

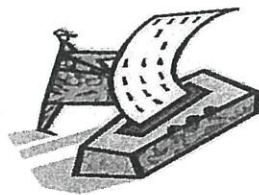
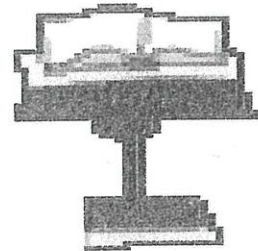
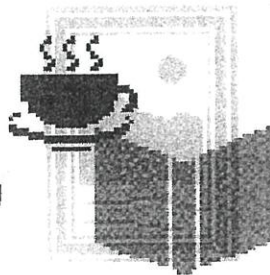


HSC 2016



ESL

**Module B:
TEXTS & SOCIETY**



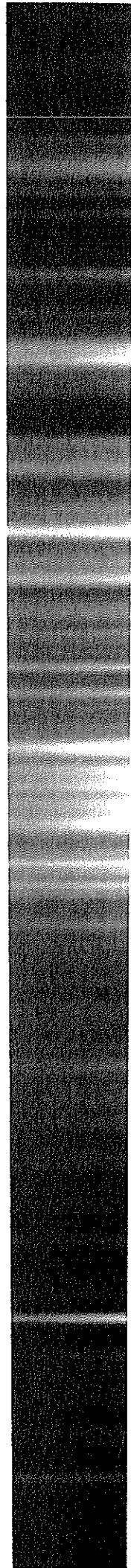
ELECTIVE: 1

LIVING & WORKING IN THE COMMUNITY



Having a Voice

- ~~Entry Form: Frustrated Writers' Mentoring Program~~
- ✓ ■ Letter to the Editor: Unfriendly modern mobiles
- ~~Radio Transcript: 'Britain Falls for Kath and Kim'~~
- ~~Online TV Guide: Choir of Hard Knocks~~
- ✓ ■ ~~Opinion: Raw exposure and epiphany in paradise~~
- Travel blog: Backpacker – The working holiday
- Cartoon: Why would anyone want a blog?



Handout 24 Letters to the editor

Use the information below to help you annotate the letter on page 46 of the Support Document.

A letter to the editor is a letter sent by a reader to a newspaper (such as *The Daily Telegraph* or *Sydney Morning Herald*) about an issue that readers are concerned about. Usually, letters to the editor are written to newspapers or news magazines, however, they are sometimes sent to entertainment magazines such as, *New Idea* or *Woman's Day* or radio AND television stations. If they are sent to a TV or radio station they are sometimes read on the air (usually in a news analysis program).

Purpose

Writing a letter to the editor is a good place to start when you want to reach out to the media. It can be used to

- Deliver a message
- Set the record straight
- Impact policy/legislation
- Generate coverage of an issue
- Influence the way others may behave

What are letters to the editor about?

The subject of letters to the editor varies. However, the most common topics include

- Supporting or opposing an opinion of the newspaper
- Responding to another writer's letter to the editor
- Discussing materials and issues that have appeared in a previous edition. These letters can be both negative and positive

The language of letters to the editor

- Emotive language
- First person pronouns
- Present tense
- Persuasive language
- Factual language such as the name of the newspaper the article appeared in, the date, issue and page number.
- Support your facts but keep the letter concise

Handout 26 Model of a letter of complaint

Taylor James
12 Sunshine St
Rockdale NSW 2127

The Manager
Electronic Manufacturers
202 Phillip St
Arncliffe NSW 2467

13 February 2008

Dear Mr. Thomson

I am writing to complain about the MP3 player I purchased in November 2007 from Paul's Electronics. At first I was happy with the purchase; however, after a month the MP3 player began malfunctioning.

The problem is that the MP3 player keeps 'freezing' frequently and stops playing the songs. This is very inconvenient as when it stops I have to reset the MP3 player and I risk losing data from the memory.

During the last three months I have had it serviced twice. These services were a total cost of a hundred dollars, not to mention my personal time. If the MP3 player continues to breakdown at a cost of a hundred dollars every three months this will mean I have paid triple the cost of the MP3 player before the guarantee has expired.

This is not the first MP3 player that I have owned. My previous one was great. Therefore, I have come to the sound conclusion that this is a faulty product and I should be entitled to have it replaced.

Below I have listed details regarding the model, receipt number and service dates in order to help you with your investigation

Model:	MP3 player 360
Receipt number:	3210-expt
Guarantee number:	1J378
Service dates:	December 2007 January 2007

Should you decide not to replace the MP3 player I will take up this matter with Fair Trading. However, I trust that this will not be necessary as my previous dealings with your company, up until now, have been positive. I look forward to your reply and should you require any further information please do not hesitate to contact me.

Regards

Taylor James

Handout 27 Features of a letter of complaint

1. Using the information about the letter's language and structural features, annotate the sample letter of complaint on **Handout 26** with a partner.

A request or solution offered	Clear layout makes the letter easy to read	Forceful but polite tone, not threatening
Words and phrases used to express dissatisfaction	Clear and exact details so complaint can be investigated	Details of complaint given
Complaint summarised	Complainants address	Salutation
Organization's name and address		Implication about what further action might be taken

2. Write your own letter of complaint about a faulty mobile phone. Use the model on **Handout 26** to help you.

Handout 28 Model of a letter of appreciation

Libby Nguyen
Careers Adviser
Melville High School
78 Coledale Road
Melville 2318

Ms. Kate Wong
Education Officer
Department of Education and Training
12 School Street
Sydney 2000

26 February, 2008

Dear Ms Wong

I would like to take this opportunity to express sincere thanks to you for your very active contribution to our recent Study Skills Day. The staff members of our school have also asked me to pass on their appreciation for your efforts in supporting our school on this important day.

Your skill in presenting kept the students and parents engaged for the entire two hours while delivering some essential information. The feedback from students and parents has been very positive. In particular, many parents have expressed relief that they now have some very practical ideas on how to support their child through the daunting HSC.

Again, thanks so much for your enthusiastic contribution to our Study Skills Day. I have no doubt that it would not have been the success that it was without your presence.

Yours sincerely

Libby Nguyen
Careers Adviser

Handout 29 Model of a letter of request

Jim Papadopoulos
3 Brook Street
Georgetown NSW 2276

Ms Jane Smith
Consultant
HSC Education
85 School Street
Sydney NSW 2000

26 February 2008

Dear Ms Smith

I recently attended the HSC Study Skills day, at which you presented a seminar on exam technique. Your presentation was very interesting and outlined some helpful study techniques.

I left the seminar early and did not have a chance to get the handout and material you discussed.

Could you please send me any relevant material and information you have available?

Yours sincerely

Jim Papadopoulos



Unfriendly modern mobiles

*Tuesday, 27 February,
Letters*

THERE IS much talk ~~is~~ about aged folk making up the greater percentage of our population. So why do technology “experts” and marketers forget the basic needs of the old?

This was brought home to me when my trusty old CDMA mobile died. I relied on it when, at nearly 80, I was working on my property or driving to town. I felt safer with it should I have a fall or break down.

So all I asked for was a simple mobile on which I could make or receive a call but I was told there is nothing made without “extras” and that I must contract for a tiny thing, most of which I can’t read without glasses. The print is unreadable in tiny, pale letters on a coloured background using symbols that mean nothing to me. Sure, as with every other modern technical device, there are volumes of explanatory drivel – also unreadable. I need to learn a new language before I make head or tail of voluminous, garbled instructions.

How many want these extras? When technologists get old, they will understand that the majority of people (not just oldies) want to do a job quickly and efficiently. They don’t want keys so small that arthritic fingers can’t handle them or video calls, messages, cameras, etcetera. Bring on a simple, uncluttered mobile that simply makes or takes calls.

Pat Graham
Nanango, Qld

Your Comments

bg (27 February at 01:36 AM)

In the time it took to write the email some kids could have shown you how to do it. It’s nice to think though that you can still enjoy your farm at 80 with all the mod cons assisting you. I don’t know what’s wrong with old people these days. They have got it so good but they just keep whingeing. In Africa the old people have to walk five miles barefoot in the noonday sun just to get a drink, and dodge bullets too.

TRAVEL BLOG

The working holiday



Unfortunately, unless at some point in the near future I either, a) win Lotto, or b) marry Paris Hilton, I'm going to have to keep working on the road. And the jobs aren't going to be fun.

That's the thing about being a backpacker – it's all well and good doing things on a shoe-string, but everyone runs out of money sooner or later. And that's when the great working holiday comes in.

Overseas, you do what you have to to keep the dream alive. However, some jobs are better than others.

On the plus side, working overseas helps you meet locals, gives you a real insight into foreign cultures, and can bulk up your dwindling finances. On the down side ... well, read on.

Here's what I've done:

The job: Farmhand
The place: Elgin, Scotland

The skinny: How I ended up being a farmhand is anyone's guess, as I struggle to keep pot plants alive. However, I was 17, had been travelling for about six months, and decided that if I didn't experience working on a farm now, I probably never would. So why not a Scottish pig farm?

Why not? Because working on a Scottish pig farm is bloody hard! For starters, I was there during "summer"; however, the only time I donned my shorts was when the local nightclub had a beach party theme night. The rest of the time I froze [while] standing around in fields picking things.

The farm wasn't just a pig farm. I also picked strawberries, cut lettuces, planted lettuces, fed animals, and at one point had to brush down the inside of an entire grain silo with a 20-metre-long broom. For my troubles I got screamed at hourly by the farm's absolutely wonderful but highly abusive owner. There's nothing quite like picking strawberries in the June sleet to the sound of: "Oi you little Aussie ****, I'm payin' you tae ***** work, not ***** skyve off!"

Somehow, though, in between wading through pig s***, choking on grain dust and having whole lettuces thrown at me, I managed to make some of the best friends I've ever had in Elgin. Ten years on I'm still in touch with the guys I used to slave away in the lettuce van with.

The pay: Four pounds an hour, plus free board.
The verdict: Only if you're desperate.

* * * * *

Travel blog: Backpacker – The working holiday

The job: Kitchen bitch 1

The place: Winter Park ski resort, Colorado, US

The skinny: There were days when I wondered what the hell possessed me to tick the “kitchen experience” box on my Winter Park application. These were generally “powder days”, the days you’d wake up in the morning and trudge out to the bus stop through a metre or so of fresh, fluffy snow.

I’d stand there in the base-camp cafeteria in front of the wall-sized windows, watching the lifties carve fresh tracks through the powder as I rolled another panful of breakfast burritos.

Then there were days when I thanked my lucky stars I was a kitchen bitch. Those were the days when I’d trudge out to the bus stop with two scarves wrapped around my head to protect me from the wind, and see the thermometer outside the local bank flashing something like “-33”.

On those days I’d watch the lifties rugging up outside the cafe, while I warmed my hands over the grill plate and thought about whipping myself up some pancakes.

If you’re going to work at a cafe at a ski resort, you really have to like cooking, otherwise it’s soul destroying. It does have its perks, though. You meet some characters in kitchens. I worked with a guy who was on the run from San Diego, a reformed drug addict, a few not-so-reformed drug addicts, and of course the usual collection of Aussies and Kiwis that you find at every touristy destination around the world.

While I can’t say I learned a lot about the local culture (or cooking, for that matter), I did learn about keg parties, how to get drunk when you’re under 21, what the hell a Philly beef steak is, and how expensive the American medical system is when you break your collarbone.

The pay: \$8 an hour, plus a free all-mountain season pass.

The verdict: Not something you’d want to do forever, but perfect for the powder hounds.

* * * * *

The job: Kitchen bitch 2

The place: Edinburgh, Scotland

The skinny: What do you do when you’re stuck in the UK, broke, and with a month to kill before starting a new job? You call up one of your old farm buddies, and mooch off them for a while.

Hooking up with an old strawberry picker and now bar manager in Edinburgh, I managed to score a month’s very dodgy work at a bar in the old town. There I was designated kitchen bitch, working long hours flipping burgers and reheating curries for the drunken masses.

The dodgy bit was the fact I didn’t have a national insurance number or bank account, so was officially on the pay role as my mate’s wife, whom we’ll call Wendy Jones. My nickname, predictably, became “Wendy” when my fellow employees realised that’s what my name was on all the rosters and pay slips.

Travel blog: Backpacker – The working holiday

But despite the potential trouble and the odd cutting of my fingers with the kitchen knives, I managed to get through my month with a bit of extra cash, and a few free pints under my belt.

The pay: Eight pounds an hour.

The verdict: It has to be done.

* * * * *

The job: Travel writer

The place: Everywhere

The skinny: I'm not gonna lie to you: being a travel writer is awesome. Unfortunately, every other traveller on the planet is awake to this fact, and is your direct competition.

I've never been able to make a proper living out of travel writing – it's just something to do every now and then to top up the finances. I don't like travelling with a laptop, so I usually end up scribbling on a note pad, then madly banging out stories and dicing with dodgy photo downloads when I make it to an internet cafe.

With a bit of experience and some good contacts, travel writing really is living the dream.

The pay: From \$300 a story up.

The verdict: Every traveller's dream.

* * * * *

The job: On-road chef

The place: Europe

The skinny: "Man, you've got the best job in the world," passengers used to say to me while we were sitting on the tour bus, cruising past the Eiffel Tower. "Yeah," I'd reply, "you could do it too though. You should apply." "Oh, nah, I don't think it would really be my thing."

It takes a certain person to handle working full-time on the road. That person? You have to be patient, alcoholic, patient, quick-thinking, patient, have a good sense of humour, patient, have good knowledge, and above all, be patient.

I spent a European summer working as an on-road chef for a tour company (not the one you're thinking of), which would explain what I was doing with 1000 Euros worth of groceries in Paris. For six months I ferried around and cooked for some of the most likeable, fun, happy people I've ever met. I also had to spend weeks at a time cooped up in a bus with annoying little bastards I'd prefer never to see again.

In between getting drunk at campsite after campsite, I managed to see the major sights of Europe about seven or eight times, and in some cases visit countries I never would have dreamed I'd make it to. Diving off a motor yacht moored in the Croatian islands, I could easily persuade myself it was the best job in the world.

However, as on-road chef, the parts of Europe I came to know most intimately were not the ancient ruins or cosy sidewalk cafes – they were the supermarkets. Two years later, I could still lead you directly to the risotto rice at the E. LeClerc supermarket in Pisa, or find the gluten-free section at the Carrefour in Calais. Being given an hour to buy food

Travel blog: Backpacker – The working holiday

for 40 people for three days is an insanely stressful experience, but the thing I liked about going shopping was mixing with the locals. That, and working out ways to spend the passengers' money on beer without getting caught.

But stay tuned next week for the truth about life on tour ...

The pay: 20 pounds a day.

The verdict: Some days the best, and some days the worst job I've ever had.

What's the best/worst job you've done overseas?

Hope you're enjoying the Backpacker blog. There'll be a new one up on smh.com.au every Wednesday, for a bit of light hump day relief to remind you of why you went to work in the first place: to save up enough money to get the hell out of here! If there are any good travel topics you think I've missed, drop me a line at bgroundwater@fairfax.com.au.

Posted by Ben Groundwater

20 February, 11:03 AM

Handout 14

Cartoons

Complete the following cloze passage using the words from the word box to complete the text about the purpose and features of a cartoon.

personality noun	idea noun	express verb	adj. political
enjoyment "	character noun	cartoon noun	verb convey
humorous adj.	speech noun	issue noun	noun feelings
colours noun	drawings noun	current adj.	

A cartoon is usually a humorous, hand-drawn picture of a situation.

Cartoons are used to convey ideas or to draw attention to a situation or well-known character. They often highlight a current social or political issue.

- Cartoons can provide enjoyment but may also be vehicles for serious messages.
- They establish personality and setting.
- Political or topical (about a current issue) cartoons have to be seen in context with their particular backgrounds. For example, the political drawings you see in the opinion section of the newspaper are only effective when the political figure is actually in power or is involved in a situation of interest to the public.
- Symbols are often used to convey different messages. Colours, objects, shapes can be used to convey different messages.
- Cartoons can be completely pictorial (using pictures) and use a speech bubble or have a caption to express the main idea.
- Speech bubbles or dialogue is used to show the author's thoughts and feelings.
- Each drawing is placed in a frame and may be presented as a single drawing or as a sequence of drawings.
- Humour may take the form of satire or parody to draw attention to a particular issue.

Handout 15

Deconstructing cartoons

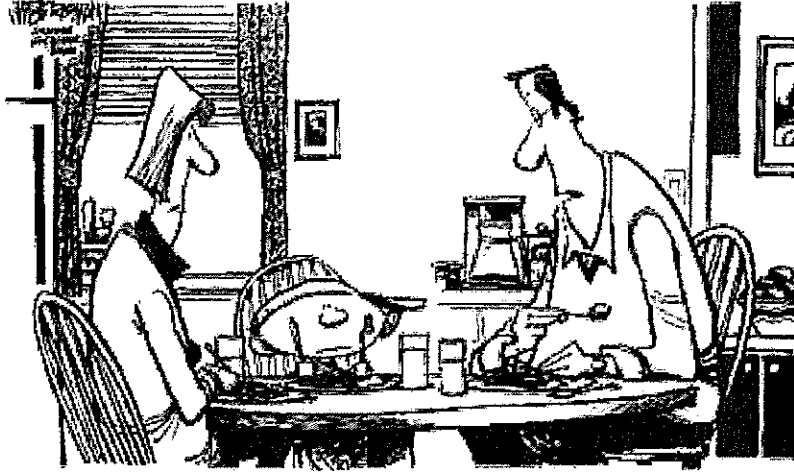
Look at the cartoon, 'Why would anyone want a blog?', on page 56 of the Support Document and then complete the table below. Use **Handout 5** on techniques used in visual texts to help you.

Purpose What is the purpose of the Cartoon? Educate, inform, entertain or satirize?	inform
Perspective Has the cartoonist achieved his or her perspective? How?	by parents, and child are eating together but not communicating
Characters Are the people in the cartoon figures in their own right or do they represent something?	They typify 21st century parents who are losing the battle against technology's interference with relationships.
Setting Where and when is the scene taking place?	The scene is a family meal at the end of a school day
Register Does the advertisement use slang, jargon or colloquialism?	Blog is the term for a web log, an internet diary
Words Does it use single words, phrases or sentences?	It uses a sentence.
Caption Does it have a caption?	The caption is a rhetorical question.
Speech Is direct speech used? Provide the example.	The father tells his son "Well, yes we could read your blog... or you could just tell us about your school day."
Actions These are expressed visually by the clever use of lines (vectors), facial expressions and symbols. Are there any vectors?	The parents' noses point downwards to their son, who is placed left of centre in the frame.
Facial expressions What types of facial expressions are depicted? If there is more than one character, describe the facial expression of each character.	The mother's mouth is downturned in disapproval, the son's mouth is a horizontal line, perhaps because the criticism is familiar to him. The father's mouth is open, showing that he is speaking.
Symbols Are there any symbols? If yes, what do they symbolise?	The dinner table symbolises family life, with the son between the parents.

1. Write a short explanation on how the audience is being positioned to respond to this cartoon. Are they meant to laugh or be entertained, informed or persuaded?

2. Choose one technique that is used to emphasize the purpose of the cartoon and write a short explanation on how this technique is used to convey the purpose of the cartoon. For example, the facial expressions of the parents convey the lack of interest they have in technology. The cartoon further highlights that older community members are less likely to use the Internet to communicate within the community, whereas younger people are more likely to be active in the community by getting online.

Why would anyone want a blog?



"WELL, YES, WE COULD READ YOUR BLOG... OR YOU COULD JUST TELL US ABOUT YOUR SCHOOL PAY."

Jim Borgman © Cincinnati Enquirer. Reprinted with permission. All rights reserved.

Background information for cartoons

1. What is a cartoon?
 - simple drawing, often humorous
 - with or without a caption
2. What is the composer's purpose?
 - to entertain, make us laugh, make us feel better
 - focus our attention on a particular issue
 - send a serious message
 - to make social/political comment or criticism
 - to satirize
 - to parody human behaviour and weaknesses
3. How is meaning communicated?

Visually	Through language
individual drawing style e.g. Leunig	captions
doodles	thought bubbles
caricatures	pun
stereotypes	exaggeration
props, costumes, hairstyle	punctuation
facial expression	register
symbols	dialogue
body language, stance	rhetorical questions

Cartoon vocabulary bank

Match the vocabulary and definitions. Work in pairs and use dictionaries if needed.

Technique	Definition
caricature <i>a</i>	a drawing that exaggerates or distorts part of a person's face or features so that they appear ridiculous <i>a</i>
stereotype <i>b</i>	portraying a situation so that it becomes ridiculous <i>b</i>
parody <i>c</i>	using irony and sarcasm to ridicule people or events <i>c</i>
exaggeration <i>d</i>	light-hearted treatment of a subject or situation which is normally taken very seriously <i>d</i>
pun <i>e</i>	a play on words in which the word has two meanings, e.g. 'Writing with a broken pencil is pointless'. <i>e</i>
sarcasm <i>f</i>	overstating and carrying beyond the truth <i>f</i>
irony <i>g</i>	a fixed general image that a lot of people believe to represent a particular type of person or thing <i>g</i>
satire <i>h</i>	using tone to turn a positive comment into a negative comment <i>h</i>
absurdity <i>i</i>	something which stands for or represents something else <i>i</i>
black humour <i>j</i>	copying or imitating something in a humorous way <i>j</i>
symbol <i>k</i>	saying one thing but actually meaning the exact opposite <i>k</i>

VOCABULARY FOR VISUAL LITERACY

1. GAZE

- Can indicate communication between a character and viewer (demand)
- No communication with viewer (information)
- Can show relationships, attitudes, emotions within text

2. PROPORTIONS/SCALE/SIZE

- Can create the illusion of depth, 2D
- Can create relationships of strength/weakness
- Can create a sense of vastness
- Are useful in factual/scientific type diagrams

3. THEME/GIVEN POSITION

- Is usually on the left
- The **given** is what is known already / the **new** is new information, the message

4. COLOUR SATURATION

- The more grey = less saturated
- No/little grey = highly saturated
- Can manipulate emotions, attitudes etc
- Can indicate the past/future

5. COLOUR HUE – creates moods

- Red = active, passion, masculine, emotion, danger
- Orange = excitement, desire
- Yellow = warm colours, cheerful, joy, enlightenment, light hearted
- Blue and associated colours = cool, calm, wisdom
- Pink = sensuous, emotion, feminine, romantic
- Sepia = the past or age
- Green = knowledge, hope, promise
- Black = evil, mysterious, powerful, fear
- White = purity, innocence, timeless, mystical
- Purple = passionate, smouldering, caring
- Grey = neutral, uncommitted, non-involvement

6. LIGHT AND SHADE – light sources can affect how something is represented

7. TONE – ranges from lighter to darker

8. CAMERA SHOTS – used for a variety of purposes

- Close up – shows detail (engagement)

- Mid – further back, will show relationship to something else
- Long distance – shows entire scene

9. ANGLES

- Frontal = involvement
- Side-on = detachment
- Verticals/low angles (looking up) = power, dominance
- Verticals/high angles (looking down) = weakness, submission
- They show attitude
- Horizontal shots tend to create balance

10. VECTOR – a line between the ‘doer’ and the ‘done to’

- When complemented by facial expression creates attitude, mood, emotion

11. SYMBOLS – used to represent an idea, concept etc

- E.g. the Statue of Liberty, Cross

12. FOREGROUND/MIDDLE GROUND/BACKGROUND

- Used to indicate relationships

13. CENTRALITY – placing of the central figure, object, main idea

- Focuses attention

14. SALIENCE – the importance of a figure in relation to other objects in the picture

- Focuses attention

15. CROPPING – the picture is shortened, made smaller

16. LINE

- Horizontals and verticals can suggest stability
- Diagonals, dots, broken lines can suggest motion
- Cross-hatching can suggest solidity, calm

17. BLUR

- Can imply motion

18. MIST

- Can imply memory
- Gives prominence to a figure, idea

19. MOTION – normally from left to right

- Slowed or still motion can be created amidst intense activity

20. TIME – is indicated by left to right progression

21. SHAPES/CONTOURS

- Squarish shapes can suggest rigidity, harshness
- Curves suggest flow, softness

22. PERSPECTIVE

- Isometrics can be impersonal
- Frontal provides a sense of depth
- Side-on looking from above etc
- Point of view
- Relate to camera shots and angles

Handout 14

Cartoons

Complete the following cloze passage using the words from the word box to complete the text about the purpose and features of a cartoon.

personality	idea	express	political
enjoyment	character	cartoon	convey
humorous	speech	issue	feelings
colours	drawings	current	

A _____ is usually a _____, hand-drawn picture of a situation.

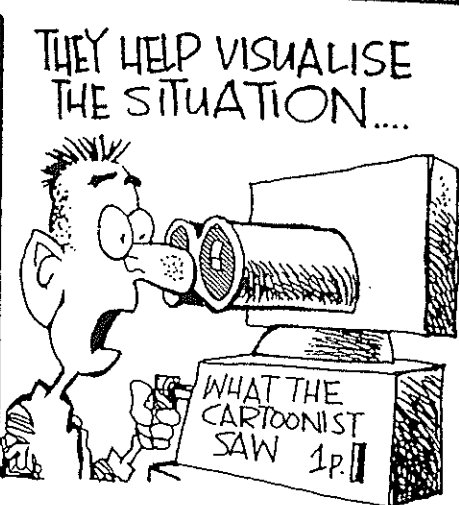
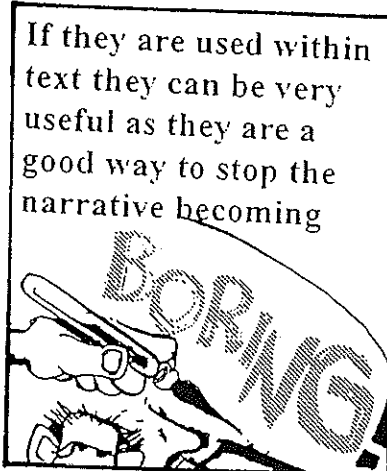
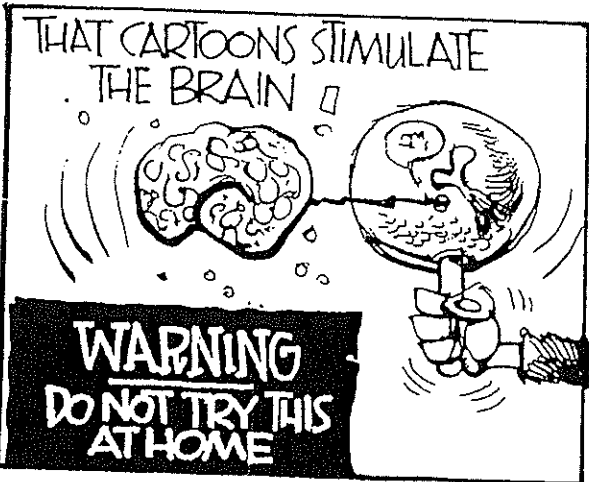
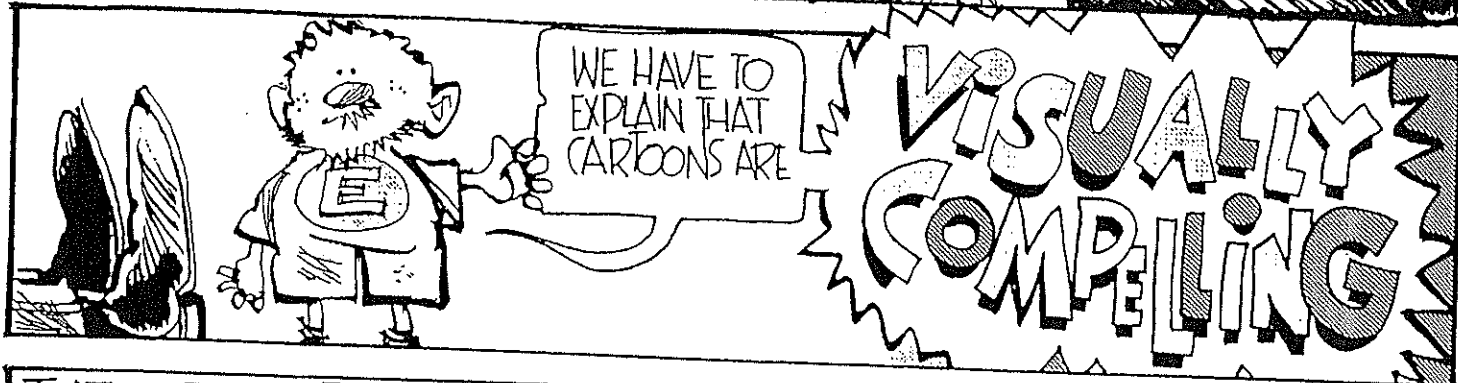
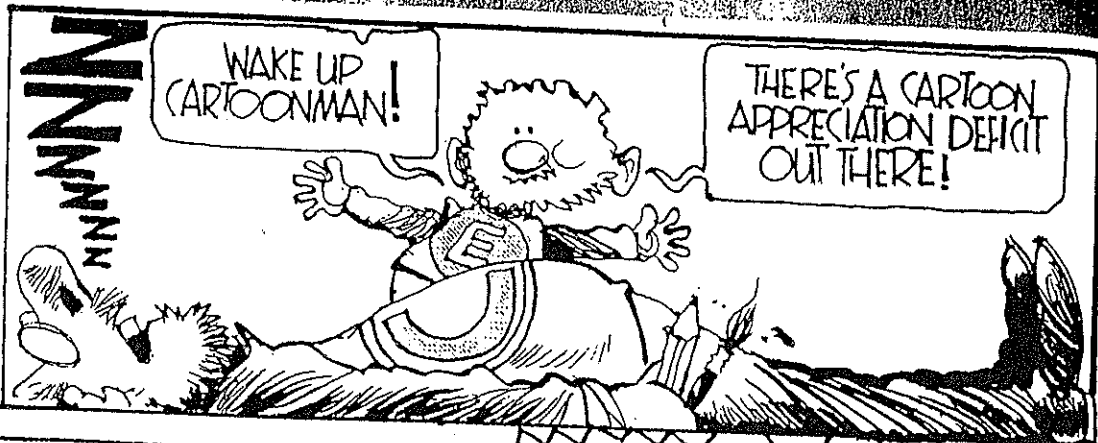
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- Speech bubbles or dialogue is used to show the authors thoughts and _____.
- Each drawing is placed in a frame and may be presented as a single drawing or as a sequence of _____.
- Humour may take the form of satire or parody to draw attention to a particular _____.

SOMEWHERE
OVER IRELAND



THE CARTOON CRISIS
SIGNAL LIGHTS THE SKY



CARTOONS ENCOURAGE DEBATE and DISCUSSION

HERE'S ONE YOU PREPARED EARLIER

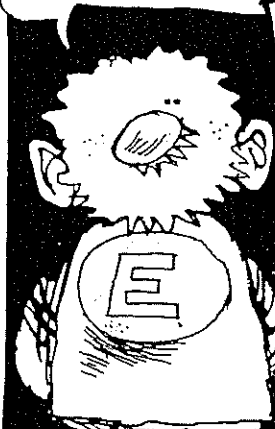
..DISCUSS..



CARTOONS CAN BE READ ON MANY DIFFERENT LEVELS...

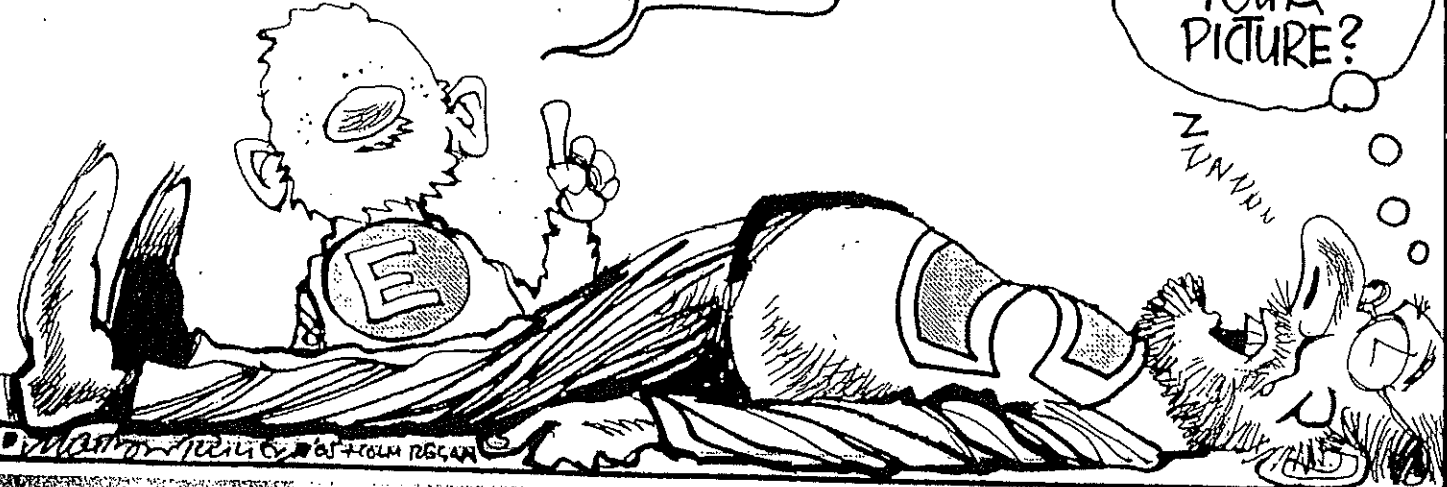


THEY CAN BE POLITICAL, CONTROVERSIAL AND IMPORTANT EXAMPLES OF FREEDOM OF EXPRESSION..



SO, WAKE UP CARTOONMAN AND TELL ME HOW YOU ARE GOING TO TELL EVERYONE ALL THIS ?

DO I HAVE TO DRAW YOU A PICTURE?



Handout 18

Browsing a website

Work in pairs to complete this activity. Browse through the Job Juice website for 5-10 minutes before answering the question. Research what this website is about, why is it used and who you think it is used by.

1. What is the purpose of this website?

2. Who is the audience? How do you know this?

3. What type of language is used on the webpage? Provide an example of two different language techniques.

Use the table below to complete this.

What type of language feature is used? Eg. colloquial, slang, rhetorical questions etc	Example from webpage

4. Which hyperlink would you click on if you wanted to find information about getting a job?

5. Go into the "At School" hyperlink and briefly explain what the purpose of this page is.

6. What things can you find out about under the "Indigenous" hyperlink?

7. What is meant by the line, "JobJuice will soon be getting a facelift...watch this space"?

8. What would you click on if you wanted tips on how to write a resume?

9. Which hyperlink would you click on to find out about help and people you can speak to?

10. How can young teens "choose a direction"?

Handout 7 How advertisements appeal to consumers

The purpose of an advertisement is to persuade us to adopt their point of view or values. They often appeal to a number of values that society feels are important. Some of the most common values are:

- freedom
- mateship
- individualism
- family life
- support for the less fortunate

Can you think of any other values?

The composer of the advertisement uses these values to position the reader and encourage them to agree with their point of view.

Appeals to tradition

These types of advertisement use captions such as:

- "This is apart of our proud tradition"
- "We've always done it like this"

Can you think of an advertisement that appeals to this value?

Appeals to fear

In these types of advertisements, the composer appeals to society's sense of fear. For example, fear of change, loss and violence. For example:

- "Be alert not alarmed"
- "We need to protect our children"

Can you think of an advertisement that appeals to this value?

Appeals to compassion

In these types of advertisements, the composer appeals to peoples' sense of concern for all humanity. They sometimes include images of young children suffering from famine. Other examples include:

- the Tsunami appeal
- the Salvation Army appeal

Can you think of an advertisement that appeals to this value?

Appeals to family values

These types of advertisements appeal to the responder's sense of family values and their concern about their family's safety. For example:

- "The breakdown of the family unit results in the increase of anti-social behaviour"
- "Insecurity in employment is preventing couples from starting families"

Can you think of an advertisement that appeals to this value?

Appeals to self-interest

In this advertisement, the composer makes the reader feel as though they will personally benefit from the product or service. For example:

- "If you vote for my government I will promise to reduce taxes"
- "I feel better now!"

Can you think of an advertisement that appeals to this value?

Appeals to patriotism

When a composer appeals to a reader's sense of patriotism they might use terms like "un-Australian" to make people feel guilty and therefore, agree with their point of view.

For example:

- "We must take this action to prevent terrorism"

Can you think of an advertisement that appeals to this value?

Appeals to a sense of justice

These types of advertisements appeal to the reader's sense of justice and fairness. The advertisement attempts to persuade the reader to feel that "justice must prevail" and that the wrong must be punished. That it is fair that there are serious consequences. This approach often has a bias to a particular view.

Can you think of an advertisement that appeals to this value?

HOW WELL DO YOU UNDERSTAND

Resolving conflict ? Negotiating an agreement?

Apply this checklist when you see people trying to reach an agreement:

- Did both people feel free to express their needs?
- Did they explain the outcome/s they wanted to achieve?
- Did they listen to the other person's concerns?
- Did they deal with emotions first?
- Did they focus on the problem rather than the person?
- Did they manage their emotions throughout?
- Were they assertive (not aggressive)?
- Did they show empathy?
- Did they show respect?
- Did they show willingness to resolve problems?
- Did they try new options or creative solutions?
- Did they find ways to work co-operatively?
- Did they focus on areas of agreement?
- Were they able to let go of minor claims?
- Did they consider each other's objections?
- Did they reach a WIN/WIN result?
- Was the result fair to both?
- Did they finish with a clear agreement or plan of action?

DISPUTE RESOLUTION

Resolving a Complaint – How do I go about it?

Scenario:

You have recently bought a new pair of jeans from a small boutique in your local area. You like your jeans tight, so you took some time in being very careful in your choice of jeans. The boutique is owned by a very flamboyant character called Joe, aged early 50s, who is sometimes amusing, loud and impatient with a reputation for being difficult when there is a problem. You are 22 years old (Robbie). The selection of jeans at the boutique is fantastic and all self-respecting lovers of jeans buy there. The policy of the boutique is choose carefully as goods cannot be changed or refunded. The first time you wear the jeans there is a problem!

Robbie: "Hi Joe, I have the jeans here I bought the other day, there is a problem with the zip that ...".

Joe: "Not interested mate, you know my policy, choose carefully no changes, no refunds!"

Robbie: "Joe I need you to hear what is the matter so we can sort it out, the zip ..."

Joe: "You heard me no refunds, no exchange!"

Robbie: "I need you to hear my problem, if you are not willing to listen I will need to contact consumer affairs and I believe neither of us want that to happen. I am sure we can work it out together to both our satisfaction."

Joe: "OK, but you are wasting my time! You'll have to wait until I serve this customer."

(Robbie patiently waits)

Joe: "What's the problem and make it quick?"

Robbie: "The problem is that the zip will do up but it simply slides down as soon as you move."

Joe: "Told you so! Jeans too tight. I don't know why you want to pour yourself into tight jeans. The jeans are too small for you, that not my problem, now stop wasting my time."

cont

Robbie: "Joe I would like to demonstrate something to you, so I bought along a pair of old jeans exactly the same size and make. (Pulls out both jeans and demonstrates). See if I pull up the zip in these old jeans and then try to pull them open using the top of jeans I can't. Now if I do the same for the new jeans you can easily pull the top of the jeans and the zip slides down, it simply does not lock in as it should when you close the zip. I know this is not normal ..."

Joe: "Let me see! (He tests the jeans doing the same experiment.) OK, I get what you mean, now what do you want me to do about it?"

Robbie: "Well I have a few ideas and I thought you may have a few ideas and we can sort this out."

Joe: "Yeah, what?"

Robbie: "These are some the possible options I thought we could discuss. You could simply replace the jeans and return these ones to the manufacturer, or you could return the jeans to the manufacturer and I wait until they are replaced. I would prefer the first option as it saves me having to come back again and also I need the jeans now. What do you think?"

Joe: "You know my normal policy, no returns!"

Robbie: "Yes, I respect your policy under normal circumstances however I think this situation is rather different and I don't think you will have any difficulty with the company representative. I have my receipt with the date on it and you can tell the jeans have not even been washed as yet. Can we simply change these and the matter will be finished with me and you can send the others in when the 'rep' visits next."

Joe: "Look I'll give you the company phone number and you can sort it out."

Robbie: "I don't feel very happy about that option as it wastes my time, I'll have to travel somewhere and I really see you as the person to best represent my case with the manufacturer."

Joe: "Yeah! OK. But don't go telling any of your mates I have changed my policy about exchanges, I don't want people in here all the time bringing back 'stuff' back and wasting my time!"

Robbie: "Thanks Joe, I am glad we sorted this out, I am actually interested in buying some new tops as well, have you got any new gear in at the moment?"



Consumer Protection Steps

Approach the trader directly

- Be clear about what you want
- Take along a friend
- Take receipts, dockets, contracts etc
- Write down your complaint
- If unsure, check out your rights first

Call the Department of Fair Trading or other body

- Get information about your rights and options
- Consider reapproaching the trader
- If making an appointment, ask what to take

Discuss problem with advice body

- Take relevant documents
- Ask if they can negotiate or mediate for you

COMPLAINT
RESOLVED

Apply to Tribunal for a hearing

- Take receipts, photos, summary of events, statutory declarations, affidavits, etc

If necessary, enforce orders

- Orders of Tribunals can be enforced through an appropriate court

To find out where to go for further advice or to complain, please click on the 'Next' button to the right of your screen.

If you would like to comment on this website, please complete the [Website Feedback Form](#).

NEXT

NSW Dept of Fair Trading
1 Fitzwilliam Street, Parramatta NSW 2150 Australia
Tel: 61 2 9895 0111 Fax: 61 2 9895 0222
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Credits

Shoppers rights

Understanding your consumer rights can help you avoid costly mistakes. Before you buy:

- think about what you want the product or service to do
- shop around and compare quality and price
- take your time and avoid impulse shopping and you will end up buying exactly what you need, at a price you can afford.

It is illegal for retailers to mislead you or use high-pressure selling tactics. When you have made your purchase, keep the invoices, dockets or receipts supplied by the trader. These are your **proof of purchase** and may be required if you need to return the goods.

What are your basic rights as a consumer?

The goods you purchase must:

- comply with any product information and safety standards applying to them (eg. care labels on garments and textiles, safety instructions on dangerous goods)
- have accurate information provided with them and include any information required by law, such as:
 - price and content details
 - weight of package.

Implied (or statutory) warranties give you the following basic rights. The goods you purchase must:

- be and remain free of debt, charges or mortgages, ie. 'clear title', unless they are disclosed or known to you before you agree to buy the goods
- be of 'merchantable quality' ie. meet the basic level of quality and performance expected, considering their description, price and other relevant circumstances. Goods that have a fault should be labelled as seconds or damaged stock

- be fit for a particular purpose if you have made a specific purpose known to the seller and have relied on the seller's skill or judgement
- match any description or sample (eg. if the package displays a picture or describes the contents, the contents must match that description).

IMPORTANT – If a seller breaks any of the above warranties other than the warranty relating to 'clear title', you can usually return the goods and obtain a refund. If the 'clear title' warranty is broken, you may seek compensation from the seller. In either case, you may need proof of purchase.

Implied warranties also apply to **second-hand goods**.

Goods bought at **auction** are not covered by implied warranties. However, the seller is obliged to provide 'clear title' unless any debt, charge or mortgage is otherwise disclosed or known to you before you agree to buy the goods.

Retailers or manufacturers cannot avoid or change implied warranties. They apply even if you do not return the manufacturer's guarantee card or notice provided with the goods.

Services you purchase should be performed with due care and skill. Any materials supplied in connection with services should:

- be reasonably fit for the purpose for which they are supplied
- be of a nature and quality that might reasonably be expected if you have made known to the supplier the result that you want from the services.

Any problems under an implied warranty can be dealt with by the **seller**. Do not be misled by the seller into thinking you must only deal with the manufacturer.

www.fairtrading.nsw.gov.au



What are voluntary warranties?

Retailers and manufacturers sometimes supply goods on terms additional to the implied warranties. They are usually in writing, may only be available in certain circumstances and may be subject to time limits. Some examples are:

- a store may give you a full refund on any goods purchased from it even if you change your mind
- a 3 year warranty on your car.

Additional warranties that go beyond the implied warranties are called **voluntary** or express warranties. Voluntary or express warranties cannot replace or restrict the operation of implied warranties. If a seller tells you about a voluntary warranty, they must abide by it.

IMPORTANT – If a manufacturer or a retailer fails to stand by its voluntary warranties, you can seek compensation for any loss suffered as a result.

Refund, repair or exchange?

You are entitled to ask the trader for a refund if the item you bought is:

- not of 'merchantable quality'
- not the same as the item described in advertising or by the salesperson
- not fit for the purpose you made known to the trader and you have relied on the trader's judgement.

Instead of requesting a refund, you may wish to negotiate with the trader to repair or exchange the item.

The trader **does not** have to provide a refund if you:

- were responsible for damaging the item by not following the instructions or misusing the product
- have changed your mind
- knew, or should have known, about a fault when you purchased the item (eg. if the product was marked as a second*)

- were unable to prove where and when the item was purchased (this is where keeping receipts will help).

* If a second has a fault that you were not aware of, or could not have discovered upon reasonable inspection, you may still be entitled to a refund.

What if the store has a 'No refunds' sign?

A sign in a store that says 'No refunds' is illegal as it misrepresents your rights if the product is, for example, faulty. Other examples of illegal signs are 'No refunds after 7 days' or 'We will exchange or repair or give credit notes but we do not refund'. However, a sign which states: 'No refund for incorrect choice' or 'No refund if you change your mind', is legal. If you have an issue you cannot resolve with a retailer contact Fair Trading on 13 32 20.

How do lay-bys work?

There are no credit charges to be paid with a lay-by but you don't receive the goods until you have completely paid for them. You select the items you wish to buy and enter into an agreement with the store to pay a deposit and the balance of the cost in regular instalments.

Lay-bys can be arranged for goods being made to order but it is not advisable to enter into a lay-by for unseen goods. It would be better to wait until the goods have arrived in the store.

The paperwork for a lay-by sale is important. It sets out the arrangement between you and the store in a legal document.

The time-frame for a lay-by is flexible and could be anything from a few days to some months. It is up to you and the supplier to decide. The supplier is obliged to hold the goods over the agreed time.

When you set up a lay-by, you should get a written statement (eg. a stamped sales docket or a receipt).

www.fairtrading.nsw.gov.au



- you can ask sellers to leave at any time and they must do so as soon as practicable
- you must get written information about your cancellation rights before the contract is made; telemarketers must give you the information over the phone and follow up in writing.

The Commonwealth Government has set minimum standards for unsolicited telemarketing and research calls. A caller must not call or attempt to make a call as follows:

Days	Telemarketing calls	Research calls
Weekdays	before 9am or after 8pm	before 9am or after 8.30pm
Saturdays	before 9am or after 5pm	before 9am or after 5pm
Sundays	calls prohibited	before 9am or after 5pm
National public holidays	calls prohibited	calls prohibited

The Commonwealth Government has also established a **Do Not Call Register** to enable consumers to elect not to receive unsolicited telemarketing calls. For more information go to www.donotcall.gov.au or call 1300 792 958.

What are the rules on deposits?

When you place a deposit on an item, you may be entering into a binding agreement to proceed with the transaction. If you change your mind, the trader may keep all or part of your deposit, depending on the circumstances. Many traders will return your deposit as a gesture of goodwill. However, it is always a good idea to think the deal through before handing over a deposit.

www.fairtrading.nsw.gov.au
Fair Trading enquiries 13 32 20
TTY 1300 723 404
Language assistance 13 14 50

This fact sheet must not be relied on as legal advice. For more information about this topic, refer to the appropriate legislation.

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What can you do if things go wrong?

Suppliers are required to follow consumer laws and most of them are reasonable and want to see their customers satisfied. However, if you feel you have been misled or wrongly treated, you can take the following action:

1. Speak or write to the supplier and explain how you want the situation resolved.
2. If this is unsuccessful, contact the Office of Fair Trading on 13 32 20 or lodge a complaint on our website at www.fairtrading.nsw.gov.au

Case study

Lyn bought a washing machine from a discount whitegoods store. The machine only worked for a day then broke down so Lyn called the store and they sent their repairer to fix it.

The machine worked for two more weeks and then broke again. The repairer returned and found the machine needed a new motor.

Lyn was sick of the machine not working so she tried to negotiate with the store to return it and get her money back. They refused even though Lyn kept her receipt as proof of her purchase.

Lyn then called Fair Trading and a customer service officer negotiated for the store to give Lyn a replacement washing machine.

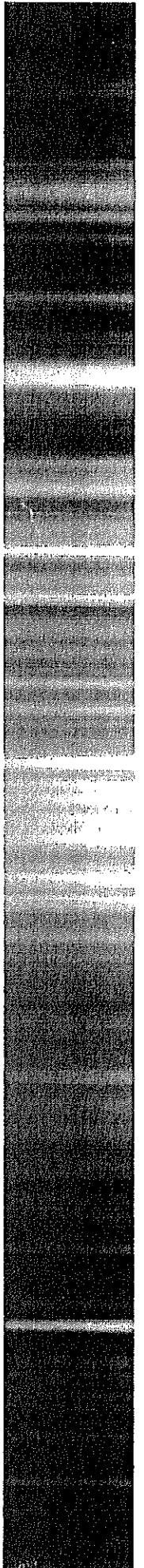
Lyn received a replacement machine because the original washing machine was not of 'merchantable quality' – in other words the machine had a basic serious fault that Lyn did not know about at the time of purchase.

www.fairtrading.nsw.gov.au



2 Synthesise

- 2.1 Drafting an extended essay response: synthesising your information
- 2.2 Appropriate form and features
 - linking the purpose of the response to an appropriate structure
 - modality
 - nominalisation
- 2.3 Transition signals in writing
- 2.4 Annotated essay response: form, structure and features
- 2.5 Differences between essays, reports and journals
- 2.6 Oral presentations
- 2.7 Aristotle's Principles of Persuasion
- 2.8 Persuasive speaking – an example



Essay Question Exercise

Question:

Identify the changes we can expect in work patterns in Australia in the 21st century.
 Outline the forces producing these changes, and evaluate these changes in terms of the benefits and drawbacks to individuals and society.

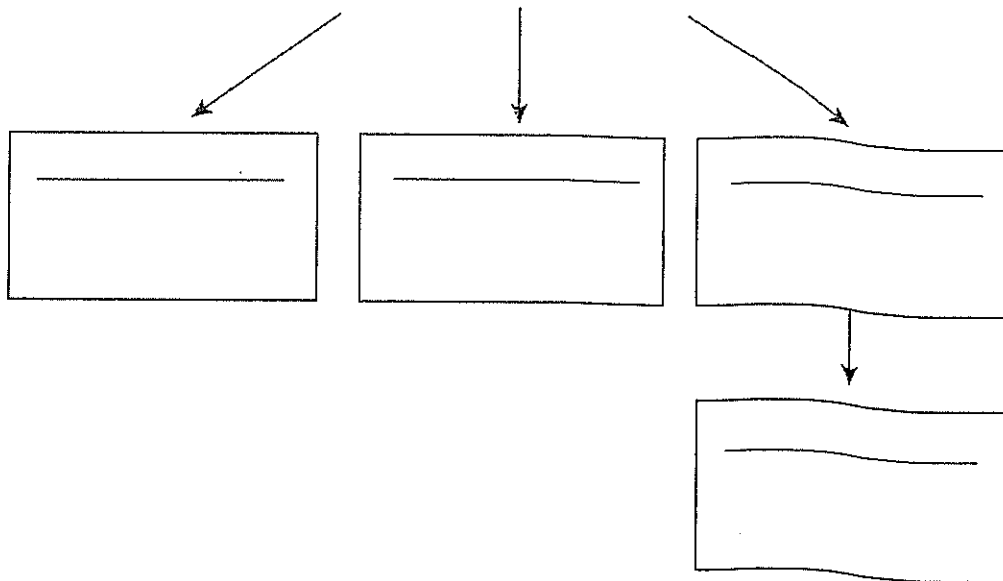
CIRCLE KEY WORDS IN THE QUESTION
 UNDERLINE ASSESSMENT KEY WORDS**

1. What do I write?

Question Focus Question key words: _____
 Other factors: _____

2. How do I write it?

Form _____
 Purpose/Audience _____
 Register _____
 Structure HSC Assessment key words _____



** See next page for an example of an analysis.

Also see p 19 for a graphic outline of this section, p 37 for an annotated final draft of one section and pp 48-50 for unedited and edited drafts.

Example of analysis

Question: **

Identify the changes we can expect in work patterns in Australia in the 21st century

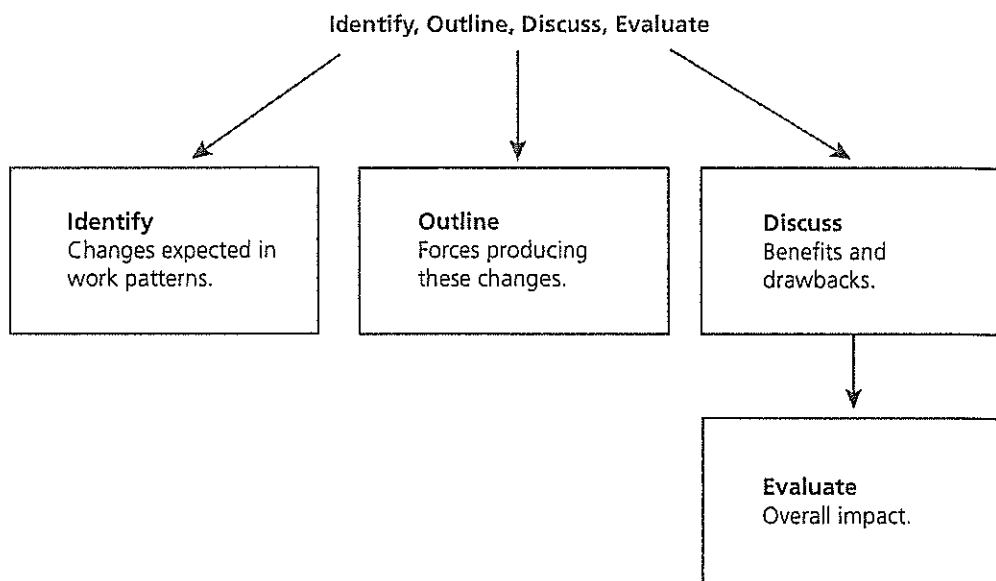
Outline the forces producing these changes, and evaluate these changes in terms of the benefits and drawbacks to individuals and society.

1. What do I write?

Question Focus	Question key words: <i>changes ... work patterns ... Australia in the 21st century ... forces producing ... benefits and drawbacks</i>
	Other factors: <i>Assessment key words: identify ... outline ... evaluate</i>

2. How do I write it?

Form	Discussion essay
Purpose/Audience	Academic
Register	Formal academic
Structure	HSC Assessment key words:



** Also see p 19 for a graphic outline of this section, p 37 for an annotated final draft of one section and pp 48–50 for unedited and edited drafts.

1.3 Note-taking

Using graphic outlines for main ideas and supporting information*

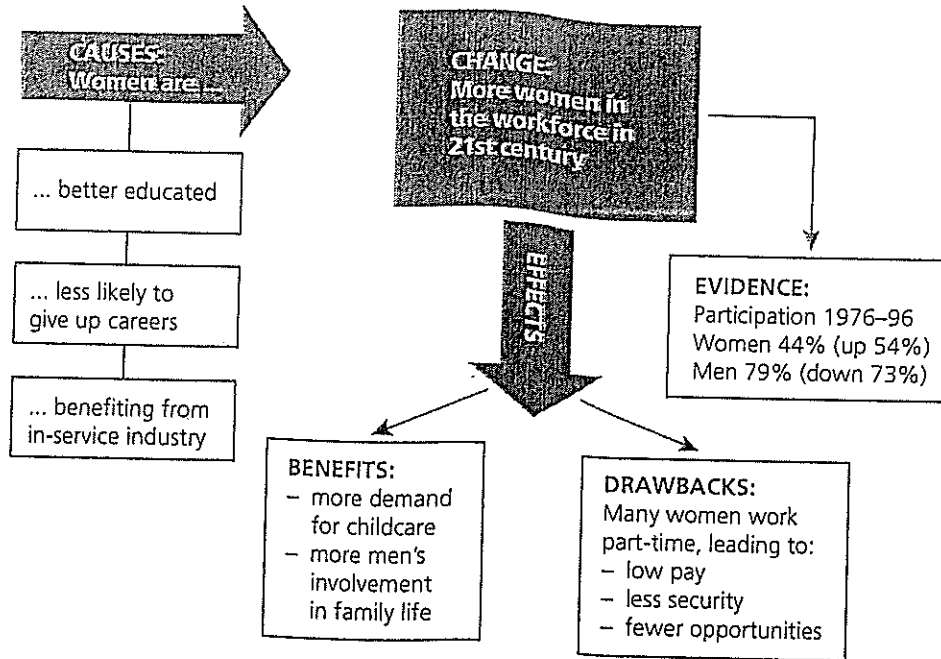
Essay question:

Identify the changes we can expect in work patterns in Australia in the 21st century.

Outline the forces producing these changes, and evaluate these changes in terms of the benefits and drawbacks to individuals and society.

One section of the essay will focus on changes to women's participation in the workforce.

Notes from readings on this topic can be summarised in a graphic outline:



* See p 37 for an annotated final draft of this section, and pp 48-50 for unedited and edited drafts.

Also see pp 13-14 for an analysis of the full question.

3.2 Drafting and editing: an example

A first draft of one section of an extended essay response

*** See following pages for edited draft*

Between 1976 and 1996, participation rates of women in the workforce increased from 44% to 54%, while the participation rates for men declined from 79% to 73% for the same period. A higher representation of women in workforce is a significant feature of the employment scene as we move further into the 21st century. This is not a new development. This trend will continue; by 2011, the participation rate for women will rise to 75% while the rate of men will fall to 69%.¹ This growing tendency of women participating in the workforce can be explained by a complex array of factors. Women have more education, and they can get more jobs than was previously the case, and don't want to give up careers for child-rearing. This is wrong because women belong at home taking care of the family. Yet they are the ones who benefit from the boom in the services industries, which compose 51% of the workforce, while they have not been as badly affected by the decline in the production industries² as men. So, women will play a higher role in the labour force early 21st century, especially in the growing service industries. Society stand to benefit considerably as the human resources represented by women further developed. Demand for childcare will inevitably increase, and men, by choice or necessity, share more of the responsibilities in raising families. It is likely that many women, again by choice or necessary, will work part-time, creating problems such as (1) low pay, (2) lack of job security, (3) lack of opportunity for advancement. Overall, the greater participation of women in the workforce will bring clear benefits to individuals and society in general, although inequalities between sexes is likely to go on into the future.

1 Australian Bureau of Statistics, 1995-2011 Labour Force Projections – Australia, Cat No. 6260.0, p 2 fig 5

2 Australian Bureau of Statistics, Australian Social Trends, 1997 Cat No. 4102.0, p 94

*** Also see pp 13–14 for an analysis of the question, p 19 for a graphic outline of this section and p 37 for an annotated final draft.*

An edited version of one section**

Between 1976 and 1996, participation rates of women in the
increased
 workforce *(increased)* from 44% to 54%, while the *participation*
(participation)
 rates for men declined from 79% to 73% for the same period.

A *greater* *(higher)* representation of women in *the* workforce *will be* *(is a)* significant feature of
 the employment scene as we move further into the 21st century. *Of course,* *(is not a)*
is expected to so that
 new development. This trend *(will)* continue, *(by 2011,* the participation rate for

57%
New para women will rise to *(75%)* while the rate of men will fall to 69%.¹ [This

for to participate
 growing tendency *(of)* women *(participating)* in the workforce can be

Not only are better educated
 explained by a complex array of factors. *(have more education),*

therefore more employable but also they are less inclined
 and *(they can get more jobs)* than was previously the case, *(and don't want)*
 to give up careers for child-rearing. ~~This is wrong because women belong~~

Furthermore, women have benefited
~~at home taking care of the family.~~ *(Yet they are the ones who benefit)*

which comprise
 from the boom in the services industries, *(who compose)* 51% of the

adversely
 workforce, while they have not been as *(badly)* affected by the decline in

Clearly a
New para the production industries? *(as men)*. *(So,)* women will play *(a)* higher role in

1 Australian Bureau of Statistics, 1995-2011 Labour Force Projections – Australia, Cat No. 6260.0, p 2 fig 5

2 Australian Bureau of Statistics, Australian Social Trends, 1997 Cat No. 4102.0, p 94

in the
 the labour force early ^ 21st century, especially in the growing service
s
 industries. Society stand ^ to benefit considerably as the human resources
are
 represented by women ^ further developed. Demand for childcare will
will
 inevitably increase, and men, by choice or necessity, ^ share more of the
a development which must ultimately benefit all parties involved.
 responsibilities in raising families, ^ It is likely that many women, again
necessity
 by choice or (necessary), will work part-time, creating problems such as (1)
and
 low pay, (2) lack of job security, (3) ^ lack of opportunity for
However, *e*
 advancement. ^ Overall, the gr^ater participation of women in the
 workforce will bring clear benefits to individuals and society in general,
the are persist
 although inequalities between ^ sexes (is) likely to (go on) into the future.

** Also see pp 13–14 for an analysis of the question, p 19 for a graphic outline |
 of this section and p 37 for an annotated final draft.

2.4 Annotated essay response: form, structure and features

A final draft of one section **

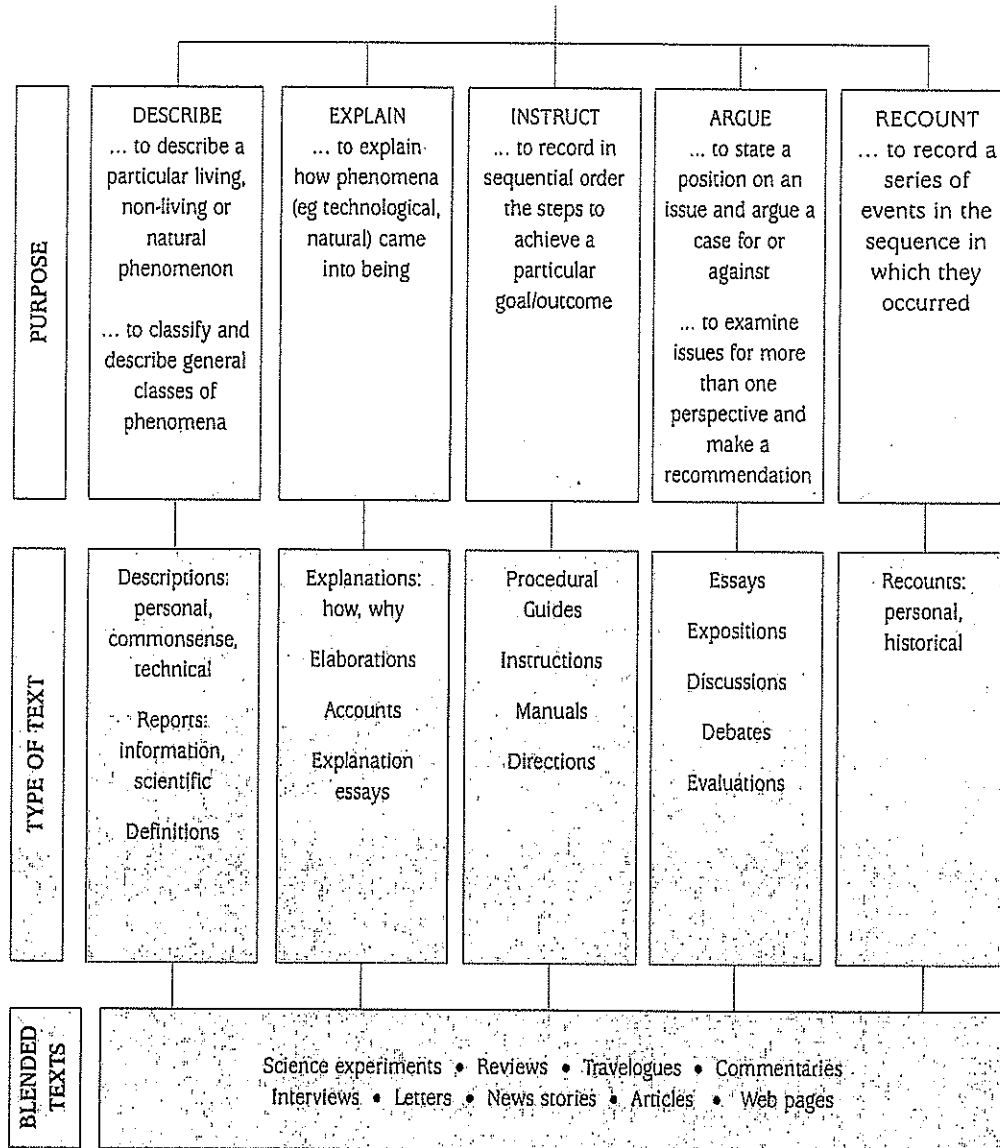
Topic sentence identifying a change	A greater <u>representation</u> of women in the workforce will be a significant feature of the employment scene as we move into the next century. Of course, this is not a new development. Between 1976 and 1996, participation rates of women in the workforce have increased from 44% to 54%, while the participation rates for men have declined from 79% to 73% for the same period. This trend is expected to continue, so that by 2011, the participation rate for women <u>should</u> rise to 57% while the rate of men will fall to 69%. ¹	Nominalisation of 'women will be represented'
Evidence of change		Modal auxiliary
Causes of change	This growing tendency for women to participate in the workforce can be explained by a complex array of factors. Not only are women <u>typically</u> better educated now, and therefore more employable than was previously the case, but also they are less inclined to give up careers for child-rearing. <u>Furthermore</u> , women have benefited from the boom in the services industries, which comprise 51% of the workforce, while they have not been as adversely affected as men by the decline in the production industries. ²	Modal adverb of usuality
		Transition signal to introduce an additional idea
Benefits and drawbacks of change	So, women will play a higher role in the labour force early in the 21st century, especially in the growing service industries. Society stands to benefit considerably as the human resources represented by women are further developed. <u>Demand</u> for childcare will <u>inevitably</u> increase, and men, by choice or necessity, will share more of the responsibilities in raising families, a development which must ultimately benefit all parties involved. It is likely that many women, again by choice or necessity, will work part-time, creating problems such as low pay, lack of job security, and lack of opportunity for advancement. <u>However</u> , overall, the greater participation of women in the workforce will bring clear benefits to individuals and society in general, <u>although</u> inequalities between the sexes are likely to persist into the future.	Nominalisation of '[people] will demand'
		Modal adverb of probability
		Transition signal to contrast
Footnotes	<p>1 Australian Bureau of Statistics, 1995-2011 Labour Force Projections – Australia, Cat No. 6260.0, p 2 fig 5</p> <p>2 Australian Bureau of Statistics, Australian Social Trends, 1997 Cat No. 4102.0, p 94</p>	Transition signal to introduce an additional idea

** Also see pp 13-14 for an analysis of the question, p 19 for a graphic outline of this section and pp 48-50 for unedited and edited drafts.

2.2 Appropriate form and features

Linking the purpose of the response to an appropriate structure

The social purpose of a factual text may be to:



Adapted from Knapp, P. and Watkins, M., *Genre, Text, Grammar*, 2005, Sydney: UNSW Press
AND Board of Studies NSW, English K-6 Syllabus, 1998

Modality

The term 'modality' describes a range of grammatical resources used to express probability or obligation. Generally, obligation is used in speech, especially when wanting to get things done such as 'You should keep your room tidy.' In writing, modality of probability is used to indicate the degree or qualification of a writer's position in relation to absolute truth or fact, in order to manipulate a reader's perspective; for example, 'It *may* be necessary to punish those who disobey the rules.' Modality is expressed through various grammatical devices:

Modal auxiliaries	eg: can, should, will, might
Modal adverbs	eg: possibly (indicating probability, usuality, presumption, inclination, time, degree, intensity)
Modal nouns	eg: possibility
Modal adjectives	eg: possible

MODAL ADVERBS

Modal adverbs express the writer's judgement regarding the 'truth' of a proposition. They typically appear just before or just after the finite element. They can, however, appear at the start of the proposition. The following list of modal adverbs classifies them according to their typical use.

<ul style="list-style-type: none"> ■ certainly, surely, probably, perhaps, maybe, possibly, definitely, positively 	Probability/obligation
<ul style="list-style-type: none"> ■ always, often, usually, regularly, typically, occasionally, seldom, rarely, ever, never, once 	Usuality
<ul style="list-style-type: none"> ■ evidently, apparently, presumably, clearly, no doubt, obviously, of course, personally, honestly 	Presumption
<ul style="list-style-type: none"> ■ gladly, willingly, readily 	Inclination
<ul style="list-style-type: none"> ■ yet, still, already, once, soon, just 	Time
<ul style="list-style-type: none"> ■ quite, almost, nearly, totally, entirely, utterly, completely, literally, absolutely, scarcely, hardly, on the whole, provisionally 	Degree
<ul style="list-style-type: none"> ■ just, simply, ever, only, really, actually, seriously 	Intensity

RHETORICAL FUNCTION OF MODALITY

Writing has two important functions: one is representational in that it is telling the reader about something; the other is rhetorical in that it is positioning the reader to accept the truth or importance of what is being said. Modality is an important resource in the latter function. Writers often use adjectives and nouns in this way as an effective persuasive device. For example,

It is *necessary* to take a first aid kit. adjective

This is a different use of the adjective 'necessary' to the following, where it is used to describe a piece of equipment.

A first aid kit is a *necessary* item to take.

Adapted from Knapp, P. and Watkins, M., *Genre, Text, Grammar*, 2005,
Sydney: UNSW Press

Nominalisation

Nominalisation is the process of forming a noun from a verb or clause.

NOMINALISATION OF A CLAUSE

We need to keep the park so children have somewhere to play.

→ We need to keep the park *for children's recreation*.

NOMINALISATION OF A VERB

Because the President failed to remove the troops, many deaths occurred.

→ The failure to remove the troops resulted in many deaths.

Nominalisations are a feature of particular types of writing, such as essays and technical writing that need to use abstract ideas and concepts. Arguments often use nominalisations as they can effectively remove agency and time from statements and therefore render the propositions more difficult to refute. Narrative writing, on the other hand, generally makes less use of nominalisations.

Nominalising clauses and verbs enables the removal of agency and time from processes, as in the President example above where the process of *failing* has become *failure*, a timeless, agentless phenomenon.

Nominalisations can be formed by simply using the present participle of the verb, such as singing, running or killing, or by adding suffixes as in the following examples:

- ❑ frustrate – frustration; nominalise – nominalisation – tion
- ❑ argue – argument; govern – government – ment
- ❑ refuse – refusal; propose – proposal – al

Adapted from Knapp, P. and Watkins, M., *Genre, Text, Grammar*, 2005, Sydney: UNSW Press

2.3 Transition signals in writing



Transition Signals in Writing

What are Transition Signals?

Transition signals are connecting words or phrases that act like bridges between parts of your writing. They link your sentences and paragraphs together smoothly so that there are no abrupt jumps or breaks between ideas.

Transition signals act like signposts to indicate to the reader the order and flow of your writing and ideas. They strengthen the internal cohesion of your writing. Using transitions makes it easier for the reader to follow your ideas. They help carry over a thought from one sentence to another, from one paragraph to another, or from one idea to another.

There are several types of transition signals. Some lead your reader forward and imply the building of an idea or thought, while others make your reader compare ideas or draw conclusions from the preceding thoughts.

Sample Paragraphs

During the early twentieth century, Australian society experienced a transformation of the domestic ideal. At this time families were subject to an increasing array of government and 'professional' programs and advice aiming to manage and regulate family life. Some of these programs were designed to counter social changes, others were designed to engineer them; ultimately, each heralded a growing expert encroachment into the private sphere.

Intervention and influence took three forms. Firstly, techniques designed to maximise efficiency were introduced into the home and scientific principles were applied to its design. In addition, housework and parenting methods were scrutinised and subject to unprecedented standards. Secondly, all aspects of reproduction attracted increasing intervention from government and the medical profession. Thirdly, state, professional and philanthropic groups began to usurp the parental role within the family through instruction and policy. As a result, the development of 'modern' social ideals brought regulation, intervention and ever-increasing unrealistic standards.

first, second etc.	followed by	at this point
next, last, finally	previously, subsequently	after that
initially	and then	next, before, after
concurrently	simultaneously	meanwhile

To introduce an example

in this case	for example	for instance
on this occasion	to illustrate	to demonstrate
this can be seen	when/where . . .	take the case of

To indicate time

immediately	thereafter	formerly
finally	prior to	previously
then	soon	during
at that time	before, after	at this point

To logically divide an idea

first, next, finally	firstly, secondly, thirdly	initially, subsequently, ultimately
----------------------	----------------------------	-------------------------------------

To compare

similarly	by comparison	similar to
like, just like	whereas	balanced against

To contrast

in contrast	on the other hand	balanced against
however	on the contrary	unlike
differing from	a different view is	despite

To introduce an additional idea

in addition	also	finally
moreover	furthermore	one can also say
and then	further	another

To introduce an opposite idea or show exception

however	on the other hand	whereas
instead	while	yet
but	despite	in spite of
nevertheless	even though	in contrast
it could also be said that		

To give an example

for example	to illustrate	for instance
in this case	to demonstrate	take the case of

To indicate a result/ cause of something

therefore	thus	consequently
as a consequence	as a result	hence

To summarise or conclude

in summary	in conclusion	in brief
as a result	on the whole	summing up
as shown	ultimately	therefore
consequently	thus	in other words
to conclude	to summarise	finally

Links

Transition Signals in Engineering, Monash University Learning Online

Connective words, UniLearning, The University of Wollongong

Transition Cues, LEO: Literacy Education Online, St. Cloud State University

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<http://www.lc.unsw.edu.au/onlib/trans1.html>


HOW A PARAGRAPH IS PUT TOGETHER

Look into the construction of this paragraph to find apart of the logical order of ideas some of the "stitching" devices that have produced writing with good "connectedness"

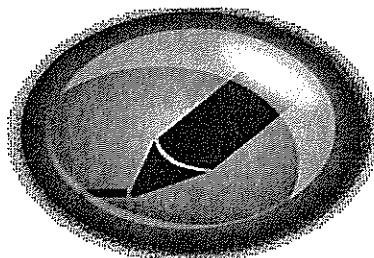
Good health depends on a number of factors. Obviously it requires fresh air, free from pollutants generated by industrial society. But while the air comes to us easily, we must make conscious effort to secure two other physical factors that are scarcely less essential. One is regular exercise, and it should be backed by good posture and sufficient rest. The other is a good diet which guarantees regular intake of the basic food elements while avoiding over-indulgence in sugar, salt, fats, and drugs. In addition to these there is a factor that is often forgotten because it is not physical: we need a positive attitude, an interest or zest in living, without which we would soon lose the will to maintain either exercise or diet. In short health is "wholeness—a balance of at least these four essentials—air, exercise, diet and attitude.

NOTES

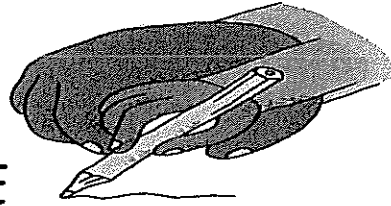
- Most of the connective words have been underlined
- Observe the repetition of "key words": *health, factor, essential, air, exercise, diet, attitude*
- Observe the use of "reference words": *it, one, other, these*—though these are not many in this particular paragraph
- Observe the summarising function of the last sentence, useful in clinching the connectedness of the paragraph but not a device that is possible in many other kinds of paragraphs.

REMEMBER  Connective devices are also the REFERENCE WORDS such as: IT, ITS, THAT, THIS, THESE, THEIR

Your turn to write a paragraph on a topic of your choice similar to the above paragraph.



A SIMPLE ESSAY GUIDE



1. **Look at the question.** Plan a series of **main points** in logical order.
2. Present a **strong thesis** in an opening paragraph which also indicates briefly what the rest of the essay will deal with.
3. Write a "**body paragraph**" for each main point: that is a **topic sentence** with supporting sentences, reasons, quotes, evidence etc.
4. **End with a closing paragraph** which not only **sums up** what has been said but **deepens the opening thesis statement** and concludes firmly.

REMEMBER CONNECTORS.

Above all	first, second...	instead	one, two, other
Accordingly	for example	in summary	on the contrary
Admittedly	for instance	later	on the other hand
Afterward	for this reason	likewise	otherwise
Also	furthermore	meanwhile	rather
Although	hence	moreover	similarly
Besides	in addition	nevertheless	then
Certainly	in conclusion	nonetheless	therefore
As a result	however	specifically	still
Clearly	indeed	not only...but also	though
Consequently	in fact	not surprisingly	thus
Earlier	in particular	obviously	to sum up
Finally	in short	of course	while

2.8 Persuasive speaking: an example

Excerpt from Address to the Plenary Session, Earth Summit, Rio Centro, Brazil, 1992

Severn Cullis-Suzuki

1st person singular personal address.

Hello, I'm Severn Suzuki speaking for E.C.O. - The Environmental Children's Organization. We are a group of twelve- and thirteen-year-olds from Canada trying to make a difference: Vanessa Suttie, Morgan Geisler, Michelle Quigg and me.

Ethos – Severn explains who she is and establishes her credibility as a speaker.

1st person plural.

We raised all the money ourselves to come six thousand miles to tell you adults you must change your ways. Coming here today, I have no hidden agenda. I am fighting for my future. Losing my future is not like losing an election or a few points on the stock market. I am here to speak for all generations to come.

Emotive appeal.

2nd person singular – direct address to audience. High modality.

I am here to speak on behalf of the starving children around the world whose cries go unheard. I am here to speak for the countless animals dying across this planet because they have nowhere left to go. We cannot afford to be not heard.

Emotive language. Unsubstantiated claims.

Anaphora – repetition of a phrase for emphasis.

I am afraid to go out in the sun now because of the holes in the ozone. I am afraid to breathe the air because I don't know what chemicals are in it.

Personal anecdote to illustrate a point.

I used to go fishing in Vancouver with my dad until just a few years ago we found the fish full of cancers. And now we hear about animals and plants going extinct every day – vanishing forever.

Unsubstantiated claims.

Emotive appeal.

In my life, I have dreamt of seeing the great herds of wild animals, jungles and rainforests full of birds and butterflies, but now I wonder if they will even exist for my children to see.

Rhetorical question and emotive appeal.

Anaphora – repetition of a phrase to emphasise key point.

Did you have to worry about these little things when you were my age? All this is happening before our eyes and yet we act as if we have all the time we want and all the solutions.

Exclamation communicates strong feeling.

Emotive appeal to sense of family and community personally connects with the audience (pathos).

I'm only a child and I don't have all the solutions, but I want you to realise, neither do you!

Ellipsis: Juxtaposes key terms, communicating a sense of urgency.

You don't know how to fix the holes in our ozone layer.

You don't know how to bring salmon back up a dead stream.

You don't know how to bring back an animal now extinct.

And you can't bring back forests that once grew where there is now desert.

If you don't know how to fix it, please stop breaking it!

High modality – command urging action.

Edited speech from original speech by Severn Suzuki found at <http://www.slothclub.org/pages/activity/japan/sevtour/sevspeech1992.htm>. Annotations added.

Resource 1

Extract from:

2006 QUEENSLAND ROAD SAFETY SUMMIT

TRANSCRIPT OF PROCEEDINGS

Pages 5-7

TUESDAY, 21 FEBRUARY 2006

Brisbane

Mr. JAMES: ... We are now about to hear a personal story of courage and trauma and a story that will remind us that behind every news headline, behind every traffic statistic we see, lie very human consequences. With us today we have a young man who, on 16 May 2004, was involved in a speed related car accident which claimed the life of the driver, who was a good friend, and confined this young man to a wheelchair. His life changed totally from that moment because of one mistake made on one of our roads.

Since then, he has dedicated a large amount of his time to public education. He does this in the hope that by spreading the word of his own personal experience this will help to avoid the same situation, or worse, happening to someone else. He also believes that taking part in this summit is one way in which he can help lower the number of road fatalities and injuries. To tell us his personal story this morning, please allow me to introduce you to Mr Shem Aitken.

Mr. AITKEN: Good morning, ladies and gentlemen. Forgive me for not getting up. Let me start by introducing myself. My name is Shem Aitken and on 16 May 2004 I was involved in a speed related car accident. I lost one of my best mates and I became confined to a wheelchair. Over the next couple of minutes I want to paint a mental picture for you and explain how quick and easy it is to change someone's life and even quicker to end a life on our roads.

Before the accident my mates and I thought we had it made. We were all successful in what we did and things were really looking great for the future. Over the weekend of the 16th we had a great day at the races—the day before, on the Saturday. Then on Sunday we finally decided to hit Dreamworld for the day. It was a fun-filled day, as it usually is at most of our theme parks, and the fun continued right up to the last dying minutes before everything went terribly wrong.

On leaving Dreamworld in Ben's car, Andrew buckled up in the front seat and I hopped in the back seat and attached my seatbelt. Ben drove towards home, which was about 10 minutes away. On Reserve Road there is a big hill and at the bottom of that big hill there is a slight right-hand turn. The car was travelling way too fast to be controlled around this bend. We hit some gravel at the side of the road and at that time I must have hit my head, because the next thing I remember I was awake and I was trapped underneath a car—half my body out the back and a car on top of me.

I cannot describe how terrible this situation was for me, but while I was lying there through a corner of my eye I could see the driver of the car—one of my best mates—completely unconscious and unaware. Even our best efforts of screaming could not wake him. Andrew, my other mate, who was in the front passenger seat, crawled out of the window and had to stand there and witness the whole ordeal as the emergency services removed Ben and me from the twisted wreckage.

That night I was to spend 11 hours in theatre, where surgeons and specialists set my dislocated shoulder, straightened and pinned my badly smashed leg and did some emergency repairs to my arm and elbow. That was only to allow me to be properly CAT scanned, which revealed no obvious internal damage and no brain damage—although some people may dispute the last one. Unfortunately, there was severe spinal damage.

I was to spend the next six months in either intensive care or in surgical or spinal units. I was in operating theatres for about 28 hours all up and had numerous operations to remove gravel and metal from my arm, neck and face. They were sewing up torn flesh on my arm and leg and then inserting pins, rods and plates in my back and leg.

One promise I made was that I would try to prevent our youth—both boys and girls—from the same fate that Andrew and I have had to deal with over the past couple of years and will have to deal with for the rest of our lives. This was one of my motivations in starting up a web site while in hospital which details my experiences on a day-to-day basis and what life is like as a paraplegic under the hospital and rehabilitation situation. At last count there were just over a million and a half hits on our web site and countless emails, including a few from young drivers who have made the commitment to drive slower and more responsibly. Some schools and driver educators have also made good use of the web site. ...

One of the frightening statistics that I have learned over the last couple of years is that on average in Australia one person dies in a car related accident every week. That number is just not acceptable. I believe this is one of the reasons days like today are put together—not only to remind us that all of these things can happen to anyone at any time and caution needs to be taken on our roads but also in the big scheme of things that it is all about saving and preserving lives.

While lying on my back for so long I had stacks of time to contemplate the future—plenty of time to think about things like: where am I going? What am I going to do now? Where do I go from here? Now that I am back out and about I have been devoting a fair chunk of my time to working with government and government services such as Fire and Rescue and Police to help in this fight to lower the rate of road accidents in Australia. What I think we sometimes need to do is remind ourselves and teach others that the licence gives us convenience and mobility. After all, it is a licence to drive, not a licence to kill.

Before I forget, I would really like to thank the organisers for today and for the chance to come and speak to you all about some of the topics that are certainly very close to my heart. I believe taking part in this summit is another way I can help lower the number of road fatalities and injuries in not only the youth road toll but also the road toll in general.

Before I go, can I just say a couple of things. There is an old saying in aviation: there are old pilots and there are bold pilots but there are no old, bold pilots. I think that saying can be used for driving circumstances as well. Lastly, remember that everyone should enjoy their driving—both young and old—but at the same time please be careful and responsible on our roads. Remember, it took five seconds for my life to be completely changed forever and not to mention it took only five seconds to end a life. Thank you.

Mr. JAMES: Shem, thank you for coming this morning to tell us your story, and allow me to commend you on your courage and the strength that you have displayed in recovering and the work that you now do to help. Thank you, Shem.

Handout 11 Structure, content and language features of a speech

2006 Queensland Road Safety Summit – Transcript of Proceedings

Theme/topic:	
Purpose:	Audience:
Context:	Register:
Structure	
Introduction	<ul style="list-style-type: none"> • Acknowledge the audience (keep it as short; address only the important people by name or title.) Fellow students..... Ladies and Gentlemen..... Class and teachers..... • Begin with something to attract the audience's attention. Use: <ul style="list-style-type: none"> <input type="checkbox"/> a direct rhetorical question to them into your speech <input type="checkbox"/> a dramatic quote on the issue <input type="checkbox"/> a personal story (anecdote) or something you saw on the issue <input type="checkbox"/> visual aids in your power point presentation. <input type="checkbox"/> impressive facts and statistics. • Clearly state the topic and purpose of the speech. For example, in your introduction, you may state the aim of the power point presentation is to discuss the effectiveness of the advertisement you have designed. • Give definitions of key words such as layout, language techniques and graphics.
Body	<ul style="list-style-type: none"> • Start by explaining in detail the main idea of the discussion • Give a brief explanation and description of the advertisement and why you think it is effective. • Discuss how the advertisement explains..... use words from assessment • Explain your main points and support these by using examples. Therefore, <ul style="list-style-type: none"> <input type="checkbox"/> Explain the effective language features used <input type="checkbox"/> Explain why you have included certain graphics/images/pictures. <input type="checkbox"/> Explain the layout and why you decided to design it in a particular way • Use direct questions to make the audience feel more involved. • Ideas should be in order and flow smoothly (use linking words to do this)
Conclusion	<ul style="list-style-type: none"> • This is an important part because people will remember it. • It usually has a summary of the main points presented in the body • Restate the topic at the end • Give a statement that expresses your final opinion on the topic • A look to the future is often an effective way to close a speech.
Language Features	<ul style="list-style-type: none"> • Rhetorical questions to set up a conversation with the readers and to make them think about what you are saying • Formal tone • Emotive language • Descriptive words • Time connective to link the events and ideas in the speech • Use of technical or formal vocabulary for the topic • Personal language "we", "I" • Repetition of important ideas or key words • Some colloquial or everyday language • Often use of humour to keep the listeners' attentions.

Common notemaking abbreviations

Adapted from Charles Darwin University Learnline: *Study Skills – Notemaking*

About, regarding, concerning	re	Less than	<
Against, opposite, versus	vs	Man/men, male(s)	♂
Agree	☺	Member of	∈
And	&, +	Micro	μ
And others	et al	Negative, bad, not	-
And so on, and so forth	etc	Necessary, necessarily	□
Approximately, roughly, round about	≈	Not	nx or -
At	@	Not a member of	∉
Because	∴	Note	nb
Before	b4	Not the same as, does not equal	≠
Can't, couldn't	cx	Number	#
Change	△	Parallel	
Characteristics	chx	Percent	%
Confused, clarify	?	Plus or minus	±
Confused totally	????!!!	Positive, good, plus, in addition	+
Copyright	©	Possibly, possible	◇
Definition	defn	Same as, equals, identical	=
Don't, does not	dx	Should be	s/b
Down, declining, decreasing	↓	Sum of, collectively	Σ
Each way	↔	Therefore	∴
Equal to or greater than	≥	That is	ie
Equal to or less than	≤	Unequal, not the same as	≠
Especially	≡	Up, rising, increasing	↑
Example	eg	Very important	**
Frequency	fr	With	w/ or c
Greater than	>	Without	w/o
Important	*	Woman/women, female(s)	♀