

4.4 NON-PRINT TEXTS

Non-print texts contain no printed words or visual images of any kind. Common examples include recorded audio, such as podcasts, and live speeches and radio. Analysing non-print texts involves considering the ways in which spoken language differs from other forms of language, and of how these differences can affect audiences.

SPEECHES

Watching and listening to a live speech, or a video recording of the speech, is a different experience from reading a transcript of the same speech. The transcript offers no indication of how the speaker stood (**posture**), what **gestures** they used, what **tone of voice** they adopted at various stages in the speech or when and why they chose to pause or add **emphasis**. It also fails to take into account the context of the speech and the mood or **atmosphere** in which the speech was delivered. All these aspects can impact greatly on the way the speech is received and how persuasive it is. Of course, you are more likely to be asked to analyse a speech *transcript* than the speech itself, but it is worth considering the difference between print and non-print forms of texts in terms of which aspects of language can be analysed in each mode.

Source 17 Then First Lady Michelle Obama delivers a speech to the Democratic National Nominating Convention in the United States of America in 2016. Talented speakers make use of body language and techniques such as pausing and adjusting volume to keep the audience engaged.



RADIO AND PODCASTS

Whether listened to 'live' over the radio or streamed as a podcast, recorded verbal language can be a powerful tool to persuade audiences to form a certain opinion. Unlike live speeches, recorded audio can be edited to include **sound effects** and music to help build a particular mood. Pre-recorded programs such as Triple J's current affairs show *Hack* will edit interviews before they are broadcasted. While the editing is mainly done to cut out pauses and irrelevant parts of the conversation, it can also work to skew the interviewee's responses in a way that partly or totally distorts their intended message. Radio stations such as the ABC, of which Triple J is a part, are bound by the same journalistic standards as print newspapers; however, independent podcasts are not. As a consumer of aural media, whether FM-radio, digital streaming or podcasts, you need to be aware of this and always consider whether the producers of the show have an agenda that they are trying to push.

4.4 Your turn

- 1 Consider the following aspects of spoken language. Define each term to a partner and explain how each aspect works to engage the audience:
 - pausing
 - pace and timing
 - pitch ('highness' or 'lowness' of tone) and intonation (rise and fall of the voice)
 - volume
 - tone
 - sentence fillers such as *ah* and *um*
 - articulation and diction
 - stress (emphasis)
 - rhythm
- 2 Using YouTube or another media player, find and listen to Martin Luther King Jr's famous 'I have a dream' speech (or choose another speech). Before you listen to it, obtain a transcript of the speech. As you listen, annotate the speech transcript to identify aspects or features of the spoken language that were outlined in the activity above. Then, share your notes with a partner and explain to them your opinion of the three most persuasive moments from the speech.
- 3 Listen to Triple J's *Hack* over a number of days and take notes on the types of issues covered and the manner in which the stories are presented. Choose one story and present a talk to the class that identifies the ways in which the journalist made language choices to appeal to the show's target demographic.
- 4 In a small group, plan and produce a *Hack*-style segment on a local issue of interest to you all. In this piece of journalism strive for objectivity, or balanced reporting, rather than overt bias or persuasion. Follow the steps outlined below.
 - a Research the issue carefully and work out exactly what you want to cover.
 - b Devise a list of interview questions and speak to a range of people to gather different views on the issue. Record the interviews for editing.
 - c Edit the interview responses into a coherent order. Choose music or sound effects to include at key moments to help communicate the views expressed. Think about any editorial overdubs you will need to record so that the final product makes sense.
 - d Write an editorial introduction and record it, along with the overdubs identified in the previous step.
 - e Add the soundtrack, and you're finished! Play your segment to your class.
 - f Discuss, as a class, what this exercise taught you about presenting facts and information through audio. Did you have to edit information out? Could you have interviewed different people to get another side of the story? What impact did music and sound effects have on the finished version?

