Recently, it was announced by the Uluru-Kata National Park Board that tourists would be officially banned from climbing Uluru. This sparked debate throughout Australia as to the appropriateness of the decision. Marcus Hendry commented on the issue on the 27th of November 2017 in an opinion piece entitled "Uluru should be open for all to SHARE the Experience". The piece argued in a reasonable yet firm tone to his general Australian audience that people should be allowed to climb it if Uluru without any restrictions. The piece was published in The Australian confirming his intended audience as the average Australian. Nikki Gemmell contradicted Hendry through her own opinion piece "Forgive Us Our Trespasses", which was published in The Age on the 11th of December 2017. Gemmell utilised a wistful, melancholic tone to convey to her general Australian audience that she believed the "ban on climbing the rock" is "well-deserved". The photograph taken by Victoria Smith supported this contention when it was published in The Herald Sun on the 30th of November 2017. The photograph carried an ironic tone as it depicts tourists ignoring the sign at Uluru and choosing to climb anyway. Strong passion.

Hendry supports his contention through the argument that climbing the rock is the most effective way to appreciate Uluru.
Hendry uses the superlative to convey that climbing Uluru is "the best and only way" to interpret the surrounding landscape. The use of "the best and only" implies that there is no alternative, and evokes a sense of wonder and awe from the audience. The sense of wonder is created as it highlights the brilliance of the climb up the rocky which in turn positions the audience to believe it is the necessary way to explore Uluru and therefore the climb should be kept open. Hendry furthered this argument through the use of inclusive language as he states "seeing with our own eyes the beautiful natural wonders of our world..." It is the use of "our" that creates a sense of entitlement within the audience, as it develops a possessive sense around Uluru. This possessive entitled sense that is provoked from the readers leads them to believe they have a right to see the rock from such a vantage point. This belief further contributed to Hendry's argument that it is the "only way" to see Uluru in it's "correct context."

The contention of Hendry is furthered by his argument that the new legislation denoting the ban of the climb is unnecessary. Hendry uses factual evidence to dismiss the dangers of climbing the rock, as he claims "most of the 36 deaths that have occurred on the rock..."
Were due to heart attacks. This factual evidence appeals to the audience's logic by demonstrating that the clinic mortality rate is related to pre-existing conditions rather than caused by the actual event observed. The logic of the factual evidence places the audience to consider that the legislation is impractical and therefore not necessary. This implication that the new legislation is unwarranted is continued through Hendry's use of connotations that he inflicts on language. Hendry claims the "administrative protocols" to be of "arbitrary timing," suggesting a invoking the negative connotations of "arbitrary." By conveying that the new protocol is unfounded and has no basis in real reason, the author appeals to the audience's sense of and desire for order. The implications that the choice is erratic and possibly chaotic at worst provides the audience with the evidence to start believing the protocol has not been thought through and consequently should not be implemented at all. A good insight but again use the fact to link words and phrases together during your coursework. Conversely, Nikki Gennett is very much in favour of the newly announced legislation as she argues that Uluru possesses a sanctity that deserves reverence. This sense of the sacred ground of Uluru is created
through tactile imagery as she describes that the sight of Uluru “washes over you like a long cool bath after a heat-lashed day.” The mixture of simile and juxtaposition reminds the audience of a refreshing sensation, giving the sense of reprieve which they are encouraged to associate with Uluru. By evoking that refreshing sensation, it draws a sense of awe from the audience. Consequently, the audience is positioned to think the rock offers a form of spiritual refuge and should therefore be protected. Visual imagery is also used to bolster Gemmell’s argument as she describes the transition from the way “rain came furiously” to how the rock looked in “scrubbed sunshine.”

This use of positive and negative associations through imagery creates a sense of happiness in the audience at the thought of “scrubbed sunshine,” which carries strong association with sunshine imagery. Gemmell overlays the image of sunshine with “the rock, brushed by racing clouds,” aligning the audience with the belief that the rock is a source of joy, and therefore is sacred.

Gemmell argues the audience of the neglecting of the ban through her additional argument that the tourists are desecrating the sanctity of Uluru.
When they climb it, Gemmell uses repetition to highlight the current treatment of the rock as akin to "a theme park like Disneyland." The repetition of the reference to theme parks is intended to encourage the audience to react to the comparison with disgust, as it is such a clear antithesis of Uluru. The disgust felt by the audience at the familiar reference intentionally draws them away from the audience the belief that Uluru has not been correctly treated in the past. The impact of tourists at Uluru is also shown through visual imagery as Gemmell describes "the whitened, well-worn trade can now be seen from a vast distance." The visual imagery creates a vivid understanding in the audience of the "well-worn" impact tourism has had on the visual aspects of the rock by carving out a permanent path in the rock face. This path is also recognizable as a thin line in Victoria Smith's photograph, and both the visual image and the photo evoke a sadness from the audience. The sadness, and consequently the regret the audience is intended to feel, coerces them towards thinking that more damage to the rock needs to be prevented. The photograph, or any
Supports Gemmell’s description of the track, but her argument that tourists are being disrespectful to the sacred status of Uluru. This is highlighted by the positioning of the sign stating “Please don’t climb”. The written humour of the photograph supports Gemmell, as it highlights the disrespect of tourists and appeals to the audience’s moral sense, as they can see the tourists are doing the wrong thing according to the sign. This positions the audience to believe the law is the only option to stop tourists from continuing to effectively desecrate the sacredness of Uluru.

Hendry’s essay opinion piece used ethos, pathos, and logos to a greater extent than Gemmell’s, as she used appeals to logic and evidence, factual evidence, to further her argument. Whilst Gemmell did utilise statistical evidence within her piece, her arguments were founded on the basis of ethos. Her use of visual imagery and appeals to justice position intentionally caused the audience to respond to her emotional appeals with reverence, sadness, and a desire to protect. Hendry was able to utilise a healthy level of ethos based arguments, demonstrating a clear balance between the two as
he appealed to the audience's sense of beauty and sense of entitlement through inclusive language and the superlatives. Whilst both pieces utilised ethos and pathos based approaches, the ethos to factor of Gemmel's was more prominent whilst Hendry's demonstrated relatively equal levels of both.

Very good approach, but I fear you've used the wrong words.

Outstanding structure and consistency of driving analysis. If you can weave more quotes from the text into your body para, you will be challenging the very top end.