

POWER OF FAITH  
POWER OF UNITY  
**POWER OF LOVE**  
**RELIGIOUS POWER**  
**MANIPULATIVE POWER**  
**MILITARY POWER**  
**POWERLESSNESS**  
POWER OF THE MEDIA  
**POWER OF NATURE**  
POWER OF HUMAN NATURE  
POWER OF FREEDOM  
**POWER THROUGH FORCE**  
**PERSONAL POWER**  
CULTURAL ETHNIC POWER  
**POWER OF EMOTION**  
POWER OF EVIL  
**POWER OF CONFLICT**  
POWER OF WOMEN  
POWER OF CHOICE  
POWER OF JUSTICE  
POWER OF GOOD

# POWER PLAY

Representation of Power in Related Texts

Student Resource Booklet

Year 10 English

# Power Play

## Introduction to the Unit

### **What does the term power mean to you?**

When can one act by just one person be powerful? <https://www.youtube.com/watch?v=PT-HBI2TVti>

After viewing the clip, answer the following questions:

1. What is power? Define the word.
2. Provide personal examples from your life to support your own definition of power.
3. What different types of power exist? Consider the variety of situations in which power plays a significant role.

What is Power? <https://www.youtube.com/watch?v=1MeEd8NI9a4> After viewing the clip, answer the following questions:

1. Did anyone in the clip have a similar definition to your definition of power? Outline the similarities.
2. Based on the clip, does the word power have 'positive' or 'negative' connotations? Explain. Try to use examples from real life in your explanation.

### **Power Quotes**

Step 1: Which quote most effectively conveys your definition of power? Outline why.

Step 2: In groups of 3, decide on which quote best conveys your group's idea of power. Outline why. These will be presented to the class.

#### **ALEKSANDR I. SOLZHENITSYN:**

You can have power over people as long as you don't take everything away from them. But when you've robbed a man of everything, he's no longer in your power.

#### **ELIZABETH DOLE:**

We have learned that power is a positive force if it is used for positive purposes.

#### **FREDA ADLER:**

Stripped of ethical rationalizations and philosophical pretensions, a crime is anything that a group in power chooses to prohibit.

#### **GLORIA STEINEM:**

Power can be taken, but not given. The process of the taking is empowerment in itself.

#### **JACOB BRONOWSKI:**

No science is immune to the infection of politics and the corruption of power.

#### **JIMI HENDRIX:**

When the power of love overcomes the love of power the world will know peace.

#### **LORD ACTON:**

Power tends to corrupt, and absolute power corrupts absolutely. Great men are almost always bad men.

#### **STEPHEN VINCENT BENÉT:**

We thought, because we had power, we had wisdom.

#### **THOMAS JEFFERSON:**

I hope our wisdom will grow with our power, and teach us, that the less we use our power the greater it will be.

# Power Play

## Defining the Concept

### What is 'Power'?

The Power Gap- Power Through History <https://www.youtube.com/watch?v=Tkjz5JMCU1A>

1. After viewing the clip, how does this clip add to your own personal definition of power?
  2. How has power developed/changed throughout history?
- Power is the effective means of influencing, compelling, or punishing. Power is the ability to control or influence those who are allies or opponents. As well as those who surround or provoke. The nature of power is that it is temporary; it can often be dangerous and can create vulnerability and corruption.
  - Power is broadly defined as "the capacity to bring about change."
  - **Force; coerce; influence; strength; control; authority; persuasion; sway; gaining; attainment; empowerment.**

### What is 'Powerplay'?

- A strategic manoeuvre, as in politics, diplomacy, or business, based on the use or threatened use of power as a means of coercion (manipulation).
- **A bid for advantage:** an attempt to gain an advantage by a display of strength or superiority, e.g. in a negotiation or relationship
- Nations engage in powerplay through diplomacy and war; national and local politicians compete through policy making and public relations campaigns to win the hearts and minds of the population; in schools and the workplace people engage in powerplay as they compete for popularity, influence or advancement; families engage in powerplay as parents and children, or siblings, negotiate, manoeuvre, bully, charm or blackmail their way through their relationships. And men and women engage in a constant 'gender war' for power for many complex and simplistic reasons.

Hockey's Finest- The Powerplay <https://www.youtube.com/watch?v=ElpeNJHjQXQ> After viewing the clip, answer the following questions:

1. How is the clip's representation of powerplay similar to the definition above?
2. This clip explores the use of powerplay in hockey. How could this concept relate to real life?
3. What are some events throughout history in which a 'power play' has taken place?

### Debating the Concept

1. What qualities do we associate with those in power; our leaders?
2. Should a leader put the good of a nation above all else, even their personal happiness?
3. Does all power corrupt (become immoral or dishonest) eventually?
4. Why are people attracted to power? Is it more common in men or women? How do men and women exercise power in different ways?
5. Who are three people today or from history that epitomise (typical example) the term 'power' or 'powerful'? Explain why and identify the characteristics that these people have in common.

### Power Mind Map

Create a mind map that includes to following:

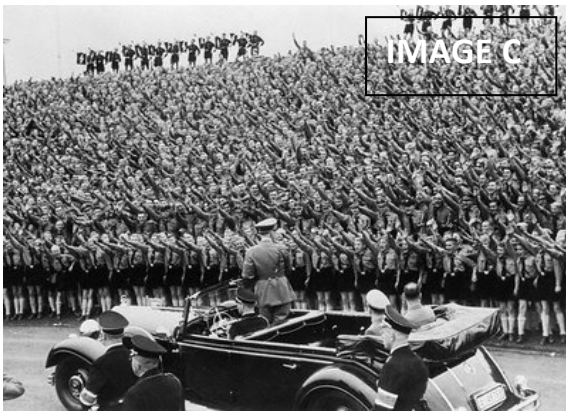
- Words and expressions associated with POWER
- Synonyms and antonyms of the word POWER



# Power Play

## Powerful Images

Identify the type or types of power that you feel the image is conveying. Justify your choices.



# Power Play

## Powerful Images

What is powerful? Some of the worlds most powerful photographs

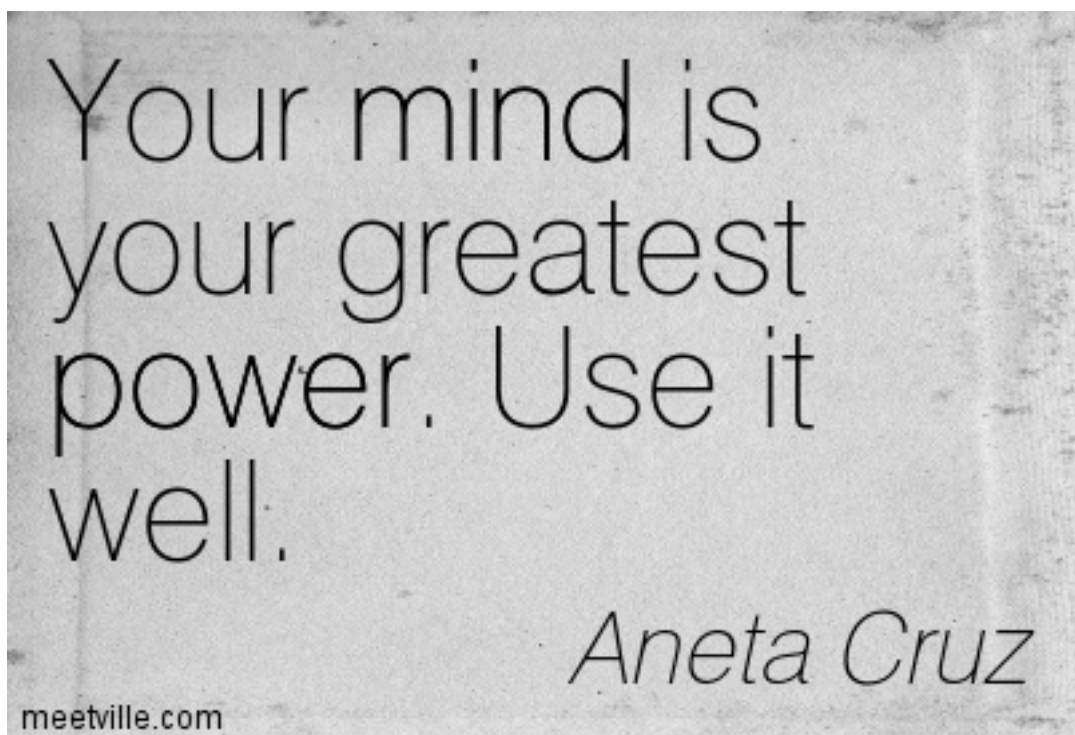
<https://www.youtube.com/watch?v=RME0zOBHqDw> After viewing the clip, answer the following questions:

1. Which image impacted on you the most? Why?
2. Which image do you believe has the most powerful message? Explain.
3. The images have more power or impact when we are told their "context" – the backstory or situation – why is this?
4. How can a single visual image have such an impact on an individual?
5. Do images or words have more power to convey important feelings or messages? Come up with some examples to support your answer.

### Image Research Task

In pairs, find at least three images that you believe are powerful. For each image you must answer the following questions:

1. Name of image/photographer (if available)
2. Information about when the photograph was taken- the history/context of the image
3. How does the image link to your personal definition of power?
4. What types of power are shown in the image?
5. Why were you drawn to this image? Why was this representation of power interesting to you?





## Class Related Text #1

### “The Unknown Rebel” – Image



Tiananmen Square Protests: student-led national demonstrations in Beijing, China in 1989. The protests were forcibly suppressed after the government. Their protests reflected anxieties about China's future, particularly with reforms in the 1980s that benefited elite groups in society but seriously disaffected others. Common grievances at the time included inflation, limited preparedness of graduates for the new economy, and restrictions on political participation. The students called for democracy, greater accountability, freedom of the press, and freedom of speech. At the height of the protests, about a million people assembled in the Square.

In what became widely known as the Tiananmen Square Massacre, troops with assault rifles and tanks killed at least several hundred demonstrators trying to block the military's advance towards Tiananmen Square. The number of civilian deaths has been estimated at anywhere between the hundreds to the thousands.

The **Unknown Rebel**, is the nickname of an anonymous man (and the title of the above photograph) who became internationally famous when he was videotaped and photographed during the Tiananmen Square protests on 5 June 1989. Several photographs were taken of the man, who is seen to stand in front of a column of Chinese Type 59 tanks, preventing their advance. This, most widely reproduced version of the photograph, was taken by Jeff Widener (Associated Press), from the sixth floor of the Beijing Hotel, about half a mile (1 km) away. The still and motion photography of the man standing alone before a line of tanks reached international audiences practically overnight. It headlined hundreds of major newspapers and news magazines and was the lead story on countless news

broadcasts around the world. In April 1998, the United States magazine *TIME* included the "Unknown Rebel" in its 100 most influential people of the 20th century.

The incident took place on the *Cháng Ān Dà Jiē* (长安大街), or "Great Avenue of Chang'an" just a minute away from Tiananmen, which leads into the Forbidden City, Beijing, on June 5, 1989, the day after the Chinese government began cracking down violently on the protests. The man stood alone in the middle of the road as the tanks approached. He held two bags, one in each hand. As the tanks came to a stop, he appeared to be trying to wave them away. In response, the front tank attempted to drive around the man, but the man repeatedly stepped into the path of the tank in a show of passive resistance. After blocking the tanks, the man climbed up onto the top of the lead tank and had a conversation with the driver. Reports of what was said to the driver vary, including "Why are you here? My city is in chaos because of you"; "Go back, turn around, and stop killing my people"; and "Go away." Video footage shows that anxious onlookers then pulled the man away and absorbed him into the crowd and the tanks continued on their way. A British newspaper also claimed that he had been executed, several days after the incident, but these claims have not been confirmed either.

In the West, pictures of the Unknown Rebel were presented as a symbol of the Chinese democracy movement; a Chinese youth risking his life to oppose a military juggernaut seemed a fitting representation of students bravely and spontaneously protesting against the authoritarian rule of the Chinese army. The image resonated within democracies as a symbol of an individual's power to halt government and force a change in direction. Following these riots the government banned all foreign press and cracked down on all Chinese media outlets. Hundreds of people were crushed and more than 10,000 injured during the Tiananmen Square protests after the soldiers moved in. In the weeks that followed, more than four hundred arrests were made, many leading to execution.

'The Unknown Rebel' - <https://www.youtube.com/watch?v=qg8zFLlftGk>

## The Unknown Rebel - Questions

1. What are your first impressions of this visual text? What is your **emotional** response – what is your **intellectual** response?
2. What types of power are shown in this image?
3. What is this text suggesting about power?
4. How has the persona depicted in the text entered into a political 'powerplay'?
5. Why do you believe this image had such a significant impact on western audiences?
6. How has juxtaposition been used to convey the levels of power depicted in the text?
7. How do your eyes 'read' this image?
8. What effect do the vectors have in this text?
9. How does the colour and shading help to convey the tone of the text?

10. The composer has included some street lamps in the foreground – what does this add to the image?

11. What is the significance of the persona standing on a pedestrian crossing? What is the crossing a symbol of?

12. What are some examples you can think of in Australia's cultural and political history in which 'power' has played an important role? Try to think of a positive and a negative example.

### 'The Unknown Rebel' Writing Task

Construct a body paragraph that addresses the following question, **how does the visual text "The Unknown Rebel" depict the concept of power?**

Ensure you follow the TEEEL structure. To help you construct your paragraph, complete the table below.

<b>T- Topic Sentence</b>	<b>For example:</b> An Individual can have the power to oppose the government and firm military power.
<b>E- Explain/Expand</b>	<b>Sample sentence starter.</b> This idea is particularly prevalent in the 1989 image "The Unknown Rebel." An anonymous man demonstrates the power of an individual by...
<b>E-Examples and technique</b>  Consider: - Juxtaposition - Vectors - Colour and shading - Symbolism	
<b>E-Evaluate</b>	
<b>L- Link back to question</b>	



## Class Related Text #2

### “Oh Canada” – Official Video and Lyrics Missy Higgins, 2015

Photos of drowned Syrian boy spark outcry- <http://www.aljazeera.com/news/2015/09/drowned-refugee-aylan-father-150903151607625.html>

#### **A note from Missy...**

Like most people, the photo of little Alan Kurdi being carried out of the water shook me to my core. We often read about the tragic plight of refugees but I think that picture exposed us to the reality in such a raw way that the truth became inescapable. From where I sat in my comfortable living room nursing my newborn son, the tiny child in that wrenching image could have been my own little boy. I felt overwhelmed by a profound protective instinct for him and people like him.

Alan died along with his little brother, his mother and many other Syrian people on that boat. The only survivor of the Kurdi family was Alan's father, Abdullah. My heart wept for Abdullah – his loss was literally unimaginable.

Writing songs has always been my way of dealing with strong feelings and this situation obviously stirred up a lot of emotions. So initially I started writing about it just to try and make some sense out of something so senseless.

At the same time I realised that it was a complicated situation and so I read as many articles as I could about the Kurdi family. It soon became clear that various people were trying to co-opt Alan's story for their own purposes and that led to all sorts of claims and counterclaims about their circumstances. As far as I could tell it seems that Abdullah's sister lived in Canada and he ultimately dreamed of having his family join her there. Their brother had previously attempted to obtain a visa into Canada but had been refused, so believing that there was no other choice, Abdullah apparently borrowed the money from his Canadian sister to pay an illegal people smuggler to take him and his family somewhere safe. Their dream? To escape a life of violence in Syria and find peace in Canada.

I wanted to try to write this story from Abdullah's perspective because ultimately I felt his quest was so relatable. I imagined that during that tumultuous boat journey, his heart cried out for Canada to embrace him and his family. Obviously, in this song, 'Canada' represents anywhere in the world that might be the preferred sanctuary for people like the Kurdi's. Amongst other countries, it represents Australia which has such an abhorrent record in dealing with people seeking asylum who try to travel to our shores by boat. Some sections of the media have helped turned these poor people into criminals, but in reality they are usually exactly like us; just not lucky enough to be born into our privilege.

'Oh Canada' simply aims to tell a story. It's not preaching anything in particular, it's simply my attempt to make sense out of senselessness. If it also reminds people of what happened to Alan and his family then I think that would be good – after what they went through they don't deserve to be forgotten. If the song reminds people how the picture of that lifeless little boy made them feel then that would be even better because that proves we're all very similar people who just happen to live under different circumstances. If the song inspires anyone to do something on behalf of refugees – to speak up for their rights and to push back against those who seek to inflame our fears and prejudices – then I think that would be best of all.

Missy xx

## “Oh Canada”

<https://www.youtube.com/watch?v=TsFal0YIWU0>

He was carried from the water by a soldier  
And the picture screams a thousand different words  
He was running from the terror with his father  
Who once believed that nothing could be worse

So he'd handed a man two thousand precious dollars  
The way you'd rest a bird in a lion's open jaw  
And he told his boys that Canada was waiting  
There was hope upon her golden shores

But at night he said a quiet prayer to the wind

Oh Canada, if you can hear me now  
Won't you open up your arms towards the sea?  
Oh Canada, if you can help me out  
All I ever wanted was a safe place for my family

Well the days were long but the nights were even longer  
And the babies never left their mothers' side  
But the boat was small and the waves were getting stronger  
And they began to fear they'd not survive

So the father said “We gotta hold each other tighter  
I'm not losing everyone I love tonight  
And we've come so far I know that out there somewhere  
There's a place where we'll not fear for our lives”

But as he held onto the side of the boat he looked up at the sky

Oh Canada, if you can hear me now  
Won't you open up your arms towards the sea  
Oh Canada, if you can help me out  
The sea is turning and I think we're going down

Anyone if you can hear me now,  
Won't you open up your heart towards the sea  
Anyone, please help us out  
All we ever wanted was a safe place for our family

There's a million ways to justify your fear  
There's a million ways to measure out your words  
But the body of Alan being laid upon the sand  
Tell me how do you live with that?

## Oh Canada- Questions

1. What are your first impressions of this text? What is your **emotional** response – what is your **intellectual** response?
2. What types of power are depicted in this text?
3. What is this text suggesting about power?
4. What does this text suggest about lack of power?

### Focussing on the lyrics

4. How has imagery been used in the lyrics to represent power or lack of power? Identify at least one example and discuss the effect.
5. The lyrics change from the repetition of the line “oh Canada, if you can hear me now” to “anyone, if you can hear me now”. What do you think is the effect of this change? What does it suggest about power?
6. In the final stanza of the song, the tone changes. Why does this happen and what is the effect of this?

### Focussing on the video clip

7. How does the video clip begin? Why is this a powerful way to start the song?
8. Describe the style of images used in the video clip. Why do you think this choice has been made?
9. Describe the colour of the young child's clothing in the video clip. Why do you think they are different to the rest of his families?
10. What do you believe the black bird is meant to be symbolic of in the video clip?
11. How is colour used within the video clip? Provide at least two examples, one example of dark/dull colours and another when bright colours are used. What is the effect?
12. Higgins uses flashbacks to show us the trauma the children have seen in Syria. How is this shown in the clip?
13. Canada is represented several times throughout the clip. Outline these and discuss the effect.
14. How is the ocean personified within the clip? What is it suggesting about power?
15. How does the video clip end? What does the ending symbolise?

## 'Oh Canada' Writing Task

Construct a body paragraph that addresses the following question, **how does the text "Oh Canada" depict the concept of powerlessness of individuals?**

Ensure you follow the TEEEL structure. To help you construct your paragraph, complete the table below.

<b>T- Topic Sentence</b>	
<b>E- Explain/Expand</b>	
<b>E- Examples and technique</b>	
<b>E- Evaluate</b>	
<b>L- Link back to question</b>	





## Class Related Text #4

### “Tri” – Short Story, Francis Enchin

We found him crying in the toilets again. We knew we would. Snivelling over in the corner where he always was, waiting there as if he knew we were coming, but couldn't do anything about it. That was half the fun, really, his stupid waiting for us.

Greg and Neil moved in first. It was their turn. They walked over casually, their hands in their pockets, faking surprise.

“Hey, look who's here today,” Neil said.

“Must've been looking for the Chinese laundry and got lost,” answered Greg.

He always looked at us when we started, his eyes moving from one to the other, almost as if he could understand what we were saying. He really was a stupid kid.

Neil and Greg started to walk around him forcing him a little way out of his corner. While they circled around him, I was supposed to come up on him from behind. We did the same thing almost every time, but he always looked just as scared when it happened again. Once or twice he even wet himself out of fright when I grabbed him.

I saw my chance and jumped on him. He hardly struggled at all, as usual. I felt him shaking and saw the look of fear in his eyes. The others were laughing. I laughed too.

“Come on, Slit-eyes,” Greg muttered. “Fight. Fight this time.”

“He won't fight, he's too scared – he's yellow!” said Neil.

“Well this time we're going to make him fight,” said Greg, “yellow or not.”

“What're we gonna do?” I asked. “We can't make him fight if he just won't. Let's just give it to him like always and get out.”

“No,” said Greg, “this time we'll get some proper action. It's about time we showed him what a little scum he really is. Hold him still you two.”

“I already am!” I was getting worried. We didn't really need to do any more than we always did, just lay into him a few times a week because – well, just because. That's the way it was. But we didn't need to do much else. We already had him scared still.

But Greg had made up his mind that he wanted more this time, and Neil was with him. Neil got a hold of him with me.

"What'll we do, Greg?" he asked, and he sounded excited, like a kid just about to open a present.

"Get him over here, over here!" Greg ordered, pointing to the urinal.

"Aw, what for, Greg?" I said. "It stinks even more over there than it does here!"

"Come on! Do it!" Greg was getting mad, and I didn't want him mad at me.

Neil and I had him by the arms, but even then he didn't struggle. He was crying more now, but he never said a word. Well, he couldn't of course, dumb Reff. We pulled him over to the urinal, where Greg was jumping around on one foot and then the other.

"Now, first, we'll get him like always. I'll go first, because this is my idea."

This was the routine we were used to. Neil and I held him down while Greg laid into him, punching, kicking, spitting. Greg really gave it to him. Then we had our turns, following Greg, being careful not to cut or bruise him anywhere that the teachers would see. Sometimes I thought it would've been more fun if he'd fought back, and he never said a word.

After we'd all finished, he looked pretty messed up. His clothes were all pulled around, and his face all muddy looking from crying.

"Gee, Greg," I said, "that'll do now. He knows we've beat him."

"What's wrong with you?" Greg was all puffed with excitement. "Are you scared? Turning into a Reff-lover or something? Turning soft. We'll have to start a campaign going on you soon! Get him down here. I want to finish this off properly this time."

Neil and I got him down near Greg's feet and waited. I knew I had to do what Greg wanted. I didn't want him turning against me. The stupid little kid was looking at me with his streaky face and his eyes all watered up, but I wasn't looking back. I had to do what Greg wanted.

Neil was hanging on to him too. "What now?" he asked. "Tell us what to do, Greg."

I was a bit surprised when I saw what Greg was doing. I thought he just wanted us to beat him up some more. But Greg was standing at the edge of the urinal, unzipping his pants. His face was strange, still excited, but calm too.

"Put him in here," he said.

"Oh, no, Greg –" I started, but when I saw how he looked at me I couldn't say any more.

The kid started to pull away, the first time he'd made any sign of a struggle, but Neil and I dragged him over the edge, right into the stinking urinal. And then Greg did it. Just slowly and deliberately wet all over him, even on his face. He was wriggling like mad, trying to get out, but we were too strong for him. And Greg was laughing, jumping all over the place, and hanging onto his gut and laughing. Neil started laughing, too.

"My turn, Greg! Here, you come and hold him, it's my turn now!"

Greg got hold of him next to me, still laughing so much he could hardly hang on. I started to feel a bit sick. Neil got up on the side of the urinal and carefully wrote REF all along the kid's back. I thought I was going to vomit and I had to let go. Greg was still laughing and I suppose he wasn't holding on tight enough and anyway the kid managed to get free. For a moment we all stood still, surprised that he'd struggled at all, and as he ran sobbing out of the door we heard him say "You wet me! You wet me!"

Neil and Greg were just about beside themselves. They couldn't stop laughing, and banging each other on the back.

"Hey! See that little worm wriggling around in the piddle!" gasped Neil.

"God, what a sight," Greg roared. "Piss all over him and you can't even tell the difference because it's the same colour as he is! Tomorrow, what do you reckon we can get over him. Hey – waddya think?"

"Aw struth." Neil sounded like someone who had seen a vision. "Aw, struth, I can hardly wait."

Suddenly Greg turned to me, "Well what are you standing there looking like a stunned mullet for? What's wrong with you?"

"He said something. Didn't you hear him? He said words. In English. Didn't you hear?" I thought I was going to choke.

"So what?" said Greg. "What the hell's the matter with you?"

I still felt sick, and Greg's angry face didn't make me feel any better. How could I explain to him all the things I'd been feeling this time? I couldn't even understand them myself.

"Aw. Greg, I dunno. It just seemed different this time –"

"Of course it was different, you idiot. This time we really showed him. This time was the best yet!"

"But he spoke, Greg, and he struggled free! And didn't you see his eyes! We really got him, Greg. It was more than the other times, worse somehow!"

"Yeah, more, and better, not worse! I've had it with you!" Greg was yelling now.

"Oh, Greg, why don't we just forget it?" I said.

"No. We won't forget it, not Neil and me!" Greg shouted. "You can forget it. You're just as bad as that snotty little wog kid. You're just as yellow as him. You forget it! Go on, piss off, chase after your little yellow friend before we give you the same as we gave him."

I rushed out into the bright school yard, partly to get away from Greg and Neil and the stench of the toilets, and partly to see where the kid had gone. I could hardly believe how normal everything was outside, the kids doing the same things they'd been doing before we went inside, one or two teachers wandering around in the distance, on playground duty. The noise and the sunshine crowded into my head for a minute. I couldn't think.

Then I saw him down near the bottom gate, crouching against the fence as if he was trying to hide himself from everyone. I didn't know what had happened to me in there, but I knew what I'd taken part in was about the worst thing I ever could've done, and I had to go to him and make him understand that.

I started to run down the hill towards him, and when I was almost at the bottom of the playground he looked up and saw me coming. I cannot forget the look of panic in his face as he jumped to his feet. He must've thought I was coming to get him and it's all my fault that he did.

And then he ran. Straight out of the gate without looking, and onto the road. When the car hit him I had just got to the edge of the footpath. We never used his name before. He was just a stupid little Reffo kid. But when all the crowd gathered round there was someone screaming his name over and over again. I thought they would never stop. Then I knew it was me.

## Questions

1. What type/s of power is being depicted in this text?
2. Why is Tri being bullied? Find a quote/s in the text that support your reason/s.
3. The author uses colloquialism to suggest that Tri is powerless. Provide examples from the text and outline how this suggests Tri has limited power.
4. This story is written in first person perspective from one of the bullies. How does this technique help to show us that his views on Tri change during the story? In your answer, use a quote from the beginning and a quote from the end of the story to show how the speaker's perspective has changed.
5. Several people are powerless throughout the story. Outline who is powerless and who holds the power. Provide quotes from the text to support your answer.
6. "He said words. In English. Didn't you hear?" What is the significance of this quote?
7. What is your reaction to the end of this story? How does it make you feel in relation to concept of power?



## Class Related Text #4

### "I Am Powerful" – CARE campaign video

Watch CARE's promotional campaign *I Am Powerful* and answer the following questions (<http://www.youtube.com/watch?v=Eb7mA6dMbSI>).

Write your answers in full sentences and make reference to the text whenever possible to support your answers.

#### Questions

1. What type/s of power is being depicted in this text? For each type of power, explain how it is being represented in the clip through specific visual imagery.
2. Is the power conveyed in the text portrayed as positive or negative? Explain with reference to the text.
3. Why are women used so predominantly in this text? Does this support or challenge society's cultural views on women and power?
4. Describe the use of images in the video. How do they support the idea of individuals holding the power?
5. Describe how texts are used in the video. What is the effect?
6. How does the music differ from the start to the end of the film? What might this suggest about power?

#### 'I Am Powerful' Writing Task

Construct a body paragraph that addresses the following question, **how does the text 'I Am Powerful' explore the idea that people who are powerless can eventually gain strength and independence?**

Ensure you follow the TEEEL structure. To help you construct your paragraph, complete the table below.

<b>T- Topic Sentence</b>	
<b>E- Explain/Expand</b>	
<b>E- Examples and technique</b>	
<b>E- Evaluate</b>	
<b>L- Link back to question</b>	

# Using Rhetorical Devices to Convey Power

## A Glossary of Persuasive Techniques

*Rhetoric* (from Greek *rhêtôr*; orator, teacher) is generally understood to be the art or technique of persuasion through the use of spoken and written language. **These devices are commonly used to convey a sense of power in written and spoken texts.**

**Simile and Metaphor:** You may think of these primarily as devices in poetry, but they abound, consciously or unintended, in almost all spoken and many written texts. The devices help to connect with the responder on a more emotional level.

**Extended Metaphor/Symbolism:** In rhetoric, a speaker may return to or develop a metaphor, to make an argument seem more compelling. In John F. Kennedy's 1961 Inaugural Address to the American people, we find an extended metaphor of lighting a fire to give light to the world: "The energy, the faith, the devotion which we bring to this endeavour will light our country and all who serve it, and the glow from that fire can truly light the world."

**Allusion:** Another powerful technique is to refer to, or even quote, a powerful phrase/reference that the audience may already know.

**Emotive Appeals:** Emotive appeals and language are used to engage the reader and make them see the issue the way you do. E.g. harsh, fierce, treasured, unique, nasty, special, delightful, gorgeous, dangerous, brutal.

**Degree of Certainty- high modality words:** Words and phrases that suggest a high degree of confidence/certainty. E.g. may, will, must, might, usually, almost, always, never, sometimes, generally, undisputed, hardly ever, certain, should

**Inclusive Language:** Inclusive language aims to directly address the reader, either personally or as a member of a shared group. This involves using such words as us, we, you, our. For example, It is time for us to show our belief in the value of mateship and a fair go, and give generously to the Good Friday Appeal.

**Facts and Statistics (Research):** Speakers aim to be more believable and trustworthy by presenting a range of stats and facts so they appear an authority on a given subject.

**Repetition:** A useful rhetorical device is to repeat a key idea or phrase to ensure the idea is placed in the responder's mind.

**Rhetorical Questions:** If you wish to make a statement, it may be a good idea to ask a question or series of questions to introduce it. This is a common technique in information leaflets, which often pose the question from the reader's viewpoint - "How can I protect my baby from common infections?"

# Using Rhetorical Devices to Convey Power

## A Glossary of Persuasive Techniques - Continued

**Alliteration** : Using the same initial consonant is a common ploy of poets and advertisers. It can be irritating if it's overdone, but makes lines quotable or memorable. In George W. Bush's inaugural speech we note "faith in freedom" and "rock in a raging sea". Winston Churchill addresses the Nazi leaders and refers to the Nazi party as "the grisly gang who work your wicked will".

**Humour**: A speaker may choose to use humour to engage an audience or to promote its accessibility to a wider audience. Satire will often be employed to use humour while still delivering an important message.

**Hyperbole/Exaggeration**: Hyperbole is a form of exaggeration. A speaker might exaggerate an issue so that the responder has more of a reaction.

**Anecdotal evidence**: An anecdote is a tale involving real life events, a true story. Such stories can be used by writers as evidence to back their claims. To support a contention, and to make themselves appear more credible, writers often use personal anecdotes.

**Expert opinion**: To make a writer's position seem more credible, they may quote the opinions of experts that correspond with their own. As in a court case, experts are often called on to make one side seem stronger and more believable.

**Call to Action**: A statement that asks the audience to do something about the issue or topic in question. For example: We must stop using plastic bags. Tomorrow say no to a plastic bag.

## Class Related Text #5

“Invictus” – Film Extract, 2010

<https://www.youtube.com/watch?v=25Lb1YpSEic>

*CONTEXT: The National Sports Council has just voted to change the colours, emblem and name of South Africa's National Rugby Team, the Springboks. Upon hearing the news, Nelson Mandela (portrayed by Morgan Freeman) rushes to the meeting to persuade the Council to reconsider its vote.*

*South Africa's sporting watchdog recommended that rugby administrators adapt a new emblem because during the apartheid era, the Springbok word by the (then all white) rugby union term as regarded by those fighting apartheid as akin to a sporting swastika. The colours/emblem and name were seen by some as a symbol of white domination because for decades no no-whites were allowed on the national rugby team.*

*Mandela argued that it could be a symbol of racial reconciliation.*

### Speech Extract:

Brothers, sisters, comrades, I am here because I feel believe you made a decision with insufficient information and foresight. I am aware of your earlier vote. I am aware that it was unanimous. Nonetheless, I believe we should restore the Springboks. Restore their name, their emblem and their colors, immediately. Let me tell you why...

...on Robben Island, in Pollsmoor Prison, all of my jailers were Afrikaners. For twenty seven years, I studied them. I learned their language, read their books, their poetry. I had to know my enemy, before I could prevail against him. And we did prevail, did we not? All of us here ... we prevailed.



Our enemy is no longer the Afrikaner. They are our fellow South Africans, our partners in democracy. And they treasure Springbok rugby. If we take that away, we lose them. We prove that we are what they feared we would be. We have to be better than that. We have to surprise them with the compassion, with restraint, and generosity.

I know. All of the things they denied us. But this is no the time to celebrate petty revenge. This is the time to build our nation using every single brick available to us - even if that brick comes wrapped in green and gold.

You elected me. You elected me to be your leader. Let me lead you now.

Who is with me on this?

Who is with me?



## Questions

1. Summarise, in your own words, what you think this speech is about. Also comment on Mandela's purpose in making this speech.
2. What important contextual information (background info) do we need to know to help us understand this speech?
3. Why type(s) of power are demonstrated in this speech?
4. Mandela is very **subtle** in his use of power; his speech is calm, measured and rational. Why might this have angered some in the audience?
5. Describe the audience reaction to the speech.
6. Find examples for the following rhetorical devices in the speech:

Speaking device	Example from the speech	How this relates to 'Power'
Inclusive Language (we, our)		
Repetition		
Emotive language (appealing to emotions)		
Factual language (based on fact)		
2 <sup>nd</sup> person (you, your)		
Rhetorical question (a question that doesn't require an answer)		
Anecdote (a personal story)		

## Writing Task

Imagine that you are a member of the National Sports Council who has just listened to Mandela's speech. Write a response (in the form of a **letter, email OR diary entry**) in which you explain whether or not you think this speech was powerful, making reference to at least 3 techniques from the table above. You should support each technique with an example from the speech as well as explain how power has been demonstrated.

**Before you begin:** Decide on the form of your writing. This will determine your audience.

## Class Related Text #6

“Racism is Destroying the Australian Dream” – Stan Grant IQ2 debate, 2015

<https://www.youtube.com/watch?v=uEOssW1rw0I>

### Speech Extract:

Thank you so much for coming along this evening and I would also like to extend my respects to my Gadigal brothers and sisters from my people, the Wiradjuri people.

In the winter of 2015, Australia turned to face itself. It looked into its soul and it had to ask this question. Who are we? What sort of country do we want to be? And this happened in a place that is most holy, most sacred to Australians. It happened in the sporting field, it happened on the football field. Suddenly the front page was on the back page, it was in the grandstands.

Thousands of voices rose to hound an Indigenous man. A man who was told he wasn't Australian. A man who was told he wasn't Australian of the Year. And they hounded that man into submission.

I can't speak for what lay in the hearts of the people who booed Adam Goodes. But I can tell you what we heard when we heard those boos. We heard a sound that was very familiar to us.

We heard a howl. We heard a howl of humiliation that echoes across two centuries of dispossession, injustice, suffering and survival. We heard the howl of the Australian dream and it said to us again, you're not welcome.

The Australian Dream.

We sing of it, and we recite it in verse. *Australians all, let us rejoice for we are young and free.*

My people die young in this country. We die ten years younger than average Australians and we are far from free. We are fewer than three percent of the Australian population and yet we are 25 percent, a quarter of those Australians locked up in our prisons and if you are a juvenile, it is worse, it is 50 percent. An Indigenous child is more likely to be locked up in prison than they are to finish high school.

*I love a sunburned country, a land of sweeping plains, of rugged mountain ranges.*

It reminds me that my people were killed on those plains. We were shot on those plains, disease ravaged us on those plains.

I come from those plains. I come from a people west of the Blue Mountains, the Wiradjuri people, where in the 1820's, the soldiers and settlers waged a war of extermination against my people. Yes, a war of extermination! That was the language used at the time. Go to the *Sydney Gazette* and look it up and read about it. Martial law was declared and my people could be shot on sight. Those rugged mountain ranges, my people, women and children were herded over those ranges to their deaths.

The Australian Dream.

The Australian Dream is rooted in racism. It is the very foundation of the dream. It is there at the birth of the nation. It is there in *terra nullius*. An empty land. A land for the taking. Sixty thousand years of occupation. A people who made the first seafaring journey in the history of mankind. A people of law, a people of lore, a people of music and art and dance and politics. None of it mattered because our rights were extinguished because we were not here according to British law.

And when British people looked at us, they saw something sub-human, and if we were human at all, we occupied the lowest rung on civilisation's ladder. We were fly-blown, stone age savages and that was the language that was used. Charles Dickens, the great writer of the age, when referring to the noble savage of which we were counted among, said "it would be better that they be wiped off the face of the earth." Captain

Arthur Phillip, a man of enlightenment, a man who was instructed to make peace with the so called natives in a matter of years, was sending out raiding parties with the instruction, "Bring back the severed heads of the black troublemakers."

They were smoothing the dying pillow.

My people were rounded up and put on missions from where if you escaped, you were hunted down, you were roped and tied and dragged back, and it happened here. It happened on the mission that my grandmother and my great grandmother are from, the Warrengesda on the Darling Point of the Murrumbidgee River.

Read about it. It happened.

By 1901 when we became a nation, when we federated the colonies, we were nowhere. We're not in the Constitution, save for 'race provisions' which allowed for laws to be made that would take our children, that would invade our privacy, that would tell us who we could marry and tell us where we could live.

The Australian Dream.

By 1963, the year of my birth, the dispossession was continuing. Police came at gunpoint under cover of darkness to Mapoon, an aboriginal community in Queensland, and they ordered people from their homes and they burned those homes to the ground and they gave the land to a bauxite mining company. And today those people remember that as the 'Night of the Burning'.

In 1963 when I was born, I was counted among the flora and fauna, not among the citizens of this country.

Now, you will hear things tonight. You will hear people say, "But you've done well." Yes, I have and I'm proud of it and why have I done well? I've done well because of who has come before me. My father who lost the tips of three fingers working in saw mills to put food on our table because he was denied an education. My grandfather who served to fight wars for this country when he was not yet a citizen and came back to a segregated land where he couldn't even share a drink with his digger mates in the pub because he was black.

My great grandfather, who was jailed for speaking his language to his grandson (my father). Jailed for it! My grandfather on my mother's side who married a white woman who reached out to Australia, lived on the fringes of town until the police came, put a gun to his head, bulldozed his tin humpy and ran over the graves of the three children he buried there.

That's the Australian Dream. I have succeeded in spite of the Australian Dream, not because of it, and I've succeeded because of those people.

You might hear tonight, "But you have white blood in you". And if the white blood in me was here tonight, my grandmother, she would tell you of how she was turned away from a hospital giving birth to her first child because she was giving birth to the child of a black person.

The Australian Dream.

We're better than this. I have seen the worst of the world as a reporter. I spent a decade in war zones from Iraq to Afghanistan, and Pakistan. We are an extraordinary country. We are in so many respects the envy of the world. If I was sitting here where my friends are tonight, I would be arguing passionately for this country. But I stand here with my ancestors, and the view looks very different from where I stand.

The Australian Dream.

We have our heroes. Albert Namatjira painted the soul of this nation. Vincent Lingiari put his hand out for Gough Whitlam to pour the sand of his country through his fingers and say, "This is my country." Cathy Freeman lit the torch of the Olympic Games. But every time we are lured into the light, we are mugged by the darkness of this country's history. Of course racism is killing the Australian Dream. It is self evident that it's killing the Australian dream. But we are better than that.

The people who stood up and supported Adam Goodes and said, "No more," they are better than that. The people who marched across the bridge for reconciliation, they are better than that. The people who

supported Kevin Rudd when he said sorry to the Stolen Generations, they are better than that. My children and their non-Indigenous friends are better than that. My wife who is not Indigenous is better than that.

And one day, I want to stand here and be able to say as proudly and sing as loudly as anyone else in this room, Australians *all*, let us rejoice.

Thank you.

## Questions

1. What are your first impressions of this text? What is your **emotional** response – what is your **intellectual** response?
2. Summarise briefly what this text is about and the individuals it focuses on.
3. Identify FIVE words/expressions in the speech that relate to the concept of power.
4. What TYPES of power are associated with this text – how do they connect to one of the other texts you have studied so far for this module.
5. Which paragraph do you think is particularly effective at depicting the concept of power or powerlessness? Use quotes from the text to support your answer.
6. For this question you will need eight different colours. For each persuasive technique use a different colour to highlight examples in the text.
  - Inclusive language
  - Rhetorical questions
  - Repetition
  - Statistics/facts and figures
  - Emotive language
  - Intertextuality
  - Call to action
  - Anecdote
7. Which persuasive technique do you think was the most effective in depicting the concept of power? Why?
8. Grant was trying to persuade the audience towards what course of action?
9. What does Grant suggest about the power of culture?



## Class Related Texts #7 and #8

'Show me the Money to End Domestic Violence' and  
'ISIS is Weak'- Waleed Aly, 2015

<https://www.youtube.com/watch?v=ZR2el62Zz84>

<https://www.youtube.com/watch?v=nxNJKlkYQM>

**After viewing the speech 'Show Me the Money to End Domestic Violence,' answer the following questions:**

1. Summarise briefly what this text is about and the individuals it focuses on.
2. Identify FIVE words/expressions in the speech that relate to the concept of power.
3. What types of power are shown in this text?
3. How does Aly use emotive language to help make his point? Why is this effective?
4. How do the visuals aid with the presentation of his speech?
5. What facts/statistics does Aly present to us? You must provide at least five examples. Why is this effective?
6. How does Aly effectively use inclusive language? Provide examples from his speech?
7. What phrases are repeated? What is the effect of this?
8. Why does Aly refer to experts? How might this help Aly establish power?
9. What is Aly's call to action at the end of his speech?
10. How does this speech affect you emotionally?
11. Who do you think Aly is suggesting holds the power?
12. What do you think Aly is suggesting about power in this clip?

**After viewing the speech 'ISIS Is Weak,' answer the following questions:**

1. Summarise briefly what this text is about and the individuals it focuses on.
2. Identify FIVE words/expressions in the speech that relate to the concept of power.
3. What types of power are shown in this text?
4. Why does Aly refer to their monthly magazine? What is the effect of this?
5. How does Aly use inclusive language? How does this link to the idea of power?
6. What is Aly suggesting about ISIS' power?
7. Why does Aly refer to experts? What is the effect of this?
8. What phrases are repeated? Find at least one example. Why is the use of this technique effective?
9. What does Aly suggest we must do to hold the power over ISIS?
10. How does this speech affect you emotionally?

### Comparing and Contrasting the Two Clips

1. Which clip do you think is the most powerful? Why?
2. What types of power were present in both clips?
3. Overall, what do you think Aly is suggesting about power?

## Class Related Text #9

### 'HeForShe Campaign'- Speech, Emma Watson, 2014

#### Speech Extract:

"Today, we are launching a campaign called HeForShe. I am reaching out to you before we need your help. We want to end gender inequality and to do this, we need everyone involved. This is the first campaign of its kind at the UN. We want to try to galvanize as many men and boys as possible to be advocates for change and we don't just want to talk about it. We want to try and make sure that it's tangible."

"I was appointed as Goodwill Ambassador for U.N. Women six months ago and the more I've spoken about feminism, the more I have realized that fighting for women's rights has too often become synonymous with man-hating. If there is one thing I know for certain, it is that this has to stop."

"For the record, feminism, by definition, is the belief that men and women should have equal rights and opportunities. It is the theory of the political, economic and social equality of the sexes. I started questioning gender-based assumptions a long time ago."

"When I was 8, I was confused about being called 'bossy' because I wanted to direct the plays that we would put on for our parents. But the boys were not. When at 14, I started to be sexualized by certain elements of the media, when at 15, my girlfriends started dropping out of their beloved sports teams, because they didn't want to appear 'muscle-y,' when at 18, my male friends were unable to express their feelings, I decided that I was a feminist. And this seems uncomplicated to me. But my recent research has shown me that feminism has become an unpopular word."

"Women are choosing not to identify as feminists. Apparently, I am among the ranks of women whose expressions are seen as too strong, 'too aggressive,' isolating and anti-men, unattractive, even. Why has the word become such an uncomfortable one?"

"I am from Britain and I think it is right that I am paid the same as my male counterparts. I think it is right that I should be able to make decisions about my own body, I think [applause break] ... I think it is right that women be involved on my behalf in the policies and the decisions that affect my life. I think it is right that socially, I am afforded the same respect as men."

"But sadly, I can say that there is no one country in the world where all women can expect to receive these rights. No country in the world can yet say that they have achieved gender equality. These rights, I consider to be human rights but I am one of the lucky ones, my life is a sheer privilege because my parents didn't love me less because I was born a daughter. My school did not limit me because I was a girl. My mentors didn't assume that I would go less far because I might give birth to a child one day. These influencers are the gender equality ambassadors that made me who I am today."

"They may not know it, but they are the inadvertent feminists who are changing the world today. We need more of those and if you still hate the word, it is not the word that is important. It's the idea and the ambition behind it. Because not all women have received the same rights that I have. In fact, statistically, very few have been."

"In 1997, Hillary Clinton made a famous speech in Beijing about women's rights. Sadly, many of the things that she wanted to change are still true today. But what stood out for me the most was that less than 30 percent of the audience were male. How can we affect change in the world when only half of it is invited or feel welcome to participate in the conversation?"

"Men, I would like to take this opportunity to extend your formal invitation." [Applause break] "Gender equality is your issue too. Because to date, I've seen my father's role as a parent being valued less by society despite my needing his presence, as a child, as much as my mother's. I've seen young men suffering from mental illness, unable to ask for help, for fear it would make them less of a man—or less of a man. In fact, in the U.K., suicide is the biggest killer of men, between 20 to 49, eclipsing road accidents, cancer and coronary heart disease. I've seen men made fragile and insecure by a distorted sense of what constitutes male success. Men don't have the benefits of equality, either."

"We don't want to talk about men being imprisoned by gender stereotypes but I can see that they are. When they are free, things will change for women as a natural consequence. If men don't have to be aggressive, women won't be compelled to be submissive. If men don't need to control, women won't have to be controlled."

"It is time that we all see gender as a spectrum instead of two sets of opposing ideals. We should stop defining each other by what we are not and start defining ourselves by who we are. We can all be freer and this is what HeForShe is about. It's about freedom. I want men to take up this mantle so their daughters, sisters and mothers can be free from prejudice but also so their sons have permission to be vulnerable and human, too and in doing so, be a more true and complete version of themselves."

"You might think, 'Who is this *Harry Potter* girl? What is she doing at the U.N.?' And it's a really good question—I've been asking myself at the same thing. All I know is that I care about this problem and I want to make it better. And having seen what I've seen and given the chance, I feel my responsibility to say something. Statesman Edmund Burke said all that is needed for the forces of evil to triumph is for good men and women to do nothing."

"In my nervousness for this speech and my moments of doubt, I've told myself firmly, 'If not me, who? If not now, when?' If you have similar doubts when opportunities are presented to you, I hope that those words will be helpful because the reality is, if we do nothing, it will take 75 years or for me, to be nearly 100, before women can expect to be paid the same as men for the same work—15.5 million girls will be married in the next 16 years as children and at current rates, it won't be until 2086 before all rural African girls can have a secondary education."

"If you believe in equality, you might be one of those inadvertent feminists that I spoke of earlier and for this, I applaud you. We are struggling for a unifying word but the good news is that we have a unifying movement. It is called HeForShe. I am inviting you to step forward to be seen and to ask yourself, 'If not me, who? If not now, when?' Thank you very, very much."

## Questions

1. What are your first impressions of this text? What is your **emotional** response – what is your **intellectual** response?
2. Summarise briefly what this text is about.
3. Identify FIVE words/expressions in the speech that relate to the concept of power.
4. What TYPES of power are associated with this text – how do they connect to one of the other texts you have studied so far for this module.
5. Which paragraph do you think is particularly effective at depicting the concept of power or powerlessness? Use quotes from the text to support your answer.



6. For this question you will need six different colours. For each persuasive technique use a different colour to highlight examples in the text.

- inclusive language
- rhetorical questions
- repetition
- statistics/facts and figures
- emotive language
- call to action

7. Watson was trying to use her power and influence to persuade the audience towards what course of action?

### 'HeForShe' Writing Task

Construct a body paragraph that addresses the following question, **how does the speech "HeForShe" explore the idea of power?**

Ensure you follow the TEEEL structure. To help you construct your paragraph, complete the table below.

<b>T- Topic Sentence</b>	
<b>E- Explain/Expand</b>	
<b>E- Examples and technique</b>	
<b>E-Evaluate</b>	
<b>L- Link back to question</b>	

# Power Play

## *The Power of One* (film)

### **An overview of the film**

*The Power of One* is set in South Africa during the 1930s and 40s. Based on a book by Bryce Courtenay and directed by John G. Avildsen, it pays tribute to the character of a young man who becomes a peacemaker and a leader in the fight against racial bigotry and violence. Starring in *The Power of One* are Stephen Dorff, Armin Mueller-Stahl, John Gielgud, and Morgan Freeman.

P.K., an English orphan, is tormented at boarding school by Afrikaners who hate the English as much as they hate blacks. His nanny takes him to a Zulu medicine man who helps the boy develop courage. Later, he learns about justice, wonder, and sensitivity from Doc, a German pianist who is a friend of his grandfather. A black man in prison teaches P.K. how to box and to act with his head and his heart.

Empowered by these three older men, P.K. grows up to be a bridge between the black tribes and the races in South Africa. He becomes an activist in the mission to bring literacy to the poor blacks living in the townships. This film shows that one person can make a difference, especially when fortified with an internal power that inspires the motivation and desire to make a difference in the world.

### **Questions**

1. Consider the **title** of the film - "The Power of One" – what does this mean in relation to what the film is about?
2. Consider the final quote in the film, "Changes can come from the power of many but only when the many come together will there be the power of one." After watching the film, what does this quote mean to you?
3. What are **three main types of power** conveyed in the film? Give an **example** of a moment in the film which highlights each type of power.
4. Peekay often provides a voiceover narration at different times in the film. How does this help us as a viewer?
5. This is a film that spans over many years in Peekay's life – how does the director help to show us that time has passed?
6. African music is used throughout the film. How is it used to help highlight the concept of power and lack of power? Outline TWO examples of the importance of the African music.
7. The central message of this film is that **all people have the power to make a difference**. How does Peekay help to show that this is true?

### **Extension Activity**

Write a diary entry for Peekay which begins with his quote, "If I listened to the wind I would hear the voices of my life." In your diary entry, convey Peekay's sense of power (and/or lack of power). You can write his entry as a young boy or as a young man (or both).

# The Power of One- Scene Analysis

SCENE:	
<b>Actors- human movement and expression</b>	
<b>Scenery- setting and properties</b>	
<b>Costuming</b>	
<b>Lighting</b>	
<b>Camera Techniques: shot types, angles and movement</b>	

<b>Special effects</b>	
<b>Sound</b>	

Using the information from the table complete the following question: What does at least ONE technique used in this scene tell us about the concept of power?

<b>T- Topic Sentence</b>	
<b>E- Explain/Expand</b>	
<b>E- Examples and technique</b>	
<b>E- Evaluate</b>	
<b>L- Link back to question</b>	

# The Power of One- Scene Analysis

SCENE:	
<b>Actors- human movement and expression</b>	
<b>Scenery- setting and properties</b>	
<b>Costuming</b>	
<b>Lighting</b>	
<b>Camera Techniques: shot types, angles and movement</b>	

<b>Special effects</b>	
<b>Sound</b>	

Using the information from the table complete the following question: What does at least ONE technique used in this scene tell us about the concept of power?

<b>T- Topic Sentence</b>	
<b>E- Explain/Expand</b>	
<b>E- Examples and technique</b>	
<b>E- Evaluate</b>	
<b>L- Link back to question</b>	

# Mini-Extended Response

## Question

**“All power corrupts.”** Do you agree?

Discuss HOW your texts relate to the above quote. In your response you MUST refer to two texts that you have studied in class.

## Things to Consider

- Explain and compare the types of power in each text and give examples.
- It is okay for you to both agree and disagree with the quote – you might argue that one text DOES highlight that power corrupts, while the other one uses power in a more positive way. The point is to compare the ways that power is shown.
- Be sure to compare the WAYS each text highlights power. This means you MUST discuss techniques and their effect.
  
- Refer to the suggested scaffold below.
- You should write this response in third person using formal and sophisticated language.
- Use the planning table to help construct your body paragraphs.

# Essay Scaffold

## Introduction

- Your introduction is the first thing a marker reads. A good engaging introduction is a key element in all of your responses.
- Address the question (this is your thesis) – use language from the question (but don't just repeat it!) You do this by identifying the central ideas/messages that the composer conveys – in this case, it is the types of power the text highlights as well as the techniques used to create a sense of power.
- Introduce the texts (use quotation marks or underline text title), composers and forms.
- You should also outline the at least one specific techniques for each text that are used to convey these ideas about power.

## Body

### Text #1

- Outline in a sentence how power is/isn't used to corrupt. This is addressing the question.
- Outline the TYPES of power highlighted in this text. Give examples (quotes).
- Analyse the text in detail using the T.E.E.E.L scaffold
- Write a linking sentence to your next text – discuss the similarities and differences between the texts.

### Text #2

- Outline in a sentence how power is/isn't used to corrupt. This is addressing the question.



- Outline the TYPES of power highlighted in this text. Give examples (quotes).
- Analyse the text in detail using the T.E.E.E.L scaffold
- Write a linking sentence to your next text – discuss the similarities and differences between the texts.

## Conclusion

- Re-state your thesis from the introduction in which you address the question (using language from the question).
- Mention your texts, composers and forms.
- Finish on a strong statement that addresses the main ideas of power explored in the text and whether power does/doesn't use manipulation to create change.

## Essay Body Paragraph Planning Table

Text #1: \_\_\_\_\_

<b>Topic Sentence</b>	<b>Does power corrupt in this text?</b>	
	<b>Types of power in this text.</b>	
<b>Explain/Expand on topic sentence</b>		
<b>Examples/techniques</b>		
<b>Evaluate</b>		
<b>Link back to question and next text</b>		

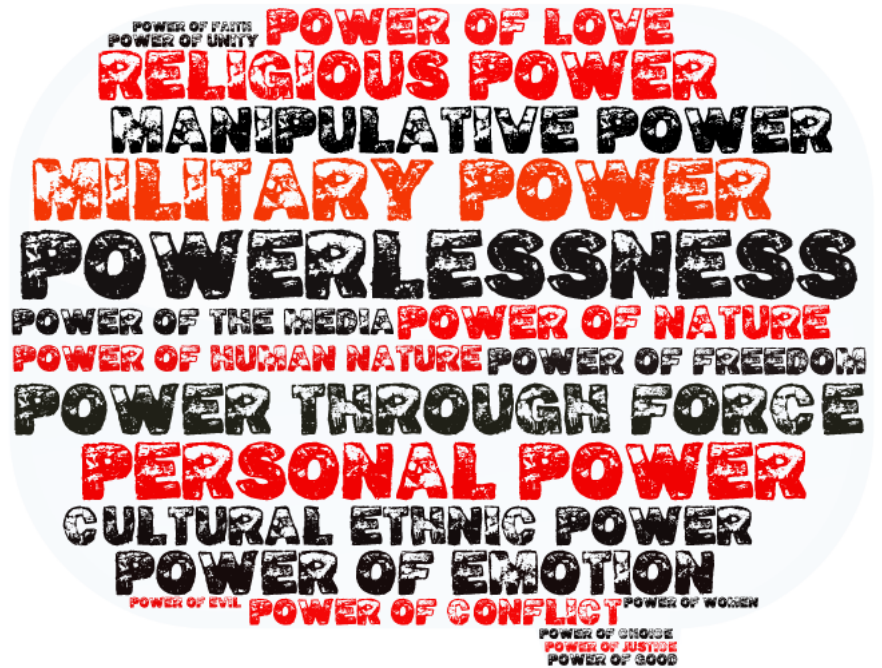
Text #2: \_\_\_\_\_

<b>Topic Sentence</b>	<b>Does power corrupt in this text?</b>	
	<b>Types of power in this text.</b>	
<b>Explain/Expand on topic sentence</b>		
<b>Examples/techniques</b>		
<b>Evaluate</b>		
<b>Link back to question and next text</b>		

# Assessment Task Brainstorm

## Types of Power

For each of the following types of power, brainstorm their meaning and real-world examples.



- ✓ Power of Faith
- ✓ Power of Unity
- ✓ Power of Love
- ✓ Religious Power
- ✓ Manipulative Power
- ✓ Military Power
- ✓ Powerlessness
- ✓ Power of the Media
- ✓ Power of Nature
- ✓ Power of Human Nature
- ✓ Power of Freedom
- ✓ Power through Force
- ✓ Personal Power
- ✓ Cultural/Ethnic Power
- ✓ Power of Emotion
- ✓ Power of Evil
- ✓ Power of Conflict
- ✓ Power of Women
- ✓ Power of Choice
- ✓ Power of Justice
- ✓ Power of Good
- ✓ Any other examples of power that you would like to add

**Chosen Type of Power:** \_\_\_\_\_

<b>Definition/Outline</b>	
<b>Example/s from fact</b>	
<b>Example/s from fiction</b>	
<b>Positives</b>	
<b>Negatives</b>	

## Analysis of at least ONE text studied in class

Text: \_\_\_\_\_

<b>Topic</b> <b>Sentence: link this to the type of power you are exploring</b>	
<b>Explain/Expand on topic sentence and type of power</b>	
<b>Examples/techniques that shown the type of power</b>	
<b>Evaluate</b>	
<b>Link back to type of power</b>	