

Graduation, concerned with gradability – scaling the FORCE of meaning up or down or sharpening or softening its FOCUS – applies to both Attitude and Engagement.

<p>1. To increase or decrease force writers/ speakers may use:</p> <ul style="list-style-type: none">• intensifiers such as <i>very, extremely, incredibly</i> or <i>slightly</i>;• quantifiers such as <i>few, many</i> (number), <i>tiny, huge</i> (mass), <i>short, endlessly</i> (extent);• words with degrees of intensity (<i>adore</i> as opposed to <i>like</i> or <i>love</i>; <i>ecstatic</i> as opposed to <i>happy</i> or <i>joyous</i>);• maximisers: <i>impossibly, absolutely</i>;• words infused with intensity: the water <i>trickled/ flooded</i>;• metaphor: (e.g. 'prices skyrocketed')• analogy: (comparison of the behaviour of one person with another);• allusion: classical, historical, biblical ('make your daily bread anything but everyday');• hyperbole: (e.g. 'hopping mad', 'died laughing');• repetition ('horrible, most horrible');• parallelism• colour (swear words); <p>Speakers/ writers may also seek to intensify meaning by using the following:</p> <ul style="list-style-type: none">• figurative language e.g. simile, personification, symbolism;• humour, irony and satire; <p>(Visuals and non verbals also serve to intensify feeling.)</p> <p>2. To sharpen or soften meaning writers/ speakers may use:</p> <ul style="list-style-type: none">• sharpeners e.g. <i>true friend, pure evil, precise timing</i>; or• softeners, e.g., <i>kind of silly, as good as dead, about 3 years</i>).	<p>From your texts</p>
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Engagement involves resources for varying stances towards or commitment to what is being said and what is at stake interpersonally. These resources may encourage readers to be sympathetic or unsympathetic to a particular voice or point of view in what Bakhtin describes as a dialogue.

Such treatment of resources is informed by the view that all verbal utterances are ultimately 'dialogic'.

A text can be one-voiced (monoglossic) or many-voiced (heteroglossic), involving the quoting of or referring to the words, thoughts, viewpoints of external sources.

Look for:	From your texts
<p>Writers/speakers engage audiences by varying their stance or commitment to their subject matter,</p> <ul style="list-style-type: none"> • attributing information (writers/speakers include and adopt a stance towards what they represent as the words, observations, beliefs and viewpoints of other sources – voices - external to the text.) <p>and exploiting rhetorical techniques,</p> <ul style="list-style-type: none"> • bald assertions (e.g. statements are declared absolutely and presented as self-evident and agreed upon; dialogue is shut down; • rhetorical questions (e.g. 'Will we stand for the human rights of the dissident in Burma, the blogger in Iran, or the voter in Zimbabwe?); • imperatives (directives e.g. 'People of the world look at Berlin.'); • disclaimers (deny or counter-expectation); • proclaimers (concur, pronounce or endorse) • and modality (usuality; probability; obligation; inclination; capacity); <p>to position potential audiences.</p> <p>These may contract or expand dialogue.</p>	