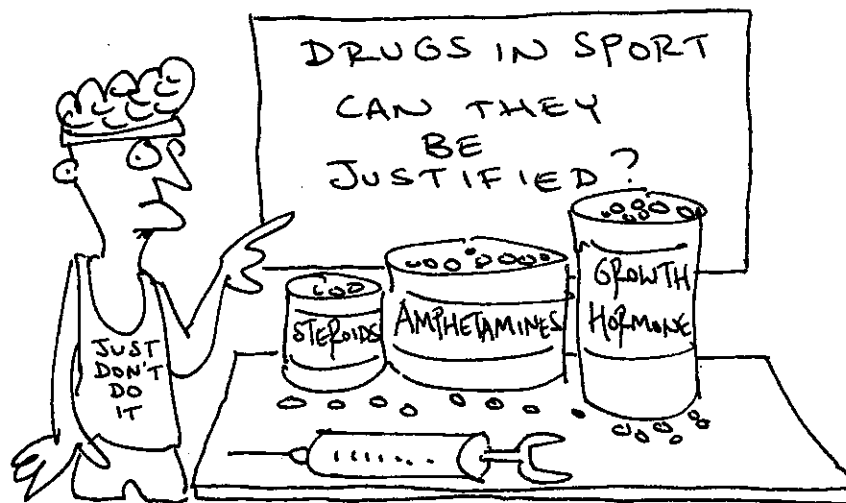
This is the time to sum up. Once more, there are two things you have to do. Firstly you have to ‘tell them what you’ve told them’. Sounds silly? It’s also known as a ‘recap’ (recapitulation or summary) or review. This is a way of

verbally packaging all the key ideas you've covered and handing them to your listeners right at the end of your presentation. They haven't taken notes nor can they see the speech, so you have to sum up for them.

Secondly you have to remember that this is your last chance to make them believe what you are arguing. Pull 'a rabbit out of a hat' (metaphorically speaking). What about a fiery quote, a crushing statistic, a short case study (which makes your point by example), a rhetorical flourish, a last picture or diagram? Do whatever it takes to make them convinced you are right.

A sample speech

A speech advocating a point of view is similar in content to an essay, but there is one big difference. You have the advantage (in speaking) of adding 'aids'. Taking the sample essay from pages 51-53 (Drugs in sport), let's look at how you could modify it and amplify the effect by cunning use of 'staging' techniques. Be sure to read the annotations alongside the speech.



DRUGS IN SPORT SPEECH

[Enter the performance area, if possible wearing tracksuit and joggers, or other 'sporty' gear. Unpack a sports bag and carefully lay out on the table before the audience a bottle of tablets marked clearly 'STERIODS', one marked 'AMPHETAMINES', a very large syringe, a medical container labelled 'GROWTH HORMONE AND MASKING AGENT', or equivalent. Wait for the audience to digest all this, then begin. Turn on the overhead projector, with a transparency sheet labelled

use of theatrical props

'DRUGS IN SPORT: CAN THEY BE JUSTIFIED?' An alternative to overheads, if the equipment allows, is a POWERPOINT presentation.]

[Overhead: 'Are drugs a problem in sport?']

visual cues to contents

AFL footballers have been banned for taking drugs.

[Overhead: Picture of Justin Charles and other footballers]

simple introductory statements to catch audience's attention

Tour de France cyclists, including an Australian, are expelled from the competition because steroids are discovered in their support car.

[Overhead: Picture of Tour]

Olympic athletes have been banned for substance abuse.

[Overhead: Picture of athletes accused]

The Atlanta Olympics saw it and the Sydney Olympics will no doubt have the same sorry honour. The allegation has been made that a number of current world records were made with the assistance of performance-enhancing drugs.

[Overhead: Picture of one such event, and an Australian competitor if possible]

direct appeal to audience

Ladies and gentlemen, how worried should we be about this seemingly perennial problem? I would suggest that we should be very worried. The practice is widespread. Figures compiled by FINA show that every Western country, including our own, has seen its athletes accused of chemical cheating.

[Overhead: Show table]

use of all types of visual information

It is not only commonplace, it is dangerous. The Olympic community began investigating the abuse not because of unbelievable records, but because people were dying. In the early 1990s, five Dutch road cyclists died in their sleep after taking an artificial hormone designed to give

their bloodstreams greater oxygen efficiency. Instead it killed them. They were boys in their twenties.

*simple
language
—easy and
accessible*

We could be forgiven for believing that professional sport is riddled with a performance-enhancing drug culture. But that is not the case. Those caught using banned substances, across all sports, make up only a tiny number, almost literally a handful, of the thousands involved in competition. And so it should stay. There is no place for drugs in sport.

[Overhead: 'The reasons drugs in sport are unacceptable']

[Overhead: 'Justice forbids the use of drugs']

Why? The first, last and most important reason for banning drugs in sport is a simple matter of justice. No sportsperson should have an unfair advantage over his or her competitors because of popping a pill. Whether it be the systematic ingestion of male hormones by female athletes to increase muscle bulk and stamina, something the old Communist swimming teams routinely did to cheat their way to gold, or the more modest taking of stimulants, to give that extra spurt of energy, 'artificial excellence', as one headline cleverly described it, is simply not acceptable. The ideal of a 'level playing field' is nothing more than what fairness demands.

[Overhead: 'Taking drugs to enhance sporting achievement is a major health risk']

Secondly, there is the health argument. Drugs can be extremely dangerous to the athlete's health. The long-term health damage done to former East German athletes by 'supervised and controlled' administration of drugs has become all too clear. Heidi Kreiger has had a sex change because of male hormones fed her under the old regime, and now plans to sue her former bosses. Broad shoulders on women swimmers is not the problem it's the hidden disruption of steroids,

*explicit 'link'
words to
clarify
structure of
speech*

stimulants and other potentially toxic substances. They can cause gigantism (overgrown bones in the jaw, hands and feet), a potentially fatal enlargement of the heart, decreased or distorted libido and menstrual disorders, to mention just known side-effects.

[Overhead: 'Drug taking can spill over into an athlete's life']

A third reason for banning these chemicals, and it relates to the previous one, is the shadow they might cast over athletes' lives beyond the swimming pool or gymnasium. Drugs in sport could lead to drug abuse in other areas. If it's okay to take a pill to get a performance 'high', why not take another to relax, and another to have fun, and another to feel better about the mess they're beginning to make of your life? Sporting bodies need to ban drugs for their own good reasons, but they can also be seen as part of a wider community crackdown on illegal substances, and signal of our collective disapproval of drug-taking for non-medicinal purposes.

*link and
structure*

[Overhead: 'Any drugs undermine the public's belief in the validity of sporting competition']

Finally, we must concede that drugs threaten to wreck the whole mystique of sport itself. The political and public relations fallout from drug abuse are an important part of why they must be removed. Drugs cause distrust and cynicism, instead of celebration of genuine achievement. The bad blood caused by accusations of cheating, by suspicion that anyone who does extraordinarily might be 'on something', is ruining the good name of competition. As Kieren Perkins has said, instead of the old 'Wow, what an amazing performance' admiration, people increasingly ask 'I wonder if that athlete was on drugs?' We have every right to make heroes of our elite athletes, and to genuinely celebrate our friends in other countries who do well, not descend into a

sometimes racist, often suspicious despair at getting what we think we deserve.

[**Overhead:** 'What arguments are used to justify performance-enhancing drugs?']

Are there any reasons, ever, to take drugs? Some say there are. They argue that drugs in sport are acceptable. Drugs are okay, they say. We use them all the time, for coughs, colds, pain, social interaction. [Take a bottle of aspirin or equivalent out of sports bag and hold it up] But performance-enhancing drugs are different from cold drops or headache tablets. Sport is a competition and chemicals are cheating. Some argue that we shouldn't bother to ban drugs, since they're nearly impossible to detect. But the testers keep up with the cheats. They can be detected, and need to be. A variation on this is the cry: 'All athletes use drugs. Why complain?' However, that's a distortion of reality. Not all athletes use drugs. Only a small minority test positive and they are the cheats. It is even possible to hear the argument: 'If you can win by any means, why not try?' But the end does not justify the means. Cheating is immoral. It's like stealing, or using someone else's credit card. It's a disgusting practice, which can never be excused.

*prop to
create
interest*

*visuals to
recap*

[**Overhead:** All major arguments against drugs on one sheet]

Those swimmers with massive shoulders, the AFL footballers banned from games because of something they took to boost performance, the horror stories of steroid abuse these are reminders of what we need to keep at bay. Few high-flying athletes would not have felt the temptation to get that extra edge. To their credit, all but a rogue few resist the temptation. Drugs in sport are a betrayal of the ideal of fair competition. Our athletes should be our heroes. They should dazzle