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Structuring your Language Analysis

There are many different ways of structuring a Language Analysis essay. It is good practice to try writing several different structures to work out which suits you best. In addition, your teacher may have a structure preference or the nature of the piece you are analysing may influence your decision.

Some of the main ways of structuring your analysis are:

- **By technique**
  - Group techniques that have a similar impact to form paragraphs
  - Identify and give examples of the technique from within the piece
  - Analyse how these techniques create an effect on the reader
  - Analyse how these techniques feed into a larger argument or the piece’s overall contention

- **Chronologically**
  - This structure is sometimes referred to as “chunking”
  - Identify places where the writer changes argument or tone
  - Use your topic sentence to identify what the change has been
  - Ensure that you aren’t simply rephrasing what the writer is saying

- **By argument**
  - Within a contention there is more than one argument
    - For example, a writer may have the contention that people should ride bikes to work rather than drive cars and the arguments feeding into this contention would be improved health, environmental health and less traffic congestion
  - While some techniques may occur across the whole piece, others may be specific to the different arguments
  - Splitting by argument allows you to start with what the techniques are feeding into and then individually address those techniques
  - If a technique is repeated through all of the arguments, it is important to acknowledge this and discuss it without repeating the same analysis in each body paragraph

These structures are applied differently depending on the number of pieces being analysed.

**For one piece**

**Introduction**
- 4-5 sentences
- Identify the issue being discussed
- Identify the main contention and tone (if the tone is consistent throughout the piece)
- Identify as much of the details of the piece as possible:
  - the writer
  - the date published
  - the format
  - the location (publisher, performance location, blog name, etc)

**Paragraphs**
- The number of paragraphs and type of topic sentences is dependent on the structure

**Conclusion**
- Very brief; 3-4 sentences
- Do not simply list the techniques you have analysed
For more than one piece

Sometimes Language Analysis tasks require you to analyse more than one piece. This could be the case if there were written and visual pieces. It could also be the case if the written component piece has more than one author, such as in the VCAA 2011 exam. When the piece for analysis was a blog with four comments from readers.

There are two general structures that work well when analysing two or more pieces:

- the opinion-based analysis, focussing on one piece at a time and discussing the major persuasive techniques within each
- the technique-based analysis, grouping paragraphs based on major persuasive techniques present in both/more than one piece and discussing how the different pieces use that technique to construct an argument

It is very important to identify not only the similarities between the pieces, but the differences as well. Furthermore, don’t neglect tone and contention simply because there is more than one to address. Use your introduction and conclusion to set up appropriate comparisons. Topic sentences can also be very useful for demonstrating you can identify the differences and similarities between the pieces presented.

There are many things that can be different between pieces discussing the same issue (as they will be when you are asked to analyse more than one piece together). Here are some elements to consider when you are looking for similarities and differences between pieces:

- Contention
  
  - Focus: even if they hold the same contention, two pieces may differ in what aspect of the issue they focus on.
  
  - Blame group: even if two pieces hold the same contention, such as that a particular event is bad, they may differ in who they blame for that event occurring. Try to identify who the potential groups or individuals who could be blamed for an issue are before you tackle a collection of pieces on that issue.

- Arguments
  
  - Even two people who share a contention might not argue their way there in the same way. For example, if two pieces shared the contention that drug smugglers in Indonesia should not be executed, one person might argue this on the basis that capital punishment is always wrong while another might suggest the punishment is disproportionate to the crime.

- Tone

- Format
  
  - Often when you are asked to analyse more than one piece together there will be a range of formats, such as an editorial with a letter or a cartoon. As a result of the different formats, the type of techniques used may vary.
  
  - An obvious format difference is visual versus written persuasion, but still make sure to analyse this.

- Style
  
  - Is one piece more logical while another is overly emotional?
Including an image in the structure
One of the easiest ways to ensure you sufficiently analyse the visual component of a piece is to dedicate one paragraph completely to the image. Nonetheless, it is important that you not only analyse what the image does on its own, but how it links into the piece as a whole as well. You need to identify if the image has its own contention or if it agrees entirely with the piece. Does the image focus on one argument in particular? Does it have a similar or different tone? Try to draw links between the text and image that allow you to analyse their common persuasiveness.
Identifying main features

Main contention

The main contention is the major argument of the piece – basically, what the writer or artist is trying to say. Often this can be found by viewing the heading, first and last sentences and any statements or quotes that have been pulled out and enlarged (with an image it may be harder to find). The main contention, along with the tone, of each article should be highlighted in the introduction of your analytical essay.

It's important to keep the main contention of the piece in mind throughout your analysis, as you will need to relate all of the techniques you discuss back to it, just as the writer or artist has used each persuasive technique in order to convince someone of their main argument.

A strong essay doesn't only provide the correct contention, but phrases it in a way that conveys the idea as clearly and concisely as possible.

For example:

Jumps racing is a cruel and dangerous "sport" in which horses are forced to jump metre-high fences at high speed. It's 10-20 times more dangerous to horses than flat racing, and many of the injuries sustained during jumps races can be horrific. Jumps racing now only occurs in Victoria and South Australia where horses continue to die on the tracks every year.

It would be correct to identify the contention as "jumps racing is bad" but this is poorly expressed and an incomplete assessment of what the writer is trying to say. A better way of expressing the contention could be one of the following:

- Jumps racing is a "cruel and dangerous" activity that continues to kill horses in Victoria and Southern Australia.
- The danger posed to horses by jumps racing is unacceptable and the "sport" should be banned as a result.
- The "horrific" injuries of horses as a result of jumps racing indicates the urgent need to prevent the sport from continuing in Victoria and South Australia.

In your own writing, make sure the way you express the writer's contention is accurate, concise and complete.
Aim—Is a Sometimes thing to do.

All argumentative pieces have a contention, but some also have an aim. A contention refers to what the writer's argument is and the writer's obvious aim is to persuade the reader of their contention, but some pieces have an additional component.

For example:

Squeeze-and-go mops are the best cleaning product on the market. Not only are they lightweight and super absorbent, but they are also affordable for everyone. If you're cleaning your floors with something other than the squeeze-and-go, you are wasting your time.

In this example the contention is that squeeze-and-go mops are the best cleaning product based on their performance and affordability, but the writer also has an aim: the writer wants the reader to purchase the product. With an advertisement such as this one, the aim is obvious; the writer hasn't even had to directly tell the reader to purchase the product. However, most of the time a writer will directly spell out their aim.

If there is both a contention and an aim in the piece you are analysing, identify both and try to write about the effect of the writer's aim on the reader.

Common examples of aims are:
- Purchase a product
- Donate money
- Sign a petition or write a letter to the government
- Join a protest or attend an event
- Vote for a particular person or party
- Volunteer
- Join a mailing list or read the writer's other work
- Change their behaviour (for example, stopping using a product)

Aims can have an effect on how a reader experiences a piece. In particular, if a reader is moved by an issue and then given the opportunity to take action on it through donating or signing a petition, they may feel empowered. This can be effective when coupled with a logical structure where the reader is persuaded that they care about an issue and then given the opportunity to act.

It is not uncommon for aims to appear in hyperlink form in online pieces. For example, asking readers to sign a petition and providing them with a hyperlink to do it through gives them an immediate form of action and increases the likelihood of the writer's aim being achieved.
Tone — will Shift at least twice.

Like the contention, the tone of a piece should be identified in the introduction of your essay. Correctly pinpointing the tone of the piece helps to identify not only the way in which it comes across to the reader (for example, reassuring versus attacking) but the sort of techniques that might fit with that tone.

One way of identifying the tone is to read the piece to yourself either out loud or (in a SAC or in the exam) in your head. Once you have done this, think about what emotions are coming through in your tone of voice — do you sound angry and shocked? Do you sound calm and logical? Do you sound sarcastic and attacking? A lot of the time, this emotion can be transformed into a description of the tone of the piece.

Sometimes when you think of several words to describe the tone it can be difficult to decide which to use, but it is important not to list several in the introduction as this makes you look indecisive or unsure to the marker. Instead, choose one that you feel is the most accurate for the piece as a whole, or a combination of two that describe two different aspects of the piece (for example: measured and frustrated). If the tone changes dramatically during the piece it is worth mentioning both types in the introduction as well as analysing changes in tone like you would a technique.

Tone changes throughout a piece are not uncommon. Often the writer will use a sarcastic or mocking tone to make a point or will be more emotional at a particular point in their piece. It is important that you identify these shifts and assess how they affect corresponding changes in the types of techniques used.

Audience

The audience of the pieces you are provided with is crucial, as some persuasive techniques may be very effective to some audiences but alienating to others. In order to work out the audience of any pieces given to you, consider where they are being published. Also, remember to check the background information given on the page prior to the article(s) in the VCAA exam, as this may provide information on the audience of the piece(s).

In the 2009 VCAA exam, the article written was an online blog about the importance of technology. The blog was limited in that it was trying to convince people who already agreed with the blogger, as the audience of this piece would be individuals who already support the use of technology. Students who failed to mention the audience in this respect struggled to obtain a high mark.

In contrast, in the 2010 VCAA exam the audience influenced the persuasiveness of inclusive language and appeals because the speaker was presenting a second time to the same audience, again calling for them to increase their attempts to stop biodiversity loss.

look at subgroups within an audience (agree/disagree for eg.)

L> firm inferred group.

> adumbrating (highly critical)

why open
tone?

L> generally

counter, will answer that question

TONAL SHIFT

signify argument change.
Format
In the past, VCAA have stayed away from the plain “newspaper article” format. The following were the formats of the previous pieces:

- 2008  An article in a sports club’s newsletter
- 2009  An online blog
- 2010  A speech given to a conference on Biodiversity
- 2011  An online blog
- 2012  A speech
- 2013  A newsletter (in the form of a flyer)
- 2014  An article with a letter written in response

This list shows the great range of types of pieces that have appeared (and could appear again) in the exam. Make sure you practice a number of different types of piece and have an awareness of how that type influences your own writing. You should also keep in mind how the format influences the persuasiveness of the piece, in particular, who the audience is for that format.

Some other formats to explore are:

- A review
- Opinion columns
- Open letters
- Letters to the editor
- Advertisements
- The transcript of a debate
- The transcript of a radio or television program
- An editorial
Persuasive techniques

When analysing a piece, it is not simply enough to identify techniques used to persuade a readership; you must also discuss how these techniques persuade. For each technique you identify, try to go through the following thought process in order to completely analyse the technique:

What technique is being used? → How does this make the reader/me react? → Why is this persuasive?

For the middle question, the technique may:

- Generate an emotional reaction (shock, fear)
- Generate an intellectual reaction
- Highlight the importance of the issue
- Create a visualisation in the reader’s mind
- Cause the reader to view the writer in a different way

For the last question, you need to consider:

- How the technique is persuasive in the general sense (which is where notes such as these will help you.)
- How that technique is being applied to the argument strain it appears within
- How this persuasion leads back to the contention as a whole
Written techniques

When discussing the following persuasive techniques, keep in mind that they are often meant to be used together, rather than as individual techniques. Because of this, when discussing the techniques, it is important to discuss how different techniques interact and compound one another.

This list is intended to give you an idea of how many techniques can be used to persuade, but you may need to add additional notes in your own revision. Remember that techniques aren’t persuasive in every situation and with every audience. The effects discussed below are relative to that technique in a general sense and still need to be related back to the setting and issue at hand in your writing.

Inclusive language

For example: “We all need to take action to stop whaling.”

Using terms such as ‘our’, ‘us’, and ‘we’ are often used to make the reader feel a part of a group or collective action. This can be empowering for the reader, as they are not left as a bystander with no stake in the issue, and are therefore encouraged to take action – in the example above, to stop whaling. In addition to feeling encouraged, through inclusion in the group who is able to stop whaling, they are given a sense of responsibility. Being made part of a group may hold the reader responsible to the recommended action or belief of the writer.

However, be careful with words like ‘us’ and ‘we’, as they may sometimes be used to refer to a group external to the readership, for example, if the sentence said “help us to stop whaling”. Further, inclusive language can sometimes be alienating to a readership that does not belong to the group referred to, so remember to consider the audience of the article when talking about this technique.

Exclusive language

For example: “This is the only way to bring the public’s attention to the dire plight of Indigenous Australians.”

In this sentence, the writer describes the ‘public’ excluding the reader from his side of the issue, which is the people dedicated to bringing attention to the problem. Exclusive language can be used to create an “us and them” mentality such as someone trying to place blame on a group. At times it is used to alienate the reader from the group or issue being discussed.

Common uses of exclusive language are when the writer is trying to place blame on a certain individual or group:

- The debate over gay marriage may use exclusive language either toward gay people or those who oppose same-sex unions.
- Some writers work to create an Australians versus foreigners feel to refugee and asylum seeker arguments through exclusive language.
- Organisations with a belief that is presumably different from the reader often use exclusive language.
- Pieces about obesity in Australia usually speak about the issue as if the reader is a healthy sized person and that overweight people are part of a separate group.

If you want to create depth, try at least once a paragraph to use combinations of techniques e.g. the use of words but combined with the appeal of
Emotive language

For example: “This is the only way to bring the public’s attention to the dire plight of refugees worldwide.”

In this example, when “dire” is removed from the sentence, the sentence still makes sense but its tone completely changes. Emotive language, particularly adjectives, can change the feel of a sentence, portraying particular groups or situations in an overtly positive or negative light. Emotive language does not rely on the reader’s rational thought, but appeals to their emotions through sensational and often shocking statements or words. This may decrease the reader’s rational response to the writing and increase their emotional response. It is important that you identify what emotion is being evoked, otherwise you’re not offering any additional information to “emotive language.”

Emotive language is a very common language technique, not only because it is persuasive, but because we use it in our everyday speech.

Words with connotations

For example: “This is the shriek of spinsters around the world.”

Certain words may have synonyms that technically mean the same thing, however evoke different emotions in the readership. Consider the contrast between the words “bachelorette” and “spinstor” – both refer to a single woman, however the first is significantly more positive than the second. Also in this example, the word “shriek” is used instead of a less negative word such as “call.” Together these words create an image in the readership’s mind of a group of crazy women crying and yelling, which affects how the readership views the group of individuals being discussed.

Words with positive or negative connotations are often used in conjunction with emotive language, along with anecdotes or appeals, in order to appeal to the emotions of the readership.

Sometimes words with connotations aren’t a replacement of a word with less meaning attached to it, such as “pornography” or “paedophilia.”

Colloquial language

For example: “Chooks are more important than people to them, you see.”

Colloquial language is informal language that is not rude, but would not be used in formal situations. Colloquial language creates a casual tone – in the example above the “you see” makes the sentence appear like a spoken conversation with the writer rather than a formal piece. This tone can create a relationship between writer and reader with the reader feeling as if the writer is having a casual conversation with them. Colloquial language is often slang or word shortenings specific to Australia. When appropriately used, this colloquial language can be useful in creating a bond between reader and writer that makes it easy for the reader to agree with the writer’s point of view, but can come across as out of place with a serious issue.

This is one of many techniques that repositions the writer. In this case the writer is using a particular style of writing in order to bring themselves down to the same level as the reader.
Jargon

For example: “The increase in methane and anthropogenic nitrous oxide poses a serious risk to the environment because it leads to higher global temperatures.”

Jargon is terminology that is especially defined in relationship to a specific activity, profession or group. For this reason, jargon may be a barrier to communication in that it is not necessarily familiar to individuals outside of that group or field. In the above example, the use of jargon doesn’t increase the reader’s understanding, but it does make the writer appear like an expert on the issue. For this reason, jargon is sometimes used to reposition the writer to make them appear like an authority on the issue.

Urgency / allusions to time

For example: “The deciding vote is set to be cast this Thursday.”

Whenever an individual is confronted with an urgent issue, they are likely to prioritise it over issues that can be dealt with later. As writers of persuasive pieces do not want their contentions or arms to be placed aside for later, making their issue seem as though it must be dealt with immediately is a generally effective idea.

There are several ways a writer may attempt to create a sense of urgency:

- Using words like “now” or “today” — urgency
  - Call and book your blood donation today!
- Using exclamation marks
  - In the above example, you can see that the exclamation mark adds emphasis to “today”
- Giving a specific timeframe
  - We need to collect $100,000 dollars by the end of the month or the community centre will be shut down forever.
- Alluding to the issue being ongoing
  - Children are dying every day.

Discussing the opposing side of the issue

For example: “To her credit, the Senator stated that she committed these actions whilst in an abnormal state of mind. However, we cannot forgive people in her position of power so easily.”

By discussing any opposition to the text’s contention, the writer is subsequently able to undermine them. As in the above example, the writer first shows opposing opinion, and then points out the flaws in its logic. The writer has pre-empted an objection to their contention and dealt with it before the reader has the chance to decide that the writing is one-sided or narrow minded.

Further, discussing any opposition may be persuasive because of the way it changes the reader’s perception of the writer. This technique shows that the writer is a level-headed individual who has not rashly jumped to one conclusion without consideration for the other. This is therefore another technique which repositions the writer to appear more logical and more informed on the issue than the reader.

Juxtaposition

For example: “Self-indulgent, cocky commentators pick on the most innocent players”

Juxtaposition is the placing of two opposite ideas directly with one another to highlight the differences between them and make them seem more extreme. In the example given, by talking about the “innocent players” in the same sentence as the “self-indulgent, cocky commentators”, the writer shows that the commentators are all the worse for picking on the good players, rather than just on any player. This technique is often used to place blame on one group while highlighting the innocence of another.
Appeal

...to nationalism
For example: “These never-ending risks of terrorism are a threat to the Australian way of life.”

Appeals to national pride or patriotism are generally seen in conjunction with colloquial and inclusive language, where the writer attempts to generalise the values of a nation and use those values to bolster their argument. These appeals can be effective when used with the right issues, such as issues of national concern, due to the feeling of support (on a country-wide scale) it may give to the issue. Further, these appeals can often leave the reader feeling “un-Australian” if they disagree. However, if the appeal generalises national ideals too greatly, or incorrectly, they may be alienating.

Notice in the above example that the appeal is to the “Australian way of life.” This type of general appeal to nationalism (which plays to patriotism without even specifying what the way of life is like) is common with issues such as immigration and asylum seekers.

...to hip-pocket
For example: “the re-election of our current government is going to cost more than we think”

Appeals to hip-pocket are used by writers to get the reader to consider the financial point of their argument. To do this the writer doesn’t necessarily have to mention numbers – an allusion to any potential threat on their finances can be enough. This appeal can appear in many different forms. Common words and phrases associated with an appeal to hip-pocket are:

- Taxes
- Charges
- Costs
- Fines

These appeals can be very strong and are widely applicable: even the wealthy care about threats to their wallets!

These appeals can often leave the writer seeming caring and cut for the best interest of the reader, and this technique is therefore often paired with attacks on government, banks, or authorities who are often seen to be taking money from the hardworking taxpayers. Conversely, this technique may be alienating when discussed alongside highly emotional issues.

...to sympathy
For example: “I was only nine years old when my mother was killed.”

Emotional appeals can often be effective at making the reader care about the issue through evoking an emotional response. Their sympathy may lead to feelings of empathy, guilt, outrage or anger which can motivate readers to align themselves with a certain group or prove emotionally persuasive.

However, if the writer appeals overly emotional this may decrease their credibility, especially if their audience is a logical one. For example, if I try and persuade you to donate money simply by talking about the suffering of the children who the money would go to, and not the cost of the donation or the effectivenes of the program, my argument is overly emotional and probably not persuasive.

Appeals to sympathy are often presented in conjunction with emotive language and since they have similar effects, it makes sense to analyse them together.
...to common sense
For example: "With the amount of tertiary students entering the teaching profession decreasing 15% in the last 10 years, there is no doubt that the quality of Victorian education is set to decline."

These types of appeals are often either found with statistics and a logical tone, or sarcasm and rhetorical questions. In both instances, the writer leads the reader to an idea that seems like the only logical conclusion in the context of the piece. Therefore, any opposition to the writer's point of view is subsequently classified as "illogical". Additionally, because of the common sense displayed by the writer, these appeals often lead to an increase in credibility of the text, as critical thinking is generally more indicative of in-depth thought than relying on emotional appeals.

Techniques such as this, which make the reader feel as if there is only one logical answer or conclusion, can serve to align the reader with the writer's argument on the basis that a counterargument is presented as ridiculous.

...to tradition
For example: "The proposed redevelopment will threaten the Anderson House that has been open to visitors for over 100 years."

Appeals to tradition are common when debating issues like same-sex marriage, online shopping or physical changes to the landscape (building shopping malls, redeveloping heritage buildings or similar). It is basically an attempt to rally nostalgia for "the way it used to be" in the reader. For this reason, the technique is obviously more effective with some groups rather than others.

This appeal is directly opposed to attempts to target a reader's desire to be (or at least to seem to be) progressive.

For example: "The vast majority of Australians agree that people should be able to marry whoever they please, it's simply the oppressive government who is preventing same-sex marriage reform."

In this example, the reader doesn't want to feel "behind the times" by opposing that which the "vast majority of Australians" are insinuated to be progressive enough to agree with. This technique of pitting seemingly traditional or backwards beliefs against progressive social change is relatively common and relatively effective with the opposite audiences to those who are persuaded by appeals to tradition.

...to fairness
For example: "How is it that a man makes $1 to the $50 a woman would earn in the same job?"

Appeals to fairness rely on the reader reacting to situations that are inherently unbalanced, or in some way unfair. In the above example, the effect of the inconsistency in salaries is enhanced by the rhetorical question which provokes a response of "it's not" in the mind of the reader. This technique can serve to evoke an emotional response, of anger, frustration or sympathy in the reader, and as a motivation to change or protest the situation.
...to justice or sense of rights
For example: “The government is violently oppressing these people from expressing their opinions.”

In a country like Australia where our rights are enshrined in law, most readers have an emotional attachment to what we view as our rights as human beings. In the above example, the writer is suggesting that a group’s right to free speech is being violated, therefore evoking a response of anger or indignation.

Think of the freedoms and protections from the justice system that you consider to be your rights. Naturally, we assume that if someone committed a crime against us that the police would arrest them and they would be charged. Equally, we know that we cannot be persecuted for the things we say, the people we associate with or the political party we vote for. If a piece suggests that we, or another group, may have those rights violated, it naturally evokes an emotional response and a desire to change the situation in the reader.

...to family values
For example: “Having both male and female influences in a child’s upbringing is extremely important which is why traditional families raise more well-adjusted children.”

Appeal to family values is often a combination of appeals to fear and tradition in that it attempts to appeal to parents about how to, or how not to, raise their kids. Often it is used to criticise particular education styles, parenting fads or social issues and scientific advancements such as IVF, gay marriage, adoption and surrogacy. These appeals can be particularly effective when used to guilt parents into feeling like they aren’t raising their children “right” or suggesting to parents that other people’s children are not being raised “right.”
Alliteration and assonance
For example: “Wary Waynes and Judgey Julia”

Alliteration is the repetition of initial consonant sounds (like in the above example) and assonance is the repetition of vowel sounds. Generally, this is used to make a sentence or phrase memorable, humorous or to create emphasis. Therefore, alliteration changes the way a readership may read a sentence, and in this way the writer may draw the readers’ attention to a previously overlooked part of the article or discussion point. If the alliteration has been used to create humour, consider whether or not the technique is out of place in a serious or emotional article.

Rhymes
For example: “scary Mary the psychopath strikes again”

Rhymes are persuasive for much the same reason as alliteration – consider the difference between the example and “frightening Mary.” They make a phrase memorable, humorous or they draw attention to its use within a poem.

Protest groups often use these two techniques as a means of making their chants or sayings more memorable. Consider the following examples:

- “Every dog bred, is a shelter dog dead”
  - In this example, the rhyme between “bred” and “dead” makes the chant far more memorable
- “Factory farms”
  - The most correct term would be “industrialised farming” but “factory farming” is much easier to remember

Pun
For example: “All the King has to worry about is his receding heir line.”

Puns are meant to be humorous and memorable. However, a writer does not simply want a reader to laugh at their word play; writers generally use puns in order to combine humour with other persuasive techniques to emphasise them. In the example above the pun is on the use of “heir” referring to descendants, in replace of “hair.”

Cliché
For example: “What goes around comes around.”

Clichés are phrases are overused or hackneyed phrases that often appear in colloquial speech. Because of this, they are generally not very persuasive when used alone, as their meaning is obscured by their prevalence in speech. However, they may be used to effectively build up a colloquial tone and persuade the reader through the allusion of a conversation, rather than a one-way speech.
Rhetorical Question

For example: “Do we really want our road tolls to continue rising like this?”

Rhetorical questions are often used to create a scoffing or incredulous tone. This tone, along with the alluded obviousness of the answer (in the example above, the answer is obviously “no”), that make any other answer or opposition to the writer’s point of view seem ridiculous can be persuasive.

Be careful not to simply state that rhetorical questions are used to make a readership think or come up with their own answers. The answers to the question are supplied or implied by the writer, but they are allowing the reader to interact with the article in a way that builds the writer’s contention. Words like “really” and “honestly” are often indications that a question is rhetorical.

Read carefully to make sure you are not confusing rhetorical questions with genuine questions which are being used to make the reader consider their point of view or to signpost the rest of the place.

Question

For example: “Do steaks have a future in Australia if we ban alpine grazing?”

Not all questions are rhetorical. Straight questions can be used for many reasons. In the above example, the question is most likely being used as a signpost for an issue that will later be discussed. They can also be used to cause the reader to pause and consider their own stance on an issue or to reinforce something that has been discussed throughout the piece. Sometimes questions are more like statements with a question mark added so that they can reinforce information while still giving the illusion of engaging the reader.

Anecdote

For example: “Annie was only 5 when her father walked out on the family.”

An anecdote is essentially a story. Writers can use anecdotes for a range of reasons, one of the most common being to give a human face to an otherwise impersonal issue. For example, presenting statistics on how many people die of cancer annually can be logically persuasive, but telling a specific story about a woman who was afflicted with the disease can be emotionally persuasive. Anecdotes can also be used to demonstrate a real-world application of a scenario the writer is presenting. By showing how an issue affects individuals, writers are able to portray the relevance, and therefore importance, of their contention.

This technique is often used in conjunction with emotive language and appeals to reader emotions.

Personal anecdote

For example: “I experienced domestic violence when I moved in with my first serious boyfriend.”

Language analysis pieces often start with personal anecdotes. These personal stories allow writers to establish their stake in an issue or to demonstrate their specific knowledge. For this reason they can be used as an attempt to reposition the writer as an expert on the issue. They may serve to increase the writer’s credibility, such as the above example which suggests that the writer has first-hand knowledge of an issue that the reader might not have ever experienced.
Listing
For example: “Riding your bike to work is good for others—by reducing traffic, your health and the environment.”

Listing can be persuasive in demonstrating that there are many benefits or detriments to a particular decision. They can often demonstrate to the reader the overwhelming argument in one side’s favour.

If you were trying to convince your parents to allow you to go to a party on the weekend, you would be far more convincing if you listed all of the chores you’ll do rather than naming one because it overwhelms your parents with the benefits to them of allowing you to go. Equally, in the above example you are offered many benefits to your decision to ride your bike.

Listing can also be used as a means of convincing multiple readers at the same time. In the biking example, a reader may not necessarily be interested in all three benefits, but may be convinced of one individual benefit. Equally, in a piece that recommends changing your diet and lists the health benefits, a reader may know they are not at risk of one of the conditions listed, but that another is a possibility for them. This ensures that their piece is widely persuasive.

Statistics
For example: “Human greed has resulted in the loss of 35% of mangroves, 40% of forests and 50% of wetlands to date.”

Statistics are generally convincing for two reasons. Firstly, they highlight the logical importance of the issue and provide evidence for the writer’s contention. Statistics provide a type of evidence that is difficult to refute. Consider, in the above example, how much less convincing the sentence would be if the statistics were replaced with “some” or “many.”

Secondly, the use of statistics can aid a writer’s credibility by demonstrating that they have researched an issue. A reader is more likely to trust a writer who seems knowledgeable on the subject, especially if they have little specific knowledge in the area.

Statistics can aid in repositioning the writer to appear well informed on the issue at hand.

Quotes / authorities
For example: “The Minister for Tertiary Education was earlier quoted saying “Investment in our universities and TAFES should be in the top three current national priorities.”

Quotes and references to authorities are often used in conjunction with statistics, because they have the same overall effects. We are naturally inclined to listen to the advice or opinion expressed by an expert, like accepting medical advice from a doctor or legal advice from a lawyer. The source of the quote is particularly important, though, as a reader is less likely to be persuaded by a quote when the speaker is not an expert or has a vested interest in what is being said.
Call to action
For example: “Call and make a donation today!”

A call to action is a request or demand for the reader to further engage with or take action on the issue discussed. It may be a request for a donation, signature on a petition, suggestion to join a group or protest, or something different altogether. These commonly appear at the end of pieces and work in conjunction with a writer’s aim.

These calls to actions are important to identify because they are not only persuasive in their empowerment of the reader and the opportunity they offer to take action beyond reading the piece, but also because they identify the writer’s aim. In the above example the writer’s contention may be that donating is a morally good thing to do, but their aim is for you to make a donation. Identifying both would strengthen your analysis and change the way you evaluate certain techniques.

Sentence structure: short sharp sentences
For example: “When the factories close down, when the workers go back home to their families without a payslip in their pockets, when the price of living goes up and the quality of life goes down, where will the government be to help? Nowhere. Just like always.”

When reading a body of text, don’t just look at the overall structure of the piece – also look at the structure of each individual sentence. Ask yourself whether the sentences are particularly long, particularly short, or a mix of very long and very short sentences. In the example above, consider what the contrast of one very long sentence with two very short sentences does to the emphasis. The reader pauses with the punctuation on the last two sentences resulting in a focus of the text as a whole being on the consistent failure of a government. Sentences of fewer than five words generally fit into this category.

Repetition
For example: “When the factories close down, when the workers go back home to their families without a payslip in their pockets, when the price of living goes up and the quality of life goes down, where will the government be to help? Nowhere. Just like always.”

Repetition doesn’t refer strictly to words that are repeated in a single sentence or even throughout an entire piece; it also refers to repetition of phrases or ideas. Generally, repetition creates emphasis and is memorable for the reader. When a writer is focussed on communicating a particular message or idea, returning to a particular phrase over and over again helps to keep it fresh in the reader’s mind throughout the piece. In the above example the first sentence contains several repeats of “where will the...?”. This repetition is used to highlight how long the list of negatives are, which in turn emphasises the writer’s negative portrayal of the government.

Imagery
For example: “the great chasm between indigenous and non-indigenous Australians”

Specific words can create images in the minds of the reader. In the above example, the word “chasm” (used instead of synonyms such as “gap” or “difference”) is used because it creates an image in the reader’s mind of a physical chasm – a deep fissure in the ground such as the Grand Canyon. This image further solidifies the split between the two groups mentioned because it creates a large physical sense of an intangible issue.

Imagery in the text of an article is often mirrored in any chosen accompanying image, so be sure to discuss the differences and similarities in persuasive techniques used in the text and image.
Simile
For example: "I’ve been as busy as a bee"

A simile is a technique that uses a comparison to create meaning. The words "like" or "as... as" often signify similes. This comparison is effective in giving the reader a sense of what something is like even if it is foreign to them. In the above example, the reader’s knowledge that bees are an example of an industrious insect gives the sense that the writer has truly been very busy.

Analogy
For example: "Illegally downloading movies is like walking into a video store and stealing the disks from their DVD cases"

Like a simile, an analogy often offers a comparison which creates meaning for the reader. They are often used to explain an idea in a simpler way or to demonstrate the writer’s use of logic. For example, in the above analogy the writer is using the analogy to draw a comparison between an action that the reader may engage in, and an action that they would recognise as stealing. In turn, this allows the writer to demonstrate the logic in their argument that people should not illegally download as their analogy has made the reader acknowledge the similarities between physical stealing and electronic stealing.
Structural and text design techniques

There is a tendency to focus on written rather than structural and visual mistakes in language analysis. High scoring language analysis pieces address all three, even paying attention to things like dot points and headings. Try to familiarise yourself with different structural and text design styles to improve the quality and consistency of your analysis.

Headings

The heading of a piece of text will generally be designed to catch the reader’s attention and persuade them to read the body of the text. Because of this, headings generally include some form of alliteration, rhyme, metaphor, simile, pun, or other short and memorable method of phrasing in order to capture the reader’s attention. Additionally, the title will often include the basic message or insinuate the main contention, providing the reader with a preview of the writer’s point of view.

As the heading is generally the first thing the reader views, it makes sense to analyse it early if not first in your essay. Take note of more than just the words—think about size and colour as well.

Subheadings

Subheadings are often used to make a piece more straightforward for the reader as they organise information. Making a piece easier to follow can often make the writing appear more logical, in turn lending credibility to the argument or writer. Subheadings can also be visually appealing as they break up what is otherwise a large slab of text.

Logical structure

A logical structure seems harder to identify than most persuasive techniques but there is a common formula that they follow. Consider if I were trying to persuade you to give blood. A logical structure would be like this:

1. Establish why giving blood is a good idea (evidence, anecdotes, etc)
2. Ask you to give blood (perhaps adding a timeframe which adds urgency)
3. Provide you with the means to do so (give a phone number, email address or address)

This sort of structure can be accommodating because it allows the reader to follow along easily.

Dot points

For example: “Did you know:

- That one in three people will need blood?
- That only one in thirty donates?”

Much like subheadings or logical structures, dot points make a piece easier to follow. They can be used to allow the reader to logically follow a list or set of conditions that are key to the writer’s contention. In this way they contribute to any logical structure and the benefits that come with that.

Sometimes dot points are used to either summarise or outline an issue. For example, a writer trying to persuade readers that the government should build more bike paths may use dot points to demonstrate the many benefits of riding bikes and to outline the demands they are issuing to the government as a way of showing how simple those demands are. In this example dot points add clarity and demonstrate achievable aims.

Keep in mind that dot points can represent a form of the technique “listing”, as discussed above.
Paragraph size
Writers often vary the sizes of their paragraphs to have different effects. As the length of a sentence affects where the emphasis is, paragraph size has a similar effect.

This will generally correlate with the audience of the piece: an article with long, beefy paragraphs requires an audience committed to reading it, while text with shorter, sharper points is often found when the reader is unlikely to give much time to the text (for example, while reading a flyer or article on the train).

Tables and graphs
Tables and graphs can be an effective way to communicate information and demonstrate writer credibility when used appropriately. Simple tables and graphs can provide readers with a clear sense of a trend or issue that rationally persuades them of the writer’s point of view. However, complicated tables and graphs are sometimes out of place in newspapers and magazines as they take some time to comprehend, and therefore aren’t necessarily the simplest way of conveying that information. For this reason, try to consider the readership when analysing the use of tables and graphs.

Capitalisation
For example: “HELP US BRING AN END TO WHALING.”

Capitalisation can be used to place emphasis on specific words or phrases. This may be eye-catching or be used to highlight particular aspects of the piece. Sometimes pieces are designed for two different types of readers: those that read the whole piece and those that only read the capitalised, bolded or italicised portions of it.

Italicised text
For example: “Did they really consider the implications of their actions?”

Italics can indicate a number of things dependent on the form of the piece. In a speech, italics can be an indication that a word or phrase is read with emphasis or in a different tone of voice. In a written piece it can indicate sarcasm or emphasis. When you find italics, think about how it changes the way you read the sentence. Similarly, bolded, underlined, or differently sized words can affect how the reader views the sentence and where the emphasis is.

Hyperlinks
For example: “There are more, free practice exams available at www.engageeducation.org.au.”

Online pieces often include links to other sites or pages. Often these links constitute a call to action if they are asking the reader to follow the link to sign a petition or donate money. Alternatively, links can be used as a form of evidence or to demonstrate the writer’s credibility if they provide access to another source that shares the same opinion as the writer.
Image techniques

When an article is accompanied by an image, you need to talk about both, and how they each support one another. However, it is not enough to state that the image supports the arguments of the article – you need to say how it does this. This simply requires you to analyse the image as you would text: by identifying the persuasive techniques and detailing how they persuade a viewership.

In order to identify the persuasive techniques of the image, start by identifying what you see in the picture. This could include:

- People
- Animals
- Objects (cars, boxes, microphones, etc)
- The environment
- Text

After you have identified all that you can see in the image, look at the way the artist has presented it. To do this, think to yourself: “why did they show it like that?”. For example, if you’ve identified two groups of cartoon people in your image, ask “why is this group bigger than the other?”

Cropping – what is/isn’t shown?

Images may often be cropped to only include part of the picture. This encourages the viewership to question what exists outside of the image, and why they haven’t been included. For example, in the following image from the Language Analysis section of the VCAA 2010 exam, the human holding the Earth in their hands is not shown.

![Cropped Image](image.jpg)

From the 2010 VCAA exam

This is done for two main reasons. Firstly, this is done to leave the identity of the person vague and therefore allow the hands to symbolise all people. Secondly, by not showing the expression of the individual holding the planet, the artist leaves that person’s intentions up for question. As the body of the text concerns humanity’s treatment of biodiversity and our environment, removing the face of the individual holding the planet shows that that person has the power to either care for, or disregard, its health.
Subject
What is the main focus of the image? What are the minor focuses of the image? This could be a person, an action, an object, or an idea, but once you identify the main subject of the image, this will generally indicate the main content of the image. Also, don’t be afraid to be specific in your discussion of the image. For example, in the VCAA image that was placed in an article about biodiversity and the health of our planet, why is it important that Africa is pictured at the front of the globe?

Size
Is a certain object in the image bigger than everything else? Is something smaller than everything else? The sizing of objects of people can indicate what the artist feels about the importance of something, or what they feel about how society perceives the importance.

In the image above, the small size of the Earth relative to human hands demonstrates how fragile the planet is, along with the immense power that humans have over the well-being of the Earth.

Light / Shading
The amount of light or shading in an image can identify the artist's positive or negative thoughts. Generally, more illuminated subjects indicate more positive or important subjects, while darker objects could be intended to be viewed negatively.

The darkness surrounding the Earth in the image from the VCAA 2010 exam indicates that there is only darkness outside of the planet. This strengthens the speaker's contention that biodiversity must be preserved by demonstrating how, without preserving our planet, we have nothing — only darkness.

People
When your image contains humans, remember to look closely for any of the following:

- Facial expressions
- Body language
- Body shape
- Exaggerated features
- Dialogue

The portrayal of individuals can be used for many different reasons:

- To sarcastically condemn the actions of some;
- To represent society in general;
- To portray the ideas of the artist; or
- All of the above
Consider how different people are portrayed in the image used in the VCAA 2008 Language Analysis section of the exam, and what ideals each of the individuals portray:

From the 2009 VCAA exam

**Positioning**

Once you have identified the major and minor subjects of the image, keep in mind their positioning. For example, in the 2010 VCAA image the subject of the image (the Earth) is in the centre of the picture, however in the 2008 VCAA image, one of the subjects (the young basketball player being yelled at) is placed at the edge of the picture.

How does these different positioning affect the way the viewership perceives the message of the image?

**Text (size, placement)**

Any text in the image can often be a good indication of the main contention of the image, whether it is a caption or conversation between individuals.

However, don't feel restricted in talking only about the content of any text. You may also like to talk about the tone of the text (serious, sarcastic, etc), the size and placement of the text, and the colouring of the text, and how these encourage the viewership to believe the artist's point of view.
Statistics / graphs
Generally, images are intended to emotionally target a viewer, rather than appeal to their reason. This is due to the artist having a very small space in which to portray their point of view, and targeting the viewer emotionally may often be more effective than attempting to make them logically connect with the issue. However, the use of graphs or statistics can allow an artist to portray their point while appealing to a more cerebral audience.

Figure 1 below gives you an example of how graphs can be integrated in an image.

Consider the following two images. They both portray a point of view on the issue of jumps racing; however, each argues this view in a different way. While Figure 1 presents the issue in a cerebral and straightforward method, providing a real-life photo of a horse and the stand-out title of "FALLS AND FATALITIES", Figure 2 satirically simplifies the issue.

Which of these images do you find more convincing? Which attracts your attention more?

Figure 1:

![Falls and Fatalities Graph]

Figure 2:

![Safer Jumps Racing Cartoon]
The following is an example in-depth analysis of "The Great Race: Public Transport V Cars", drawn by Mark Knight, published in the Herald Sun (19 February 2008).

Example Analysis:

In his cartoon, Knight satirically contends that due to a lack of appropriate funding, both the automotive and railway networks are unsustainable in our society. The unsupported train captures the attention of the viewership immediately because of its size, conveying its importance. Its tracks are shown to be falling apart and its wheels replaced by bricks, encouraging the viewership to recognize that this system cannot function due to the inability of the trains to move, thus the inability of the train network that it symbolizes to progress. This detrimental railway is shown to have someone to blame: the mysterious, dark man escaping in the background with the materials of the train tracks in his grasp. Knight's villain is portrayed as sneakily stealing the supplies necessary for optimum train functioning, evoking in the viewership a sense of outrage at the fact that someone is illegally diverting the much-needed funds and supplies from public transport to other, possibly undeserving, areas.

This outrage is shown to be the fault of the authorities omitted from this image — that is, the government and the train operator — as it cannot be the fault of the commuters who are portrayed as naively packed into their modes of transport. As these innocent commuters represent the majority of the working-class readership of the Herald Sun, the sympathy built for them becomes indignation in the readership as they are made to feel as though they have been robbed of something.

This is also true for the obviously disgruntled car drivers who are packed so tightly on the road that there is no room to breathe, imagery strengthened by the clouds of pollution rising from the cars. The negative light cast upon this mode of transport emphasizes the caustion that sarcastically mocks how both modes of transport are "neck and neck" in "the great race". This equality is undermined by the damaging representation of both vehicles so that neither can be viewed as the comfortable. This concept opposes the heading of the image, "the great race", which implies speed and ability. This juxtaposition further emphasizes how slow and incompetent the authorities have been in responding to the needs of an innocent society simply trying to get to work on time.
**Vocabulary expansion**

Below is a list of words that are used too often in Language Analysis and some variations you could replace them with:

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In addition to these overused phrases, you may try expanding your vocabulary by learning new words. Below is a list of Language Analysis related words that you may be unfamiliar with:

| Sensational: | appealing to the senses; provoking interest or excitement |
| Pretentious: | claiming or demanding a position of distinction or merit, especially when unjustified; marked by an extravagant outward show |
| Indicative: | serving to indicate |
| Empower: | to provide with power; to equip or supply with ability; enable |
| Susceptible: | easily influenced or affected |
| Prevalent: | widely or commonly occurring or used |
| Epitomise: | to make an epitome of; sum up; to be a typical example of |
| Ambiguous: | open to more than one interpretation |
| Allusion: | indirect reference |
| Confute: | to overwhelm by argument |
| Histrionic: | theatrical |
| Superfluous: | unnecessary or frivolous |
| Ubiquitous: | everywhere; omnipresent |
| Immediacy: | directness; urgency |
| Exacerbate: | to make a bad situation worse; worsen; aggravate |
| Sardonic: | grimly mocking or cynical; sarcastic |
| Eulogize: | to praise highly |
| Denounce: | to publicly declare as wrong or evil |
| Fervently: | with passionate fervour or excitement; fervy |
| Echo: | repeat; reverberate |
| Bolster: | to support or strengthen |
| Cerebral: | intellectual rather than emotional or physical |
In addition to those new words, here are some words you may find useful for describing tone in your piece. It's important to have a wide tone vocabulary so your analysis is as precise as possible.

**Accusing:** blaming, containing or suggesting a claim that somebody has done something wrong

**Aggressive:** attacking and assertive

**Agitated:** anxious, nervous or disturbed

**Alarmist:** spreading fear or warnings of danger

**Amiable:** friendly and pleasant

**Amicable:** characterised by or done in friendliness, without anger or bad feelings

**Animated:** full of liveliness or energy, rousing and inspiring

**Antagonistic:** showing or expressing hostility or opposition

**Apathetic:** indifferent, and unenergetic, not caring about an issue

**Appalled:** feeling or appearing to be shocked by something dreadful or awful

**Appreciative:** expressing or feeling gratitude or approval

**Apprehensive:** hesitating, worried that something bad will happen

**Approving:** to have a favourable opinion of somebody or something

**Assertive:** confident in stating a position or claim

**Authoritative:** reliable, showing deep knowledge, apparently backed by an established authority

**Belligerent:** hostile or aggressive

**Bemused:** bewildered, confused or puzzled

**Benevolent:** showing kindness or goodwill, charitable, caring

**Calm:** without anxiety or strong emotion

**Concerned:** worried and apprehensive or attentive and interested in something

**Condemnatory:** confident that someone or something is wrong and stating that it is unacceptable

**Condescending:** thinking of yourself as better than others, behaving in a way that shows yourself as intellectually superior to others

**Confrontational:** a challenging or hostile encounter of ideas, approaching prepared for a fight

**Consoling:** to provide a source of comfort to somebody who is distressed or disappointed

**Contemplative:** meditative, calm and thoughtful

**Contemptuous:** feeling, expressing or demonstrating a strong dislike or utter lack of respect

**Critical:** not approving, tending to find fault with somebody or something
<table>
<thead>
<tr>
<th>Cynical:</th>
<th>distrustful and sarcastic, contemptuous and doubtful of other's behaviour and motives</th>
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<tr>
<td>Diplomatic:</td>
<td>showing tact and skill, fairly dealing with multiple people or opinions</td>
</tr>
<tr>
<td>Discontented:</td>
<td>feeling mildly unhappy and dissatisfied</td>
</tr>
<tr>
<td>Disappointed:</td>
<td>unhappy because something was not as satisfactory as expected, or because something hoped for or expected did not happen</td>
</tr>
<tr>
<td>Dismayed:</td>
<td>filled with alarm, apprehensive or distress</td>
</tr>
<tr>
<td>Dispirited:</td>
<td>discouraged or disheartened</td>
</tr>
<tr>
<td>Distressed:</td>
<td>very upset, anxious or unhappy</td>
</tr>
<tr>
<td>Eager:</td>
<td>enthusiastic and excited about something anticipated</td>
</tr>
<tr>
<td>Earnest:</td>
<td>serious and solemn, done with great conviction and sincerity</td>
</tr>
<tr>
<td>Forthright:</td>
<td>direct in speech or manner and very honest, outspoken</td>
</tr>
<tr>
<td>Frustrated:</td>
<td>feeling exasperated, discouraged or unsatisfied</td>
</tr>
<tr>
<td>Gloomy:</td>
<td>a feeling of despair and hopelessness, despondent, offering little hope</td>
</tr>
<tr>
<td>Incensed:</td>
<td>extremely angry, enraged</td>
</tr>
<tr>
<td>Incredulous:</td>
<td>showing disbelief, unable or unwilling to believe</td>
</tr>
<tr>
<td>Informative:</td>
<td>focussed on providing useful information</td>
</tr>
<tr>
<td>Jingoistic:</td>
<td>belligerent nationalism in the form of extreme patriotism</td>
</tr>
<tr>
<td>Jovial:</td>
<td>cheerful in mood or disposition</td>
</tr>
<tr>
<td>Measured:</td>
<td>carefully considered and restrained in emotional expression</td>
</tr>
<tr>
<td>Mocking:</td>
<td>treat somebody or something with scorn or contempt</td>
</tr>
<tr>
<td>Nostalgic:</td>
<td>sentimental recollection, a mixed feeling of happiness, sadness and longing when thinking of the past</td>
</tr>
<tr>
<td>Optimistic:</td>
<td>positive attitude, tending to take a hopeful and positive view of future outcomes</td>
</tr>
<tr>
<td>Outraged:</td>
<td>intense anger and indignation</td>
</tr>
<tr>
<td>Pejorative:</td>
<td>expressing criticism or disapproval</td>
</tr>
<tr>
<td>Pessimistic:</td>
<td>very negative, somebody who always expects the worst to happen</td>
</tr>
<tr>
<td>Pleading:</td>
<td>to make an earnest entreaty, often in emotional terms</td>
</tr>
<tr>
<td>Remorseful:</td>
<td>a strong feeling of guilt and regret</td>
</tr>
<tr>
<td>Reflective:</td>
<td>characterised by deep, careful thought</td>
</tr>
<tr>
<td>Regretful:</td>
<td>feeling or showing remorse for something</td>
</tr>
</tbody>
</table>
Resigned: to come to terms with something and acquiesce in it reluctantly
Restrained: characterised by control, especially in not being excessively emotional or aggressive
Sanguine: cheerfully optimistic
Sarcastic: characterised by words that mean the opposite of what they seem to say and are intended to mock or deride
Sardonic: disdainfully or cynically mocking
Satirical: using wit, especially irony, sarcasm and ridicule, to criticise faults
Sentimental: mawkish in expression, acutely affected by emotional matters
Shocked: the feeling of distress or numbness experienced after something surprising or upsetting happens
Solemn: having or showing sincerity and gravity
Sombre: serious and melancholy
Supportive: giving support through agreement or endorsement
Suspicious: inclined or tending to believe that something is wrong
Sympathetic: showing, having or resulting from shared feelings, pity or compassion
Troubled: displaying worry or distress
Vindictive: a desire to exact revenge, or punishment, showing spite
Further help

Language Analysis Study Guide

The Engage English: Language Analysis Study Guide is unlike any textbook you've seen before. This subject-tailored workbook takes you through core concepts, SAC and exam applications and provides you with the opportunity to try out key skills for yourself. Unlike a textbook, it is designed to teach content, give you the opportunity to practice what you've learnt and then provide examples of the best ways to respond to related questions. This allows you to revise the sections of the course you find the most challenging and refine your skills when it comes to taking SACs and the exam.

In addition to offering valuable insights and ample example questions within the workbook, all Engage Study Guides come with an exclusive free practice exam which cannot be accessed anywhere else. This exam gives you the chance to test your skills and see how much the Study Guide has helped you to clarify your knowledge and prepare you for assessment.

The Study Guide is available for purchase at any of our 2016 Lectures.
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