

# *\* Modelled Response \**

## **Year 11 English: Language of Politics and Persuasion Assessment Task**

Weighting: 20%

Outcomes Assessed: 1, 3, 6, 8

Parts One & Two – details below

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Rubric:

In this task you will be assessed on how well you:

- Describe and analyse the ways that language forms and features, and structures of texts shape meaning and influence responses
  - Engage with the details of text in order to respond critically and personally
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### **Part One – Listening Task**

Due Date: Tuesday 26<sup>th</sup> August 2014 (Week 7) – in class

Weighting: 10%

Modes: Listening

#### **Task description:**

You are required to listen to a reading of **TWO** extracts from **TWO** of the texts that have been studied in this unit (one from each of the two chosen texts). After listening to each extract, you will be given 15 minutes to respond to a series of questions about the text. The questions will require you to be aware of context, purpose, presence of specific rhetorical devices and other persuasive features.

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### **Part Two – Close Extract Analysis**

Due Date: Wednesday 27<sup>th</sup> August 2014 (Week 7) - in class.

Weighting: 5%

Modes: Reading

#### **Task description:**

You will be provided with a copy of a text that is not one of the texts that has been used during the unit coursework. You will be required to:

- complete a full annotation using the available margin space
- respond in one A4 page to this question:

***Language is an important tool that can be used to reveal a person's ideas, emotions and personality. Discuss how successful this composer has been in using effective language to create a particular point of view, and to persuade their audience to this view.***

Revolution is bloody, revolution is hostile, revolution knows no compromise, revolution overturns and destroys everything that gets in its way. And you, sitting around here like a knot on the wall, saying, "I'm going to love these folks no matter how much they hate me." No, you need a revolution. Whoever heard of a revolution where they lock arms, as Rev. Cleage was pointing out beautifully, singing "We Shall Overcome"? You don't do that in a revolution. You don't do any singing, you're too busy swinging. It's based on land. A revolutionary wants land so he can set up his own nation, an independent nation. These Negroes aren't asking for any nation[they're trying to crawl back on the plantation.

When you want a nation, that's called nationalism. When the white man became involved in a revolution in this country against England, what was it for? He wanted this land so he could set up another white nation. That's white nationalism. The American Revolution was white nationalism. The French Revolution was white nationalism. The Russian Revolution too[yes, it was] white nationalism. You don't think so? Why do you think Khrushchev and Mao can't get their heads together? White nationalism. All the revolutions that are going on in Asia and Africa today are based on what?[black nationalism. A revolutionary is a black nationalist. He wants a nation. I was reading some beautiful words by Rev. Cleage, pointing out why he couldn't get together with someone else in the city because all of them were afraid of being identified with black nationalism. If you're afraid of black nationalism, you're afraid of revolution. And if you love revolution, you love black nationalism.

To understand this, you have to go back to what the young brother here referred to as the house Negro and the field Negro back during slavery. There were two kinds of slaves, the house Negro and the field Negro. The house Negroes[they lived in the house with master, they dressed pretty good, they ate good because they ate his food[ what he left. They lived in the attic or the basement, but still they lived near the master; and they loved the master more than the master loved himself. They would give their life to save the master's house[quicker than the master would. If the master said, "We got a good house here," the house Negro would say, "Yeah, we got a good house here." Whenever the master said "we," he said "we." That's how you can tell a house Negro.

If the master's house caught on fire, the house Negro would fight harder to put the blaze out than the master would. If the master got sick, the house Negro would say, "What's the matter, boss, we sick?" WE sick! He identified himself with his master, more than his master identified with himself. And if you came to the house Negro and said, "Let's run away, let's escape, let's separate," the house Negro would look at you and say, "Man, you crazy. What you mean, separate? Where is there a better house than this? Where can I wear better clothes than this? Where can I eat better food than this?" That was that house Negro.

In those days he was called a "house nigger." And that's what we call them today, because we've still got some house niggers running around here.

This modern house Negro loves his master. He wants to live near him. He'll pay three times as much as the house is worth just to live near his master, and then brag about "I'm the only Negro out here." "I'm the only one on my job." "I'm the only one in this school." You're nothing but a house Negro. And if someone comes to you right now and says, "Let's separate," you say the same thing that the house Negro said on the plantation. "What you mean, separate? From America, this good white man? Where you going to get a better job than you get here?" I mean, this is what you say. "I ain't left nothing in Africa," that's what you say. Why, you left your mind in Africa.

On that same plantation, there was the field Negro. The field Negroes[those were the masses. There were always more Negroes in the field than there were Negroes in the house. The Negro in the field caught hell. He ate leftovers. In the house they ate high up on the hog. The Negro in the field didn't get anything but what was left of the insides of the hog. They call it "chitt'lings" nowadays. In those days they called them what they were -- gut-eaters. That's what you were[gut-eaters. And some of you

are still gut-eaters.

The field Negro was beaten from morning to night; he lived in a shack, in a hut; he wore old, castoff clothes. He hated his master. I say he hated his master. He was intelligent. That house Negro loved his master, but that field Negro[remember, they were in the majority, and they hated the master. When the house caught on fire, he didn't try to put it out; that field Negro prayed for a wind, for a breeze. When the master got sick, the field Negro prayed that he'd die. If someone came to the field Negro and said, "Let's separate, let's run," he didn't say "Where we going?" He'd say, "Any place is better than here." You've got field Negroes in America today. I'm a field Negro. The masses are the field Negroes. When they see this man's house on fire, you don't hear the little Negroes talking about "our government is in trouble." They say, "The government is in trouble." Imagine a Negro: "Our government"! I even heard one say "our astronauts." They won't even let him near the plant[and "our astronauts"! "Our Navy"[that's a Negro that is out of his mind, a Negro that is out of his mind.

Just as the slavemaster of that day used Tom, the house Negro, to keep the field Negroes in check, the same old slavemaster today has Negroes who are nothing but modern Uncle Toms, twentieth-century Uncle Toms, to keep you and me in check, to keep us under control, keep us passive and peaceful and nonviolent. That's Tom making you nonviolent. It's like when you go to the dentist, and the man's going to take your tooth. You're going to fight him when he starts pulling. So he squirts some stuff in your jaw called Novocain, to make you think they're not doing anything to you. So you sit there and because you've got all of that Novocain in your jaw, you suffer[ peacefully. Blood running an down your jaw,

and you don't know what's happening. Because someone has taught you to suffer [peacefully.

The white man does the same thing to you in the street, when he wants to put knots on your head and take advantage of you and not have to be afraid of your fighting back. To keep you from fighting back, he gets these old religious Uncle Toms to teach you and me, just like Novocain, to suffer peacefully. Don't stop suffering[just suffer peacefully. As Rev. Cleage pointed out, they say you should let your blood flow in the streets. This is a shame. You know he's a Christian preacher. If it's a shame to him, you know what it is to me.

There is nothing in our book, the Koran, that teaches us to suffer peacefully. Our religion teaches us to be intelligent. Be peaceful, be courteous, obey the law, respect everyone; but if someone puts his hand on you, send him to the cemetery. That's a good religion. In fact, that's that old-time religion. That's the one that Ma and Pa used to talk about: an eye for an eye, and a tooth for a tooth, and a head for a head, and a life for a life. That's a good religion. And nobody resents that kind of religion being taught but a wolf, who intends to make you his meal.

This is the way it is with the white man in America. He's a wolf[and you're sheep. Any time a shepherd, a pastor, teaches you and me not to run from the white man and, at the same time, teaches us not to fight the white man, he's a traitor to you and me. Don't lay down a life all by itself. No, preserve your life, it's the best thing you've got. And if you've got to give it up, let it be even-steven.

The slavemaster took Tom and dressed him well, fed him well and even gave him a little education[a little education; gave him a long coat and a top hat and made all the other slaves look up to him. Then he used Tom to control them. The same strategy that was used in those days is used today, by the same white man. He takes a Negro, a so-called Negro, and makes him prominent, builds him up, publicizes him, makes him a celebrity. And then he becomes a spokesman for Negroes[and a Negro leader.

I would like to mention just one other thing quickly, and that is the method that the white man uses, how the white man uses the "big guns," or Negro leaders, against the Negro revolution. They are not a part of the Negro revolution. They are used against the Negro revolution.

When Martin Luther King failed to desegregate Albany, Georgia, the civil-rights struggle in America reached its low point. King became bankrupt almost, as a leader. The Southern Christian Leadership Conference was in financial trouble; and it was in trouble. period, with the people when they failed to desegregate Albany, Georgia. Other Negro civil-rights leaders of so-called national stature became fallen idols. As they became fallen idols, began to lose their prestige and influence, local Negro leaders began to stir up the masses. In Cambridge, Maryland, Gloria Richardson; in Danville, Virginia, and other parts of the

## Year 11 English: Language of Politics and Persuasion Assessment Task

NAME: Miss Partridge

Extract One:

The extract will be read to you twice. During the readings, you may write notes on the blank paper provided. At the completion of the readings, you will be required to respond to the following questions. Use the space provided to respond, ensuring that you write in full sentences. Quotations should be used, where necessary, to provide evidence for your answers.

1. What text is the extract from? Who is the composer? (1 mark)

'Message to the Grassroots' - Malcolm X

2. Discuss TWO rhetorical techniques (not emotive language) used within the extract, and explain their effectiveness. (3 marks)

Anecdote: "to understand this you have to go back to what the young brother here referred to as the house Negro and field Negro" the use of anecdote within a speech makes it more relateable, and therefore persuasive to the audience. This is also an allusion to slave history.

Analogy: "It's like when you go to the dentist... because someone has taught you to suffer peacefully." By using something that the audience is familiar with, and something that can describe pain and suffering in an easy recognisable way, the ~~at~~ broader audience is able to understand and be persuaded to stop their suffering.

3. Provide one example of emotive language. What effect does this have on the audience? (2 marks)

"keep us passive and peaceful and non-violent" by using a tricolon of emotive words Malcolm X is emphasising what the white man is trying to achieve. This achieves a tone of contradictory aggression as these are things that Malcolm X does not believe in.

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4. How do the language features that have been employed by the composer add to the persuasiveness of this text? (4 marks)

Through his use of analogy, anecdote and emotive language, Malcolm X is able to aggressively persuade his audience to instigate violent action rather than "passive", "peaceful" and "non-violent" actions. Through an analogy that details ideas of pain and suffering he highlights the need to fight back aggressively in response to the discrimination in their lives "You're going to fight him when he starts pulling." Malcolm X also uses metaphors to ~~noting that~~ persuade his audience to respond with aggression and violence, "nobody resents that kind of religion being taught but a wolf, who intends to make you his meal.", "... he's a wolf and you're sheep." by insulting and degrading his audience, Malcolm X is persuading them to take action and prove him wrong, that they are no longer the "house niggers" that he refers to in his ~~speech~~<sup>anecdotes</sup> about slave history.

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Extract Two:

The extract will be read to you twice. During the readings, you may write notes on the blank paper provided. At the completion of the readings, you will be required to respond to the following questions. Use the space provided to respond, ensuring that you write in full sentences. Quotations should be used, where necessary, to provide evidence for your answers.

1. What text is the extract from? Who is the composer? (1 mark)

Malcolm X - 'message to the Grassroots'

2. Discuss TWO rhetorical techniques used within the extract, and explain their effectiveness.

(3 marks)

Religious allusion: "There's nothing in our book, the Koran, that teaches us to suffer peacefully." By using religious allusion Malcolm X is expressing an important part of his personality, and is also providing justification for his violent retaliation.

Inclusive language: "our government", "our astronauts", "our Navy" the effect of this repeated emotive language is sarcasm and incredulity. He is referring to the negro population who were closely associating themselves with the whites.

3. What are the key concerns raised by the composer in the given extract, and the text as a whole? Use quotes to support your answer. (2 marks)

The key concerns raised by Malcolm X in this extract are that the American negro population is giving up and returning to their slave roots "...because we've still got some house niggers running around here."

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the key concerns in the text as a whole are that peaceful and diplomatic processes of integration are not working, and that more aggressive action needs to be taken. "Don't lay down a life all by itself... and if you've got to give it up, let it be even-steven."

4. How do the language features that have been employed by the composer add to the persuasiveness of this text? In your answer you should discuss the textual form, as well as the tone that is created. (4 marks)

\* See answer to question four of previous section and add:

The textual form of a speech allows Malcolm X to emphasise his emotion through his tone of voice and the use of rhetoric devices. When delivering a speech, the speaker is able to gauge the response of the audience and adjust delivery as required. Malcolm X uses a great deal of directives during the speech, allowing him to address the audience and appeal ~~th~~ to them directly, and this would, in turn, create a highly persuasive text type.

## Modelled Extended Response

The language that malcolm X used in his speech 'message to the Grassroots' reveals his ideas about black and white intergration as part of the American Civil Rights movement. Malcolm X's language also reveals his influential personality, as shown through his passionate and aggressive emotive appeal.

Malcolm X relies heavily on the technique of anecdote to persuade his audience. His discussion of the "house negro" and the "field negro" is an allusion to U.S slave history, and would have been familiar to the audience that he was addressing. His disdain for the "house negro" is clearly evident as he uses inclusive language to align them with their white masters; "We sick!?" He identified himself with his master." Malcolm X used offensive and derogatory colloquialism to further emphasise his emotions about integration when he refers to the house negro's as "house niggers". This term, considered highly offensive by the world at large, would have persuaded his audience to his point of view by means of shocking them.

Malcolm X is also persuasive in his call to action, rather than waiting for change to occur through more diplomatic processes. To express his ideas about the value of action, he uses religious allusion and metaphor. Malcolm X was a strong supporter of his faith in Islam, and this part of his personality is shown through the line "There is nothing in our book, the Kuran, that teaches us to suffer peacefully." He further reveals this sentiment by outlining elements of traditional

Christian beliefs, "an eye for an eye ... a life for a life." concluded the allusion with the metaphor "And nobody resents that kind of religion being taught but a wolf, who intends to make you his meal." Malcolm X goes on to direct his audience "Don't lay down life all by itself ... if you've got to give it up, let it be even-stein." This is a thinly veiled call to action, and in effect, violence, expressing Malcolm X's ~~perspective~~ point of view on the Civil Rights Movement, and his aggressive personality.

Malcolm X used a great deal of rhetoric technique to persuade his audience to his point of view. Through his use of language, a highly intelligent, religious and aggressive figure emerged.