UNIT 6
PERSUASION: THE GENTLE ART

The BIG question
How does persuasion make us say ‘Yes’?

Key learnings
- The purpose of a persuasive text is to persuade its audience to do, to buy or to believe.
- Persuasive texts come in many forms: written, spoken, visual and multimodal.
- Persuasive texts use carefully selected persuasive devices to influence readers and viewers.

Key knowledge, understanding and skills
Students will:
- identify and analyse persuasive language and devices in everyday spoken and written texts
- identify and analyse persuasive language and devices in visual, multimodal and imaginative texts
- create persuasive texts for particular audiences.
Persuasion at large ...

There is no doubt that the new policy will mean a cleaner, greener future for your children.

9 out of 10 hairdressers agree that your hair will look sleeker and shinier with Cashmere Silk Shampoo.

One of the reasons why there’s so much vandalism on public transport is because everyone looks the other way when they see it happening. If you see someone vandalising, then you should report them!

If you care about your children, you’ll feed them Munchybites!

YourBank
The bank that cares for you

If you care about your children, you’ll feed them Munchybites!
Are you a persuader?

Have you ever thought about how many times each day you try to persuade someone to do something you want? Perhaps you try to persuade your parents to buy you something or let you see a particular movie. Perhaps you try to persuade your friends to do something or go somewhere with you, or persuade your teacher to believe that you really did do the homework, but it was eaten by your dog. Sometimes you argue a point of view, and you try to persuade others to agree with you. Whenever you persuade, you need to consider your audience and your purpose.

Tuning in

1 Think and say why: Who have you tried to persuade recently?
   - Were you trying to persuade them to buy something, to do something or to believe in something?
   - Were you successful?
   - Why do you think you were successful (or unsuccessful)?

Draw up a table like this one to record your thoughts.

<table>
<thead>
<tr>
<th>Who?</th>
<th>To buy</th>
<th>To do</th>
<th>To believe</th>
<th>Successful?</th>
<th>Why/Why not?</th>
</tr>
</thead>
<tbody>
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</tbody>
</table>

2 Work together: Do a Think/Pair/Share activity to brainstorm examples of occasions when you might have to put forward a point of view at school. Who might you have to persuade and why? Consider both spoken and written examples.

3 Find out: Use a dictionary or thesaurus to find words with a similar meaning to persuade. Then write your definition of the word persuade. You might begin with: ‘The word persuade means to . . .’

4 Brainstorm ways you could persuade your older brother or sister to let you borrow their new skateboard, hair straightener, or game-playing device.

5 Discuss: In pairs, consider the difference between ‘persuasion’ and ‘coercion’. Think of real-life examples that show the difference in meaning.

LANGUAGE link

Word-building with suffixes

We can create a number of new words from the base word persuade (a verb). If we add the noun ending (or noun suffix) –ion, we form persuasion. Notice we need to drop off the –de from persuade before adding the suffix. Another noun formed from this adjective is persuasiveness.

Add a suffix to the word persuasive to form an adverb to complete this sentence: ‘He spoke so _______ that I simply had to agree with him.’

Can you use each of the other forms above in a sentence?

**NEED TO KNOW**

| **audience** | the intended readers, listeners or viewers of a text |
| **purpose** | the intention of the creator of a text, such as to inform, to entertain or to persuade |

**eLesson:** The English is . . . team explores how persuasion is used to make us say ‘Yes’.

Searchlight ID: eles-1581
6.1 PERSUASION IS PERSONAL

How do you persuade others of your wishes or opinions?

Your parents or siblings are probably the first people you ever tried to persuade, and the ones that you try to persuade most often. You've probably been doing it since you were a toddler, although your techniques have no doubt grown more sophisticated over the years. Are you aware of the persuasive devices and language you use in your daily interactions with others? Which of the lines below have you used on your parents?

Every time you say something like this to your parents you are exercising your skills of persuasion to get them to agree or consent.

Read the following script of a dialogue in which a teenager called Lachlan is trying to persuade his mother to let him do something. Before you read the dialogue, your teacher may ask you to complete the following Ready to Read activities.

**NEED TO KNOW**

**dialogue** a conversation involving two or more people. A monologue is a conversation in which only one person is speaking; a duologue is when two people are speaking.

Every time you say something like this to your parents you are exercising your skills of persuasion to get them to agree or consent.

Read the following script of a dialogue in which a teenager called Lachlan is trying to persuade his mother to let him do something. Before you read the dialogue, your teacher may ask you to complete the following Ready to Read activities.
Mum, you know Justin?

Justin …

Justin White. You met him at Jake’s place. Remember? You reckoned he seemed like a nice boy.

Oh, right. Yeah, he did seem a nice boy.

Well, his parents are letting him have a party on Saturday night.

Hmmm?

Can I go? He’s invited me.

You know Dad and I think you’re too young to go to parties.

Yeah, but Mum, everybody is going. I’m going to look so lame if I can’t go. It’ll be really embarrassing.

Hmm …

Justin’s parents are going to be there all night.

Well, I should hope so! He’s far too young to be left on his own, having a party. Anything could happen.

So, Mum, do you want to call them and, like, check it out?

How many kids have been invited? I hope it’s not one of those Facebook things where hundreds of people turn up. I really don’t like you going. I worry about you getting caught up in fights.

Mum, I promise it’s not on Facebook! There’ll only be about 15 of us. We’ll just watch movies and muck around with Justin’s Playstation and Xbox. They’ve got a whole games room. It’s amazing!

Right. There won’t be any alcohol, I hope.

Mum! Of course there won’t be any alcohol!

What time will it end? Your father would have to come and get you.

About 11.30? I can call you when I’m ready.

No, you won’t be calling us when you’re ‘ready’. We’ll decide on a time before you go. I’m not sitting around all night waiting for you to call. And you’ll have to make sure you keep your phone turned on all night in case we need to call you.

I will, Mum, promise. Okay. Dad can collect me at 12 o’clock.

Eleven.

So … can I go?

Hmmm. You’d better ask your father.
Activities ...  

UNDERSTANDING a persuasive dialogue  

Getting started  
1 What does Lachlan want to do?  
2 Whose names are mentioned in the dialogue but do not take part?  

Working through  
3 Lachlan’s mum mentions Facebook. What is she worried about?  
4 How many people will be at the party and what kinds of things are they going to do?  
5 Lachlan makes two promises. What are they?  

ANALYSING and EVALUATING persuasive techniques  

Working through  
6 Why did Lachlan remind his mother that she’d met Justin and that she liked him?  
7 Notice how Lachlan says ‘his parents are letting him have a party’. He doesn’t say ‘Justin is having a party.’ Why do you think he does this?  
8 How does Lachlan want his mother to feel when he tells her that Justin’s parents will be at home?  
9 How does Lachlan want his mother to feel when he uses the words ‘lame’ and ‘embarrassing’ to describe how he will feel if he’s not allowed to go to the party?  

Going further  
10 Do you think that Lachlan has successfully persuaded his mother to let him do what he wants? Explain your answer.  
11 What kinds of things would you have said in order to persuade your mother to let you do something like this?  

CREATING a persuasive spoken text  

Working through  
12 In pairs, prepare and present a roleplay of this script. Pay special attention to the way in which the words are said. Which words will you emphasise? What tone of voice will you use? And what about your body language? All of these things contribute to the persuasiveness of what you have to say.  
If you want to test the last statement, try presenting the script ‘dead-pan’ — without any expression at all. How persuasive is it then?  

Going further  
13 Continue the script with the dialogue that might follow between Lachlan and his father. You might start from the premise that Lachlan’s father is much harder to convince than Lachlan’s mother, or vice versa.  

Writing to persuade  

Sometimes when people feel very strongly about a topic, they write a letter to the editor of a newspaper. These letters are usually written in the first person (using I, me, we and us), and they often use strong, emotive language to persuade the reader to agree with them. On the next page is a letter to the editor on the issue of dangerous dogs.  
Before you read the letter, your teacher may ask you to complete the following Ready to Read activities.  

NEED TO KNOW  
tone the way in which something is said, which conveys emotion or attitude. For example, a person can speak with a rude, angry or sarcastic tone of voice.  
body language the messages you convey by the way you stand and hold your arms, use your hands to gesture and your facial expression  
first person a point of view that uses the personal pronouns I, me, my, we, us and so on  
emotive causing emotion
The first paragraph contains the point of view and it begins with a strong statement, to make the reader agree with what follows. First person ‘I’ shows this is the writer’s opinion. 

Emotive, negative words (3,4,5,9,10,17) 

Rhetorical question assumes reader will answer ‘No!’ (4–5) 

Repetition of ‘should’ shows certainty of writer. This is an example of high modality. 

Repetition of idea of responsibility to drive home the writer’s point (11,14) 

Concluding paragraph restates the main idea of the letter in a different way. 

Exclamation mark shows the writer is emphatic. (17) 

Letters to the editor end with the writer’s name and suburb or town. (19)
UNDERSTANDING a letter to the editor

Getting started
1 What is this letter about?
2 Who is ‘I’ in the letter?
3 Who is ‘they’ in the letter?
4 Scan the letter and find the words innocent, savage, vicious and dangerous. Which word in this list doesn’t fit? Why?
5 List the ‘dangerous’ dog breeds mentioned in the letter.

Working through
6 What do you think has prompted the person to write this letter?
7 Which is the topic sentence in the first paragraph? Explain why this is the topic sentence. See the Need to know opposite.
8 What does the letter writer believe that governments should do about ‘savage’ dogs?
9 According to the writer, what three things should happen to the owners of dogs that cause harm to others?

ANALYSING persuasive language

Getting started
10 When writers want to persuade us to share their point of view, they choose their words very carefully. This writer wants the reader to see the dogs in a very negative way.

Make a list of the negative words that the author uses to describe the dogs.

11 Rewrite the first paragraph of the letter so that all the negative words are replaced by positive words. What effect does this have?

12 What effect is created by the opening sentence ‘Enough is enough!’?

Working through
13 a What do you think the letter writer’s purpose is?
   b Who is the target audience for the letter?
   c Do you think the letter would successfully achieve its purpose? Why or why not?
   d What other arguments could have been presented?

14 What arguments could be presented if you wanted to persuade readers of the other side of the argument? In pairs, brainstorm these arguments.

15 Why is the word ‘pets’ (line 12) in inverted commas?

Going further
16 a Does the letter writer present any supporting evidence for the view expressed?
   b What sort of evidence might be relevant?
   c Would factual evidence be more persuasive than the appeal to the emotions that the letter writer has used? Why or why not?

17 Letters to the editor are not always illustrated.
   a What effect would the photograph used here have on the reader/viewer if it appeared alongside the letter?
   b How different would the effect be if a photograph of a cute little puppy was included instead?

18 How has punctuation helped the writer get their point across? Explain, using examples from the letter.
CREATING persuasive texts

Now it’s your turn to write on something that you feel strongly about, using an appeal to the emotions. You may choose one of the following topics, or one of your own. You may argue for or against the topic. Remember that your purpose is to persuade your readers to agree with you. You might like to work through the Wordsmith on modality on pages 166–7 to see how you can use modality to increase your persuasiveness.

Possible topics:
- Advertising of junk food during children’s TV programs should be banned.
- Schools should not have strict uniform regulations.
- Sport should be compulsory throughout secondary school.
- The internet causes more harm than good.
- Playing computer games is harmful for children.

Use the following structure for each paragraph. Provide a heading and a date to begin.

<table>
<thead>
<tr>
<th>Topic sentence</th>
<th>This is the first sentence of your paragraph. It tells your reader what the paragraph is about: the main idea.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Developing or supporting sentences</td>
<td>These sentences provide more explanation, examples and evidence to support the main idea.</td>
</tr>
<tr>
<td>Concluding or transition sentence</td>
<td>This sentence will either conclude the paragraph or provide a link to the next paragraph.</td>
</tr>
</tbody>
</table>

For example:

Personal security is one reason why teenagers should have a mobile phone. These days there are, unfortunately, many situations in which it is possible for teenagers to feel uncomfortable or threatened. Just knowing that there is someone on the other end of the phone can make them feel safer. And parents feel less anxious knowing that their children can contact them if needed — or that they can get in touch with their children. Many working parents want to make certain that their children are home safely after school, or let them know if plans have changed. Without mobile phones personal security may be at risk.

Modality

The mood or attitude of a speaker to the facts they are presenting, as expressed in the verbs or other words they use. Modal verbs and other words can express degrees of possibility, probability, necessity and obligation, for example. A simpler definition is that modality is about certainty.
Wordsmith ...

USING MODAL LANGUAGE TO PERSUADE

If writers or speakers wish to put forward a more forceful argument, they often use words of high modality. These are words that create a sense of obligation in the listener or reader or make a situation appear very certain.

Modal helping verbs include *can, must, might, will, may, could* and *should*. For example, if you say to someone ‘You *must* do something about this’, this is highly persuasive because it makes the listener feel he or she has no choice and is obligated to agree. Similarly, you can make your argument more forceful by sounding very certain. This can be done with the help of adverbs. ‘It is *always* the case that girls have better manners than boys’ is a more forceful argument than ‘It is *sometimes* the case …’

Likewise, ‘It’s *possible* that this is dangerous’ is less certain than ‘This is *definitely* very dangerous’.

The following chart shows words of low modality and words of high modality.

<table>
<thead>
<tr>
<th>Low modality (low certainty)</th>
<th>High modality (high certainty)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Verbs</td>
<td></td>
</tr>
<tr>
<td>may</td>
<td>must</td>
</tr>
<tr>
<td>can</td>
<td>will</td>
</tr>
<tr>
<td>could</td>
<td>should</td>
</tr>
<tr>
<td>might</td>
<td>have to</td>
</tr>
<tr>
<td>allow</td>
<td>ought to</td>
</tr>
<tr>
<td>Adjectives</td>
<td></td>
</tr>
<tr>
<td>willing</td>
<td>determined</td>
</tr>
<tr>
<td>possible</td>
<td>certain</td>
</tr>
<tr>
<td>Adverbs</td>
<td></td>
</tr>
<tr>
<td>possibly</td>
<td>certainly</td>
</tr>
<tr>
<td>probably</td>
<td>always</td>
</tr>
<tr>
<td>sometimes</td>
<td>absolutely</td>
</tr>
<tr>
<td>Nouns</td>
<td></td>
</tr>
<tr>
<td>possibility</td>
<td>certainty</td>
</tr>
<tr>
<td>probability</td>
<td>definiteness</td>
</tr>
</tbody>
</table>

Another way of looking at modality is to think of it as all the shades of a colour in between ‘Yes’ and ‘No’.

Knowledge Quest 1

Using modal helping verbs

OVER TO YOU …

1 Which of these sentences is the stronger in terms of persuading someone to do something?
   a You *must* get up early tomorrow morning because we have athletics practice before school.
   b If you *get* up early tomorrow morning, you *could* go to athletics practice.

Underline the modal words in each case.
2 In the following sentences, change the words and phrases of low modality so that they are of high modality.
   a You could help me with the dishes.
   b It’s possible that we will go on holidays at Christmas time.
   c You might like to think about how you can improve your marks.
   d It seems that sometimes people really don’t care much about the environment at all.

3 Now change the words and phrases of high modality so that they are of low modality.
   a You shouldn’t eat fast food all the time; it’s definitely bad for you.
   b Governments must do something about climate change; we can’t ignore the fact any longer.
   c You must hand this in on time. There will be penalties if you don’t.
   d He indicated he was determined to take part in the survey.

4 Identify the words that express modality in the following paragraph and say whether they are of low or high modality.

The law states that cyclists must wear helmets, and yet we sometimes see them without helmets. Obviously this is not only illegal but extremely dangerous. And what about the way they seem deliberately to ignore many road rules? Are we happy about this kind of behaviour? Some cyclists seem determined to ignore one-way street signs and they may even ignore red lights. What is certain is that they place not only themselves in a possibly life-threatening situation, but they could also threaten the safety of others — both motorists and pedestrians. What can be done about this? Further education might be the answer, or perhaps heavier fines. Whatever the best solution might be, governments must take decisive action.

5 Has the most appropriate level of modality been used in the following situations? Explain your answer.

<table>
<thead>
<tr>
<th>Situation</th>
<th>Appropriate level of modality? Why?</th>
<th>What could be said instead?</th>
</tr>
</thead>
<tbody>
<tr>
<td>A girl wants to be allowed to go to the shopping centre with her friends. She says to her mother: ‘You have to let me go!’</td>
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<tr>
<td>A young child is playing with matches. Father says to him: ‘That’s probably not a good idea.’</td>
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<tr>
<td>Student to teacher: ‘There is absolutely no point nagging me. I just switch off.’</td>
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<tr>
<td>Politician to voters: ‘You must vote for me. I need another term in office to complete what I’ve started.’</td>
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<tr>
<td>Employer to employee: ‘You have to be on time tomorrow. You’ve been late far too often.’</td>
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</tbody>
</table>

My view . . .

How important do you think it is to be able to persuade others effectively? Is it easier to persuade in a written or spoken text? Write down three things you have learned about persuasive skills.
6.2 PERSUASION USES A RANGE OF TECHNIQUES

What are the devices used by those whose purpose is to persuade?

The term persuasive devices refers to all of the different ways in which people try to persuade their readers or viewers to share their points of view. Some of these can be obvious to us, but others are more subtle, even hidden. As well, the choice of device will depend on the type of text and the way it is presented.

Persuasive devices in everyday spoken texts

When we are trying to persuade someone verbally, we can choose from some common spoken or oral persuasive devices. Which ones do you recognise?

- Using threats to persuade
  - ‘If you don’t skip class with us, then we won’t be your friends.’
- Bribing or bargaining to persuade
  - ‘I’ll clean my room tonight if I can go out this afternoon.’
- Trying to appeal to the other person’s sense of fairness
  - ‘Come on, you know that’s not fair. Everyone should have a turn.’
- Using experts to back up your opinion
  - ‘I take Vitamin D tablets every day. Researchers from the Medical Science Institute of Australia say that Vitamin D is very important for our bodies.’
- Trying to make the other person feel guilty
  - ‘When you do that, I think you don’t care about me.’
- Using statistics or other data to support your argument
  - ‘I think we should keep the Queen: the newspaper survey said 58 per cent of people were in favour of keeping the monarchy.’
- Trying to appear logical or reasonable
  - ‘I’ve finished my homework so I should be allowed to watch TV now.’
- Trying to make the other person feel guilty
  - ‘When you do that, I think you don’t care about me.’

LANGUAGE link

Positive or negative language

Language choice plays a large role in helping to create an impression, and therefore to persuade the reader. Positive language creates a ‘spin’ that encourages the reader to view something favourably. For example, real estate advertisements use positive language to attract buyers: ‘this spacious, open-plan house,’ ‘this state-of-the-art kitchen.’ In contrast, advertisements that try to discourage drink-driving are more likely to use negative language: dangerous, reckless, irresponsible.

Can you suggest a positive and a negative word for thin, and a positive and a negative word for young? Watch out for other examples of positive and negative words in the texts in this unit and those you see every day.
Activities …

CREATING and EVALUATING persuasive everyday texts

Working through

In pairs, prepare and present a roleplay of the following situations, using as many persuasive devices as appropriate. While watching the roleplays, the audience can complete the following table to identify the persuasive devices that are used. (If each roleplay is given a number, then you can write that number under the column heading ‘The roleplay used this’ each time the persuasive device is used.) When the roleplays are completed, be prepared to explain why you placed the numbers where you did.

a Persuade one of your parents or older relatives to drive you to a sporting event/the cinema/your friend’s house.

b Persuade your coach that you should be allowed to play on Saturday even though you haven’t been to training for the last couple of weeks.

c Persuade your teacher to give you an extension on work due in today and which you haven’t yet completed.

d Persuade your friend that a movie or computer game that he/she doesn’t like is really very good.

<table>
<thead>
<tr>
<th>Examples of persuasive devices</th>
<th>The roleplay used this</th>
</tr>
</thead>
<tbody>
<tr>
<td>Logic (reasons that make sense)</td>
<td></td>
</tr>
<tr>
<td>Anecdotal evidence (comparisons to similar experiences of others)</td>
<td></td>
</tr>
<tr>
<td>Statistics or other data</td>
<td></td>
</tr>
<tr>
<td>Expert opinion</td>
<td></td>
</tr>
<tr>
<td>Bribe or bargain</td>
<td></td>
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<tr>
<td>Threats</td>
<td></td>
</tr>
<tr>
<td>Attempts to make the other person feel guilty</td>
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<tr>
<td>Appeals to better nature e.g. sense of fairness, compassion</td>
<td></td>
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<tr>
<td>Repetition</td>
<td></td>
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<tr>
<td>Body language, gesture or touch</td>
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<tr>
<td>Tone of voice</td>
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</tbody>
</table>

LITERACY link

Words to describe tone of voice

These words can be used to describe the tone of voice in which something is said:

threatening convincing angry whining outraged wheedling confident playful serious sincere

Choose one of the above tones in which to say this sentence: ‘Are you going to help?’ Then say it to another student. Is he or she able to identify which tone you are using? (You may wish to review the section Working with tone in Unit 5.)
**Persuasive devices in visual texts — photographs**

Photographs are a very powerful kind of persuasive text, both on their own and in multimodal and digital texts. Remember the saying, ‘A picture is worth a thousand words’? We also used to say ‘The camera never lies’, but in this modern digital age, we know that this is not always true.

Editors of newspapers and magazines select photographs that best serve their particular purpose, which always involves some form of persuasion. It may be to persuade the readers to read the rest of the article or to persuade readers to a particular point of view about the subject.

Advertisements that use visual elements, particularly photographs, are trying to present a certain image of the product or service being advertised.

Look at the annotations on the following photograph to see some of the ways in which photographers construct photographs.

1. The performer is the **subject** of the photograph.
2. His leg is the **dominant feature** or focus because it is to this that our eyes are drawn. The emphasis on the huge spikes and large boot make him seem powerful and threatening. The performer occupies the **foreground** of the photograph.
3. The **vantage point** from which the photograph has been taken is on the ground, looking up. This emphasises the size and power of the performer, who is elevated by the stage and is full of energy. Other possible vantage points would have been from above or to the side.
4. The **colour** in the photograph is mainly grey and black, which creates mood and suits the performer’s ‘bad boy’ image.
5. The **background** details are slightly out of focus so that our eyes are not distracted from the performer.
6. The bare arms of the audience members provide a **contrast** with the performer and his clothing. They seem more natural.

**NEED TO KNOW**

**foreground** in a photograph, this is the area that would have been closest to the camera. It is often at the bottom of the photograph. The **midground** is the area a bit further away from the camera, and it often appears in the centre of a photograph. The **background** is more distant again and often appears at the top of a photograph.
Activities ...

RESPONDING to visual texts

Getting started
1. Would the photograph opposite persuade a fan to attend this performer’s concert? Explain your answer.
2. What is in the (a) foreground, (b) midground and (c) background of this photograph?

Working through
3. How would the mood of the photograph change if it was in light or bright colours? Would it still persuade the same fan to attend? Why or why not?

INTERPRETING and ANALYSING visual texts

How has the photograph at right been constructed to persuade?

Getting started
4. What is the subject of the photograph?
5. What is the dominant feature — where are your eyes drawn when you look at the photograph?
6. Finish the final sentence: ‘The police car is out of focus. This means that 

Working through
7. Would the photograph have made a different impression if the man were dressed in another colour? Explain your answer.
8. Would the photograph have made a different impression if the man were replaced by a woman? Explain your answer.
9. Why do you think the photographer deliberately made the police car out of focus?
10. What are three adjectives you would use to describe the man in the photograph?
11. Has the photographer persuaded you that this is a photograph of something serious or dramatic? How has this been achieved? Use the terms from page 170 in your answer.

Going further
12. Draw a sketch to show where you think the photographer was standing (his or her vantage point) when they took the photograph.
13. How could you change the vantage point to make the picture look different?
14. If this photograph were on the cover of a romantic novel, would you be persuaded to buy it? Explain your answer and suggest a suitable alternative for a romantic novel.
Persuasive devices in multimodal texts: print advertisements

Advertisements in newspapers and magazines are usually designed to persuade us to buy, but sometimes they are trying to persuade us to do something, such as donate to a charity or vote for a particular political party.

Some advertisements rely on a single, powerful image to sell their product, while others combine images and text. Those images and texts are carefully selected to make certain that they are likely to engage the target audience. The words used are often ones that appeal to the senses.

Read the annotations on the advertisement below and respond to the questions that follow.

The advertisement uses several tactics to make the audience believe in the product’s effectiveness — statistics, the before and after photos, no scars and no recurrence claims.

The audience has no way of knowing whether the photographs have been digitally altered.

This photograph and the text above it emphasises teenagers’ feelings of embarrassment and being excluded.

Studies and statistics are used to support the claims made.

The disclaimer is written in very small print, which makes it easy to overlook.

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**NEED TO KNOW**

**target audience** the group of people most likely to be interested in the product, service or advice being advertised.
Activities ...

UNDERSTANDING the advertisement

Getting started
1 What is the product being advertised?
2 Describe the images used in the advertisement.

Working through
3 What gets your attention first?
4 Who is the target audience that this advertisement is designed to appeal to?
   Explain your answer.
5 Count the number of words used. Do the words have more impact than the images?
   Explain your answer.

ANALYSING the advertisement

6 Why do you think the advertisement mentions that the product has been extensively tested in laboratories?
7 Would you be persuaded by the advertisement’s use of statistics? (See the Wordsmith on using statistics to persuade on pages 174–5.)
8 How are colour and fonts used in the text of this advertisement? Do you think they are used effectively?
9 There are three photographs used in this advertisement.
   a What is the purpose of each of these?
   b Would the advertisement be more or less effective without the photographs?
10 Quote the lines that suggest a favourable comparison with less effective products.

Going further
11 What does the use of the words ‘miracle cure’ suggest? Do you think such a claim is valid and could be proven? Why or why not?

RESPONDING to multimodal texts

In pairs or groups, use the Advertising advice and Creative advertisements weblinks in your eBookPLUS to view examples of print advertisements. Select one or two advertisements.

Getting started
12 List any persuasive devices you can identify in the advertisements that you view.

Working through
13 Choose one advertisement and annotate it in a similar way to the advertisement on page 172. Then present your advertisement to the class or another pair or group. Tell them whether or not you think this is an effective advertisement and why, using your annotations as a guide.

Going further
14 Imagine you are the head of an advertising agency. Develop a set of guidelines for an effective advertisement that you might give to your creative staff. Use various examples of effective and ineffective advertisements that you have viewed to illustrate your guidelines.
Wordsmith ...

USING STATISTICS TO PERSUADE

Statistics are often used to support an argument. They are thought to be particularly persuasive because they present numbers rather than words, and are therefore objective (based on fact, not opinion) rather than subjective (personal and therefore based on opinion).

However, statistics can be easily manipulated, and don’t always tell ‘the whole truth’. You always need to ask:

- Who is providing these statistics?
  
  For example, statistics from a tobacco company about the harm done by smoking might not be as believable as statistics that come from an independent medical research organisation. Statistics from a tobacco company are likely to be biased or one-sided. Why might this be the case?

- Do the statistics come from a representative sample?
  
  Surveys cannot ask every individual in a particular group (such as Australian women aged 18 to 25) their opinion about a particular issue. Therefore, a sample of this age group must be interviewed. To be ‘representative’, this sample needs to have the same ‘mix’ as the total group. Therefore, the women must have varying levels of education, occupations and socio-economic backgrounds. They cannot all, for example, be 24-year-old hairdressers. Likewise, if the group is ‘self-selected’ (a term used to describe people who choose to respond to surveys), then the sample is not representative, and the statistics are therefore not reliable and could be regarded as distorted. (A way to get around the problem of self-selection is to offer inducements or rewards to people. That way, a lot more of the people who would have said no to doing the survey will decide to participate.)

- Are the statistics based on surveys that were carefully constructed so that leading questions were not used? In other words, were the questions phrased so that respondents were not led towards a particular response?

  For example, a question such as: ‘Has the constant noise from the freeway construction affected your sleep?’ would likely lead the respondent to agree that there was a lot of noise and if they had experienced disturbed sleep (for any reason), they would be more likely to say ‘Yes.’ If the question was neutrally worded, ‘Has the freeway construction affected you in any way?’, before answering, the respondent would have to come to their own decisions about (a) whether there was constant noise, (b) whether they had any sleep disturbances and (c) whether the two were connected. It is therefore difficult to judge the validity of some statistics based on surveys if the way in which the questions were phrased is not known.
Look at the following statistics and read the explanations of whether they are persuasive or not and why, and whether extra information is needed.

a Aiming to persuade people that the government should give more money to AFL:
‘Seventy-five per cent of Australians would rather watch AFL than soccer.’
(Survey conducted in Melbourne at an AFL match)
This is not very persuasive, because people at an AFL match are not a representative sample of the Australian population. The fact that the people surveyed are attending an AFL match means that they probably have a bias towards AFL.

b Aiming to persuade you, a consumer, to buy Crispy Flakes:
‘Crispy Flakes contain less than 1 per cent fat.’ (Crispy Flakes advertisement on television)
This is quite persuasive if you are just interested in the fat content of your breakfast cereal. The nutrition panel that is required on almost all packaged foods in Australia should back up the ad’s claim. However, if you’re interested in the overall ‘healthiness’ of the product, you would also need to know about its sugar and fibre content, for example.

c Aiming to persuade you to donate money to the Save Our Beaches Association:
‘In the past twelve months, a further 13 per cent of Queensland beachfront has been lost to erosion.’ (Leaflet of the Save Our Beaches Association)
This could be persuasive if we knew who the Save Our Beaches Association (SOBA) was and who provided the figures. Is SOBA made up of people who own houses on beaches and want the government to help preserve their homes? Or is it made up of conservationists who want to stop people building houses close to beaches? Different groups have different biases. We are also not told who came up with the figures. To be reliable, the figures should come from, say, a scientific researcher at a university, the Queensland Department of Environment or another reliable government organisation.

Consider also the graph on the right. Before you could accept these statistics as persuasive, you would need to know who was questioned and the size of the group of people surveyed. There is also no information about who conducted the survey. If it was organised by the Amateur Sports Association (ASA), and the people who responded were members of the ASA, you would get very different results compared to those from a telephone survey of 2000 people with different ages, jobs and interests.

OVER TO YOU …

Collect two newspaper articles in which statistics are used to persuade. In small groups, discuss the credibility or believability of your sample articles. From those you discussed, agree on one in which statistics are a persuasive tool, and explain why. Elect a spokesperson to present the findings to the class.

My view …
What have you learned about the ways in which other people try to persuade you to buy, to do or to believe? How useful will this information be for you in your everyday life?
Can imaginative texts also persuade?

Persuasive texts can take many forms, including literary forms. If a writer is passionate about an issue, a subtle way of persuading a reader to support the cause is to explore that issue in literature. In the following poem the poet’s choice of language makes a powerful emotional appeal. Before you read the poem, your teacher may ask you to complete the following Ready to Read activities.

**Ready to Read …**

- Because this is a poem, it is written in verses or stanzas separated by a space. Count the number of stanzas.
- This poem uses very little punctuation except commas. Use these to guide your reading.

**Song of the women of Islington**

and I cry with passion
let there be wilderness
left for my children

across the sweet smelling park, sways the shadow of the mutant carp
and I cry with passion
let there be wilderness
left for my son

across the sweet waters of Erie, falls the shadow of humanity
and I cry with passion
let there be wilderness
left for my children

for across the child’s laughter, falls the roar of the bulldozer
and I cry with passion
let there be sky and water
left for my daughter

across the secrets that children know, falls the shadow of the dodo

and I cry with passion
let there be wilderness
left for my children

by Jeni Couzyn

Poem begins with a verse that is repeated often for emphasis — this is called a refrain. (1–3, 25–27)

Alliteration appeals to the senses. (4, 5)

Lake Erie is one of the five Great Lakes in North America. (11)

Metaphor creates imagery of what humans have done to the environment. (11–12)

This contrast appeals to the emotions. (16–18)

The repetition of this phrase contrasts with other images and appeals to the emotions. (1, 7, 13, 19, 25)

This extinct bird is a symbol of all that has been lost. (24)

The poet makes an appeal on behalf of children everywhere in this final refrain.
Activities …

UNDERSTANDING a persuasive poem

Getting started
1. What does the word wilderness mean? Check in a dictionary if you are not sure.
2. What is the subject matter or topic of this poem? Are there any key words that tell you this?
3. What is the poet’s opinion or viewpoint on this topic?
4. Does the poem (a) tell a story, (b) describe something or (c) argue a point of view?

Working through
5. Quote a line or two from the poem to support your answer to question 4.
6. Who do you think the poet is speaking to?
7. What is a dodo and what does the poet use it to symbolise?

Going further
8. Does the lack of punctuation make it difficult to read the lines of the poem? Explain.

ANALYSING a persuasive poem

Getting started
9. Some words are repeated throughout the poem. List these words, and explain why you think the poet chose to repeat them.

Working through
10. Explain how repetition builds a powerful message in the poem. In your answer, comment on the repetition of the refrain between stanzas, the repetition of the linking word and and the repetition of shadow.
11. Why does the title of the poem describe it as a song?
12. What is the theme or message of the poem? How effectively has the poet persuaded you of its message?
13. What does I cry mean in the context of the poem? Which other impression or emotion is suggested by this phrase? How does this add meaning to the poem?

Going further
14. Identify the examples of rhyme in the poem. How does this contribute to the ‘song’?

RESPONDING to a persuasive poetic text

Getting started
15. How does the poem make you feel? For example, does it make you feel angry, sad or indifferent? Explain why you feel this way.

Working through
16. Could the ‘Song of the women of Islington’ be described as ‘protest poetry’? Discuss this as a class or in small groups. Are there better ways of persuading people to this cause than by writing poetry about it? What might these be?

Going further
17. Rewrite the poem as prose, adding in appropriate punctuation. Does this change the persuasive power of the text? If so, how?

LITERATURE link
Metaphors
The phrase ‘the shadow of humanity’ is an example of a metaphor. A metaphor is a figure of speech in which one thing is said to be another, in order to draw attention to similarities or to create a vivid image. Don’t confuse a metaphor with a simile, where one thing is said to be like another, as in ‘This school is like a prison!’ or ‘Look at the way he can climb that tree: he’s as quick as a monkey!’ Look again at the poem to find another example of a metaphor.

Which of the following are metaphors?
- This cake is heaven.
- She swims like a fish.
- The sun is a fiery ball.

LITERACY link
Visualisation
Making pictures in your mind as you read can help you to better understand a text. This is called visualisation and is a comprehension strategy used by good readers. Sometimes you can even draw the picture you see in your mind.

Here is the beginning of a poem. See if you can draw the picture.

A dog on a skateboard, impossibly canine, hairy, uncontrollable, eyes like blown-on coals, fangs long and pointed framed in a bear-trap grin.

from In the Act
by Bruce Beaver
Persuasion in a short story

As well as having the purpose to persuade, a text might also provide the reader with information. An article on the effects of smoking would be likely to provide information about those effects as well as attempting to persuade us not to smoke. In a similar way, while the main purpose of a short story is to entertain, another possible purpose is to persuade us to a particular point of view.

A story writer can use the features of a narrative when trying to persuade a reader. For example, they can speak through their characters, making them do and say things that present an attitude or opinion about something that happens or that another character says or does. If the reader cares about a character, they will be sympathetic to their views. Similarly, description of the setting and how the plot is developed are narrative features a writer can use to position a reader to be persuaded of the themes or messages that relate to the writer’s viewpoint.

What follows is an extract from a short story, 'Looking for Arkie' by Maggy Saldais. In this story, a family dog has been left with a neighbour, Bill, while the family goes on holiday. When they return, there is no sign of the dog, Arkie, and Bill doesn’t seem to want to say exactly where he is. As the extract begins, Josh, Tim and their father, John, have been taken by Bill to a shed out in the country. The writer uses plot, character and setting to persuade the reader against organised dog fighting.

LANGUAGE link

Words to evaluate a persuasive text

Sometimes we know what we want to say about a text, but don’t have the words to say it. Here are some of the words you could use when evaluating a persuasive text:

- convincing, persuasive, unconvincing, logical, illogical, makes sense, does not make sense, appealing, unappealing, designed to appeal, positions the reader to agree, effective, ineffective, compelling, spurious

Consult a dictionary to find out the meaning of any unfamiliar words in the above list.

Before you read the extract, your teacher may ask you to complete the following Ready to Read activities.

READY TO READ …

- How would you feel if a pet dog of yours was used for dog fighting?
- This is a narrative or story text. What features would you expect it to have?
- Scan the extract quickly and look for and note any of the following: characters’ names, dialogue between characters, short sentences, long sentences, familiar words, unfamiliar words.
- Look at the illustration — what does it show? Predict what this section of the short story may be about based on this illustration.
from *Looking for Arkie*
by Maggy Saldais

1  ‘Is this where he is?’ John asked, his voice taut. Bill just nodded.

2  As they neared the shed, Josh could see chinks of light shafting out between the cracks in the splintered wood. There were lights on inside, and he could hear the soft burr of muffled voices.

3  ‘Wait here!’ John barked at his sons. ‘Don’t move until I come back. That’s an order!’

4  He and Bill disappeared through the doorway of the shed.

5  Josh put a protective arm around his younger brother. After all, he was only eleven.

6  ‘He’ll be OK, Tim. You know Arkie . . . He’ll . . .

7  But he choked on his dog’s name. He struggled to stop the tears.

8  ‘Will he be alright, Josh? What’s happening?’

9  Josh couldn’t reply. They stood there among the knee-length weeds waiting for something to happen. What was his Dad doing? And then they heard it. A dog fight. Squealing, growling, guttural noises that seemed to flood the shed.

10  ‘Is that Arkie!’ Tim sobbed, breaking away from his older brother.

11  Josh couldn’t hear it any more. He could not stand there one more second and listen to this. He surged though the doorway, dragging Tim with him. Where was his father? Where was his dog? He could see men down the end of the shed, calling out and shoving one another. An overhead floodlight hung at a crazy angle from the rafters, spraying its light on the pack of sweating men.

12  ‘Dad!’ Josh roared. ‘Where are you, Dad?’ He spiralled around.

13  ‘There he is!’ John focused on where Tim was pointing. His father was arguing fiercely with a fat-bellied, little man.

14  ‘I’ll have the authorities onto you, you creep. This is absolutely sickening . . .’ Josh heard his father roar above the rumble of voices. One of his father’s fists was clutching a handful of the little man’s shirt.

15  He saw his father stagger back. Must have been pushed. Maybe punched.

16  ‘Hey, Joe,’ Bill was trying to restrain the angry little man.

17  ‘Get him out of here, Bill! I pay you good money for this fight. What ya doing bringing this idiot in here? You got rocks in your head?’

18  Josh felt a fierce humming build up in his head and burst out of his throat. He surged up against the wall of flesh, and pushed through it. The blur of fur that confronted him was as he feared. It was Arkie, fighting and thrashing like a demon. Josh had never seen him like this. He was half-crazy. What punched into his brain like a sledgehammer was the realisation that he was fighting another Akita — another Japanese fighting dog. And it was bigger than Arkie. Both animals were already splattered with blood.

19  ‘Dad, Dad . . . do something,’ Josh screamed across the cacophony. His father couldn’t hear him. He could no longer block the tears that washed across his cheeks.

20  ‘Dad, you’ve got to do something.’ He couldn’t even see where his father was any more. Or Tim.
Around him, jostling men were yelling the dogs on, oblivious to the intruders. They were intoxicated by the smell of money.

‘There you are son!’ John suddenly felt his father’s hands grip his shoulders.

‘Dad, please stop this! Please get Arkie…’

Josh’s plea was cut short by a piercing howl. The other dog had Arkie by the throat and was shaking the life out of him. Blood sprayed the air like a pink mist.

Josh could stand it no longer. He broke away from his father.

‘Stop it! Stop it!’ Josh howled racing towards the struggling dogs. He was oblivious to the risk. He felt as though he could kill someone with his bare hands. He’d kill the other dog if he had to.

‘Hey, where’d that kid come from. Get him outta here! What’s going on?’ someone yelled.

For Josh it all happened in slow motion. The solid mass of flesh was coming apart around him, and he could hear thumping feet. Someone dragged the other dog off Arkie. People were yelling, their obscenities bouncing off the dusk and the wood. Vaguely, Josh thought he could make out his father’s voice above the rumbling pandemonium, threatening police action. But he had eyes and ears only for Arkie, who lay in a pool of blood on the dirt.

‘Arkie…good boy. It’s me, Josh. You’ll be OK, fella.’ Josh knew he was lying. The dog struggled to lift his head towards the boy, but it flopped back. Josh knelt in front of his dog, cradling his bleeding head against his legs. He was aware that Tim was beside him, stroking Arkie’s sweatsoaked flanks.

‘Easy boy, it’s OK,’ Josh whispered, as he watched the light drift out of his dog’s eyes.
How can I create an effective persuasive text in writing?

How can you, as a writer, create a persuasive text? As well as using many of those persuasive devices that we’ve explored so far, you also need to pay attention to structure, ideas and the way you express those ideas. The following diagram shows the usual structure of a written persuasive text.

**Introduction**
- captures the attention of the reader
- establishes the focus of the piece
- indicates the direction that the piece will take
- previews the main points

**Body**
- develops the focus
- expands on the main points
- supports points with details/evidence

**Conclusion**
- ties together the focus, main points and ideas
- links back to the introduction
- gives the work a sense of completion

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**Activities ...**

**ANALYSING language choice**

**Getting started**
1. Choose five words or three sentences from the extract that you think have been well chosen by the writer to get you involved as a reader. Explain why these words or sentences have achieved this.

**Working through**
2. Why do you think the writer chooses to use so many words that indicate movement: *surged, dragging, shoving, spiralled, stagger*? (Close your eyes. How do these words make you see the scene in your head?) Can you find others?
3. List the words and phrases used to describe the fight between Arkie and the other Japanese fighting dog. How are these words meant to influence the way you feel about dog fighting?
4. Note some of the ways in which the men are described. How do you think the writer wants you to regard these men?
5. Do you think the author has been ‘over the top’ in the descriptions of (a) the dog fight and the spectators, and (b) the boys’ responses? Explain.
6. Has the author persuaded you in favour of or against dog fighting? If so, how has she achieved this? Did you already think this way or has your mind been changed by this extract?
7. Take a section of the extract and rewrite it to replace any words that are persuasive in their effect on you as a reader. How easy or difficult was this?

**Going further**
8. Imagine that Josh’s dad has brought a court case against the men who set up the dog fight, and Josh has been called as a witness. The judge has asked Josh to describe in his own words what happened. Write two versions of what Josh says to the judge: the first a factual, emotionless account and the second an account that appeals to the emotions. How different are these accounts and why?
**Framework for a written persuasive text**

**Topic:** Are dogs better than cats?

<table>
<thead>
<tr>
<th>Section</th>
<th>Content</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 <strong>Introduction</strong>&lt;br&gt;What is the topic?&lt;br&gt;Provide some background.&lt;br&gt;State your point of view.</td>
<td>Have you ever noticed that there are some people who just hate cats? These people usually have at least one dog as a pet and never miss an opportunity to say how horrible cats are. I, on the other hand, love cats and there’s no way I’d ever want to own a dog. For a start, cats are so wonderfully independent. They don’t need you to look after them all the time. You can even leave them alone for a couple of days—with food and water, of course—and they survive quite happily. Dogs, on the other hand, need you all the time, not only to provide food, but also to take them for walks and to play with them. They don’t seem to be able to exist without human beings, and want constant attention. In addition, cats are clever. I know that some people say dogs are clever—they know what you’re saying and they obey instructions. But cats are clever in a different way. They know exactly what they want and how to get it from you. For example, my cat has a whole range of noises with which she communicates with me. They mean everything from ‘Feed me!’ to ‘Pay attention to me!’ to ‘Leave me alone!’ Someone once said ‘Dogs have masters, but cats have staff.’ This is so true. My cat is definitely in charge. Perhaps the main reason I love cats is because they’re so affectionate. Yes, I know that dogs can be affectionate too, but they’re much more obvious about it than cats. When a cat jumps onto your lap you feel honoured. When a dog wants to jump onto your lap you just think it’s a nuisance. (Well, I do, anyway.) Often cats have other ways of expressing their affection. My cat rubs noses with me, and I’ve seen cats gently tap their owner’s face, or nestle in around their shoulders. Can you imagine having a dog do that? In conclusion, in my online research I found that there are far more cat owners than dog owners in the USA (and I’m sure that’s the case in Australia, too), so I’m pleased to say I’m certainly not the only one who thinks cats are better than dogs!</td>
</tr>
<tr>
<td>2 <strong>Body:</strong>&lt;br&gt;Provide the first argument to support your point of view.&lt;br&gt;Provide some evidence to support that argument.</td>
<td>Starting with a question arouses the reader’s interest. The topic is not spelled out, but implied. This phrase indicates the first argument or reason to support the point of view. Other possible sentence starters for the first argument or reason include firstly/in the first place/the first reason. This sentence is the topic sentence. An example is used to support the argument that cats are independent, and in addition the writer points out how dogs are not independent. This phrase indicates that the paragraph offers another reason or argument to support the point of view. Other possible sentence starters for the second argument or reason include secondly/another reason/furthermore, also . . . This sentence is the topic sentence. The argument is supported by an example and an amusing quote. The phrase indicates the third and last reason or argument to support the point of view. Other possible sentence starters include the third reason/furthermore/in addition/thirdly. This sentence is the topic sentence. The argument is supported by examples and a question. The question links to the opening one. The point of view is restated in different words, and further supported by evidence that the writer wants you to believe is convincing.</td>
</tr>
<tr>
<td>3 <strong>Provide the second argument to support your point of view.</strong>&lt;br&gt;Provide some evidence to support that argument.</td>
<td></td>
</tr>
<tr>
<td>4 <strong>Provide the third argument to support your point of view.</strong>&lt;br&gt;Provide some evidence to support that argument.</td>
<td></td>
</tr>
<tr>
<td>5 <strong>Conclusion</strong>&lt;br&gt;A restatement of your point of view, in different words from the introduction.</td>
<td></td>
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</tbody>
</table>
Planning
Planning is an important early stage of any writing process. If you are completing a test under a time restriction, your plan will be little more than a brief outline. However, your plan for a major assignment will be more detailed.

Choose one of the following topics and write a plan in which you focus on the structure. Try to show, in a sentence or two, what you would include in each paragraph. When you are satisfied with your plan, you can get started on the first draft.

Which of the following is better?
- Playing Australian rules or soccer
- Playing rugby league or rugby union
- Playing a team sport or an individual sport
- Playing computer games or playing sport/reading
- Living in the country or the city
- Going on holidays to the bush or the beach

Alternatively, choose your own topic based on the X is better than Y idea.

Drafting your work
A draft is the first written response to a topic. This is the ‘rough copy’ that you will work on improving as you review and revise. Using the ‘cut-and-paste’ function of a word-processing program makes this stage easier.

During the drafting stage, you will refer to your plan as you sort through ideas; decide on order and sequence; experiment with expression; and replace, insert or delete words to achieve the effect you want. Keep in mind your audience and your purpose — always.

Reviewing and revising your work
When you have completed the first draft of your piece of persuasive writing, you will need to review what you have written. Use the following criteria to check your writing, and refer to information in this unit to help you decide how effective you have been. Make changes as needed.

<table>
<thead>
<tr>
<th>CRITERIA</th>
<th>I have:</th>
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<tr>
<td>✔️</td>
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SAMPLE EVALUATION ONLY
Wordsmith ...  

USING CONNECTIVES

When planning a piece of persuasive writing, you might jot down a number of ideas. The challenge comes when you have to join those ideas together into a fluent piece of writing. Fortunately there are a number of words and phrases that carry out the task of connecting ideas. These are known as connectives, and we use particular connectives for particular purposes. Probably the most common connectives, which we all use frequently, are the words and and but.

The following table shows the kinds of connectives that you might use in a piece of persuasive writing, and the purposes for which you would use them.

<table>
<thead>
<tr>
<th>To show cause or results</th>
<th>To sum up</th>
<th>To add extra information</th>
</tr>
</thead>
<tbody>
<tr>
<td>therefore</td>
<td>to conclude</td>
<td>and</td>
</tr>
<tr>
<td>that is why</td>
<td>in conclusion</td>
<td>likewise</td>
</tr>
<tr>
<td>for this reason</td>
<td>finally</td>
<td>furthermore</td>
</tr>
<tr>
<td>because</td>
<td>to sum up</td>
<td>moreover</td>
</tr>
<tr>
<td>as</td>
<td>to summarise</td>
<td>not only ... but also</td>
</tr>
<tr>
<td>so</td>
<td>given the above</td>
<td>as well as</td>
</tr>
<tr>
<td>since</td>
<td></td>
<td>in addition</td>
</tr>
<tr>
<td>because of</td>
<td></td>
<td>moreover</td>
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<tr>
<td>on account of</td>
<td></td>
<td>besides</td>
</tr>
<tr>
<td>so that</td>
<td></td>
<td>besides</td>
</tr>
<tr>
<td>consequently</td>
<td></td>
<td>too</td>
</tr>
</tbody>
</table>

Let’s see how these are used in practice. The following paragraphs include connectives that:

- express cause or results (orange)
- sum up (green)
- add information (red).

a Many people prefer to live in the country rather than the city because of the slower pace of life. In addition, housing is often cheaper and the lifestyle for children is much healthier. It’s not surprising, therefore, to see that governments are being urged to provide further health and education facilities in country areas.

b The main reason people look forward to Christmas is, of course, for the holidays, but they also enjoy the family experience of sharing that holiday together. It’s important, therefore, to plan ahead to make sure that the day will go smoothly and everyone will be happy.

c Since Australia is experiencing drought conditions, it is essential that we all take responsibility for saving water. Water is wasted by long showers and dripping taps, as well as failing to recycle water from washing machines and showers. To sum up, there are many ways in which householders can save water if they really want to.

d Not only are cars hazardous to the environment but also to our health. For these reasons, we should try to have at least one ‘car-free’ day each week by walking to school or work. Besides losing weight, we will be reducing pollution and the use of non-renewable energy.

Did you notice that in (b), the word but was not highlighted? That’s because here but doesn’t express cause, sum up or add information — our three highlighted types. But is a connective that shows opposition or contrast.
OVER TO YOU …

1 Fill the gaps by adding connectives to make an argument.

Recycling our waste products is something we should think a lot more about _______ at present we’re just not doing enough. ____________ we’re fairly good at recycling paper and bottles and cans, we’re certainly not doing so well with things like old computers, televisions and phones. We need to think about how we dispose of these items thoughtfully _______ we’re not simply adding to the landfill. Recycling _______ means that we separate out from our rubbish those things that can be reused, _____ that we start buying recycled goods. So _______ putting our used paper in a separate bin, we should be buying recycled paper to use whenever we can.

2 Write a persuasive paragraph about the need for more parks in your neighbourhood. Use connectives to make your ideas flow. Then colour your connections using the same colours for each type as in the examples on page 184.

LANGUAGE link

Spelling

If you are unsure how to spell a word, use one of the following strategies.

- Does the word belong to a group of other words that you know, such as persuasion, persuade, persuasive?
- Does the word have a spelling rule, such as i before e except after c? This could help you to spell the word believe correctly.
- Can you spell the first few letters of the word? If so, you could look in a dictionary to find the word and check its spelling.
- Use the word processor’s spell-checker if the word is not a homophone. (A homophone sounds the same as another word but is spelled differently; for example, their and there.) If it is not a homophone, and it is spelled incorrectly, the word processor will underline it. Right-click on the word and a list of suggested spellings should appear at the top of a pop-up box. Alternatively, you can spell-check a whole section of text. In the more recent versions of Word, for example, click on the ‘Review’ tab and then the ‘Spelling and Grammar’ button.
- Ask an expert. Then write down the word and use the Look, Write, Cover, Check strategy to make sure you remember it next time.

When you are writing your first draft, underline any word about which you are uncertain and then go back to check it during your reviewing process.

My view …

How comfortable are you with writing persuasively? List the aspects of the writing process with which you are most comfortable. Which skills do you need to improve? How might you go about improving those skills?
COMPOSE AND CREATE

Productive focus: writing and creating

Write a letter to the editor

Compose a letter to the editor of an online or print newspaper on an environmental issue of your choice. Some suggestions are provided below. (You will need to choose a newspaper to write to.)

- Energy use
- Sustainability
- Logging
- Water use and conservation
- Marine conservation
- Marine species conservation
- An issue of your choice

Refer to the letter to the editor about dangerous dogs on page 163 and the list of persuasive devices on page 169 to maximise your persuasive powers.

Note that most letters to the editor are sent electronically these days, so the older conventions of laying out a letter are often not necessary. Check with your teacher whether he or she would like you to:

- follow traditional letter layout
- print out a hardcopy of your chosen newspaper’s electronic submission form and complete it (use The Age weblink in your eBookPLUS to see an example)
- compose your ‘letter’ as an email (as newspapers such as The Australian require).

Read the guidelines that your chosen newspaper publishes on submitting letters to the editor, and make sure you follow them.

Some key points to remember

- Do some pre-reading, viewing and discussing. Useful sources of information are library reference books, online and print media, DVDs and websites. It is also useful to talk with others who are exploring the same topic, as this will help you to form ideas. It will be much easier to decide the focus of your persuasive piece when you know a bit about your topic. Make notes to help you when you begin your task.
- Decide who your audience is to be, and your point of view.
- Remember the three phases of planning, drafting and reviewing. To make sure you’re on the right track, it is important to seek feedback at each step, either from your peers or from your teacher.
2 Write a persuasive speech
Create a speech in which you persuade your audience to agree with your point of view on an environmental issue. For a list of possible topics, see the previous page.

This speech might be delivered in person to a group or your class. You might like to use a data-show presentation or perhaps a series of photographs. Alternatively, your speech could be recorded and presented as a podcast. Use the flickr, Podcast, Audacity and GarageBand weblinks in your eBookPLUS for help.

Some key points to remember

Tips for delivering speeches

Voice
Your voice is a powerful persuasive device. Vary the following aspects.
- Volume — make it louder or softer if you want to make a particular point.
- Pitch — make it higher or lower to gain audience attention.
- Tone — change the tone according to need, making it serious, laughing, sincere etc.

Pause
Pausing is another persuasive device. You might pause just before an important point, to make certain you have the attention of the audience. Or you could pause just after it, to make sure that the audience has time to think about what has just been said.

Body language
- The way you stand or sit can indicate that you are confident or nervous. If you look confident, your audience is more likely to want to listen to you and be persuaded by what you have to say.
- The gestures you use can also make you look either uncertain or confident. Twirling your hair or putting your hand in front of your mouth will make you look uncertain. Extending your hands to welcome your audience, for example, will make you look confident.
- Facial expressions can be particularly persuasive. Smiling (but not overdoing it) and making eye contact with audience members can help you to connect with them and make them feel that you are trustworthy and that you recognise them as individuals.

Your speech will be assessed on these criteria:
- the quality of your ideas
- the way you have structured your text
- your use of persuasive devices
- your use of language
- the way you use your voice and your body language.

Use the assessment criteria rubric to guide you through your chosen task.
Write song lyrics or a poem

Compose a poem or song lyrics with a strong environmental message or theme. You may choose to present your poem as a performance piece or perform your song with a musical accompaniment. Below are verses from two poems on the issue of logging to use as a guide or stimulus.

from Death in the Forest
I am the spirit of the tree.
I’ve stood here since your grandad’s birth,
The maker of your oxygen,
The lungs, you might say, of the earth.

by Mary Armitage

from Tree
No nerves are cut.
No blood is shed.
And yet, as if my own soul bled,
a silent scream inside me wells
as yet another tree
is felled.

by Alan Smith

Some key points to remember

Tips for writing poetry or song lyrics

- Either use a regular rhyme scheme and rhythm (strong and weak beats); or write in free verse (a poetic form that uses natural speech rhythms rather than rhyme and rhythm).
- You may choose whether or not to use punctuation when you write down the poem or song lyric.
- Use figurative language (similes, metaphors, alliteration, assonance) to create visual and aural imagery.

Self-evaluation . . .

After you have completed your assessment, answer the questions below in an individual reflection on the success of the task.

1. Do you think you chose the best option for you?
2. What did you enjoy most and least about completing this assessment?
3. What would you do differently, if faced with a similar task in the future?

INDIVIDUAL PATHWAYS

Worksheet 6.1
doc-10088

Worksheet 6.2
doc-10089

Worksheet 6.3
doc-10090