

"Media Discourse in Sports: Analyzing Genre, Textual Dynamics, and Visual Representation in the Coverage of the Brazil-Germany 2014 FIFA World Cup Match"

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ABSTRACT:- This study examines media discourse through the lens of genre analysis and visual interpretation, focusing on the media coverage of the historic 2014 FIFA World Cup semi-final match between Brazil and Germany. The analysis investigates the structural and linguistic elements of the news story, including headline framing, textual staging, and the organization of real-time and reported events. Special attention is given to the interplay between the headline and lead, which encapsulate the narrative nucleus and direct the development of detailed satellite elements. Further, the study delves into the accompanying image, interpreting its orientation, presentation, representation, and emotional ambience. The visual portrayal of Brazilian captain David Luiz, marked by vulnerability and regret, complements the textual narrative, enriching the reader's emotional engagement. The findings reveal how strategic use of language and imagery in sports media fosters an immersive experience for audiences while emphasizing key moments of public sentiment and cultural resonance.

Keywords:- Media Discourse; Genre Analysis; Visual Representation; Sports Media; FIFA World Cup 2014

I. INTRODUCTION

The 2014 FIFA World Cup semi-final between Brazil and Germany remains one of the most dramatic moments in sports history. Germany's overwhelming 7-1 victory shocked the world and generated widespread media coverage, which serves as a valuable case study for analyzing media discourse. The event highlights the interplay between textual and visual elements in constructing media narratives that shape public perception. By focusing on genre conventions, textual organization, and visual representation, this research investigates how media discourse captures and amplifies such significant moments in sports history. Media discourse is a pivotal tool in understanding the social construction of events through language and imagery. Fairclough (1995) argues that media texts not only reflect reality but actively construct it, reinforcing societal ideologies. Similarly, Kress and van Leeuwen (2006) highlight the importance of visual elements in media as integral components of meaning-making. These insights provide a theoretical foundation for examining the narrative strategies employed in media coverage of the Brazil-Germany match.

In sports journalism, genre analysis is essential for understanding the structural elements of news reporting. Feez, Iedema, and White (2008) emphasize that news stories typically follow a staged structure comprising a headline, byline, lead, and satellites. The headline and lead, forming the nucleus, encapsulate the core message and direct the reader's attention. Subsequent satellites elaborate on or extend the nucleus, providing additional context and depth to the narrative. This study applies these principles to examine how the media constructed the narrative around Brazil's unexpected defeat.

Recent research by Alshammari (2022) sheds light on the role of textual organization in media narratives, particularly in contexts that evoke strong emotional responses. His work emphasizes the strategic use of language to evoke emotional engagement and construct compelling narratives, which is particularly relevant for analyzing how the media framed the Brazilian team's loss. Alshammari (2022) also explores how narratives are shaped by cultural and contextual factors, underscoring the importance of considering audience expectations and cultural sensitivities in media coverage. These insights will inform the analysis of textual staging in the coverage of the Brazil-Germany match. Visual representation plays an equally significant role in media narratives, as images can amplify or complement textual elements. The depiction of Brazilian captain David Luiz in tears after the match exemplifies how visual elements can evoke empathy and connect audiences to the emotional core of an event. Alshammari (2021) highlights the role of visual elements in constructing narratives

that resonate with audiences on a personal level, emphasizing the power of imagery to convey complex emotions. His research underscores the importance of analyzing the interplay between textual and visual elements in constructing cohesive and impactful media narratives.

The analysis of sports media is not limited to textual and visual components but extends to the cultural and psychological dimensions of audience engagement. Alshammari (2020) examines how cultural narratives and emotional resonance influence audience perceptions, particularly in high-stakes events like the FIFA World Cup. His findings highlight the role of media in shaping public sentiment and reinforcing collective identities through strategic framing of events. This study aims to contribute to the growing body of research on media discourse by analyzing the coverage of the Brazil-Germany match from multiple dimensions. By integrating textual and visual analysis with insights from existing literature, including the works of Alshammari, this research seeks to uncover how media constructs narratives that resonate with audiences and shape public memory of significant events.

II. LITERATURE REVIEW

Introduction to Genre Analysis

Genre analysis serves as a crucial framework for understanding the structural and functional elements of media texts. It examines how language is used systematically in specific contexts to achieve communicative purposes. According to Martin and Rose (2008), genres are culturally and socially constructed ways of interacting that reflect shared norms and practices. This concept is particularly relevant in media discourse, where news stories follow conventional structures to inform, engage, and influence audiences.

The Brazil-Germany match during the 2014 FIFA World Cup provides a compelling case study for genre analysis. The structure of the news story—comprising the headline, byline, lead, and satellites—aligns with the theoretical framework proposed by Feez, Iedema, and White (2008). The headline serves as the nucleus, encapsulating the most significant event and setting the tone of the narrative. The byline establishes credibility, while the lead presents the story's central angle, anchoring the reader's focus. These components work synergistically to guide readers through the unfolding events, as emphasized in Bhatia's (2004) analysis of genre-based communication.

Structural Elements of Media Texts

In media narratives, the sequencing of events often deviates from real-time chronology to emphasize dramatic elements. As Fairclough (1995) notes, media texts construct realities by prioritizing elements that resonate most with audiences. In the case of the Brazil-Germany match report, the narrative begins with the shocking highlight of Germany's 5-0 halftime lead before delving into earlier events and contextual details. This non-linear structure aligns with Paltridge's (2012) observation that media texts often foreground emotionally charged or high-impact moments to capture audience attention.

Alshammari (2022) underscores the importance of textual staging in maintaining reader engagement. His research highlights how strategic organization of information—such as the use of satellites to elaborate or extend the nucleus—enhances the coherence and impact of media narratives. In the Brazil-Germany report, the satellites provide layers of context, including pre-match conditions, audience reactions, and individual player performances, creating a multidimensional portrayal of the event.

Multimodal Analysis: Visual Representation

Visual elements are integral to media narratives, complementing textual components and enhancing audience engagement. Kress and van Leeuwen (2006) argue that visual media plays a central role in meaning-making, with elements such as orientation, framing, and color contributing to the overall narrative. The image of David Luiz crying after the match exemplifies this, evoking empathy and reinforcing the themes of defeat and heartbreak central to the story.

According to Alshammari (2021), visual representation in media fosters emotional connections between audiences and narratives. His research demonstrates how elements such as color, composition, and perspective amplify the emotional resonance of visual media. In the case of the Brazil-Germany match report, the image of Luiz's tear-streaked face serves as a visual nucleus, drawing the viewer into the emotional core of the story. This aligns with Unsworth's (2001) framework for visual literacy, which highlights the interplay between textual and visual elements in constructing cohesive narratives.

Genre and Audience Engagement

Understanding how media genres function is essential for fostering critical engagement with media texts. Jewitt (2009) emphasizes that genres shape not only the structure but also the reception of media narratives. The Brazil-Germany match report leverages genre conventions to create an immersive and

emotionally charged experience for readers. By integrating textual and visual elements, the narrative constructs a multifaceted portrayal of the event that resonates with diverse audiences.

Alshammari's (2020) findings on cultural narratives and emotional resonance further underscore the role of media in shaping public sentiment. His research highlights how media narratives reflect and reinforce collective identities, particularly in the context of high-stakes events such as the FIFA World Cup. This perspective aligns with van Leeuwen's (2005) concept of social semiotics, which explores how media texts and images construct shared meanings within cultural contexts.

Theoretical and Practical Implications

The analysis of media discourse in the Brazil-Germany match report provides valuable insights into the mechanisms through which media constructs and conveys narratives. The interplay between textual staging, visual representation, and audience engagement demonstrates the complexity of media storytelling. These findings have practical implications for media literacy, as understanding genre conventions and multimodal strategies equips audiences to critically evaluate media content.

Alshammari (2022) emphasizes the importance of integrating textual and visual analysis in media studies to uncover the nuanced strategies employed in constructing narratives. His work provides a foundational framework for exploring the intersection of language, culture, and media in shaping public perception.

Genre Analysis

This news story chronicles the match between Brazil and Germany on the 8th of July 2014 during the FIFA World Cup. It has the important staging elements of a news story. Like all news stories it has a headline "Brazil 1-7 Germany match report: Hosts humiliated as Germany inflict misery in record defeat" which specifically limits the information to what happened rather than when and how the circumstances unfolded. Therefore, it briefly entices the reader, which leads them to seek clarification and justification. This is particularly reflected in the use of metaphorical expressions such as "humiliated" and "inflict misery" which describe the intensity of the emotions. The next stage of the news story is the byline, which provides the author's name and helps to give credibility to the news story. The following stage is known to be the lead which purposes to present "the angle of the story" (Feez, Iedema, White, 2010). The lead stage in this story "A barely believable match in Belo Horizonte saw Germany take a 5-0 half-time lead as they destroyed the host nation" mostly covered the events in the story. Moreover, there are no clear textual stages, rather a series of details surrounding the events that link back to the headline and lead. Furthermore, the headline and lead are considered as the principle focus of the news story. They collaborate in order to create the nucleus in the news story. The nucleus succinctly shows the most significant event and summarizes the information presented in the rest of this story. That information is the main component of the following stage of the news story, which is called lead development. The lead development stage consists of many phases carrying the same name "satellites" but each one describes different information related to the news story in various ways. In other words, satellites could be an elaboration or extension of the information in the nucleus or enhancement of the news story. The lead development in this story consists of 10 satellites. In the first satellite, the author elaborates the main event mentioned in the nucleus, which is the effect of the match on Brazil records and Brazilian supporters. He uses a wide range of vocabulary to negatively appreciate the records of Brazil and the feeling of the supporter. The second satellite goes on to explain the relevant background information in order to form context or "contextualization". In the next satellite, the writer pulls focus back to the main event by elaboration through negative appraisal. This is seen through the metaphor of "shell-shocked troops" with the "sceptre" as the symbol of their crushing defeat. The fourth satellite provides the reader with information, through extension, about the pre-match conditions, which almost foreshadowed Brazil's defeat. In the next satellite, the writer describes the beginning of the match and Germany's first goal. In satellite 6, there is an elaboration of the Brazilian crowds' and players' response after the first goal. The following satellite provides enhancement of this story as the author explains the cause and effect of the next four goals and the eventual defeat. In satellite 8, the writer once again brings to light the main event again by expressing the feelings of Brazilian fans and team. Furthermore, in satellite 9, the author adds more information including substitutions during the game and the outstanding performance of Germany's goalkeeper, Manuel Neuer. The last two satellites elaborate on the last two goals for Germany and the only Brazilian goal, respectively.

Text time/real time of the events in the story

The story begins with the first shocking event, which is "Germany take a 5-0 half-time lead" and it does not follow the order in real time. Firstly, it focuses on the main event, the consequences of the defeat, which was actually the last event in real time. The next event introduces one of previous matches that happened at the same place, Belo Horizonte, where this story took place, but at the beginning, in real time. Event 4 is a repetition of the main event in order to focus the concentration on the main event again. The following event

depicts the first event, which happened in the reality of the story. From this event the author starts to follow the timeframe of this story until he decided to introduce the absence of Neymar and then the absence of Thiago Silva as it was of great importance to the match. Then, the writer keeps following the sequence of the events in real time until he returns to the first dramatic event, which is situated at the beginning of this story. The writer here aims to pull the focus back to the main event. After that, the events from 18 to 31 are closely organized and occurred in real time. Those events are located chronologically to provide the reader with all the details of the match, helping them to imagine how the match would be unfolding in real time.

In conclusion, there is a fundamental distinction between academic genre texts such as reports or argument essays, and news stories. Rather than following a coherent progression of event, which culminates in a conclusion, the news story attributes the weight of its content to the lead and the headline and is not necessarily told in real time. Any information flowing on from the nucleus operates as independent detailed entities yet all of them link back to the main event, the nucleus.

Image Analysis

Orientation:

The sole subject David Luiz offers no eye - contact with of the viewer. This means there is a certain distance between the subject and the viewer. Therefore, the audience is able to observe him without any limitations and with scrutiny (de Silva Joyce, Gaudin, 2007).

This particular image is an arresting one, as it depicts not only a man crying and distraught, which is generally not socially accepted in most cultures, but a well - loved figure of the Brazilian captain after his team's shock defeat at 2014 FIFA World Cup. His facial expression is one of regret; his eyes and face are red and tears-streaked. Moreover, his eyes are piercing and seem to understand the Brazilian fans heartbreak, which is related to the focus of the new story. Furthermore, his frown line represents the stress and unexpected turn of events. Lastly, the subject had the weight of the Brazilian fans' expectations on his shoulders and unfortunately was overcome by nerves and responsibility, resulting in his public break down.

In terms of involvement, we are detached from the subject as shown through the oblique angle. However, the subject's emotional state is so vulnerable that the viewer is invited to sympathize with his situation. Although there is a detached atmosphere the viewer feels that it would be poor taste to judge as he is expressing a very human experience, one which everyone goes through. The judgment is instead depicted through the text with multiple comments on the poor performance of the team.

The relationship between the viewer and the subject can be defined as having intimate distance, wherein the viewer is able to see all facial expressions in an extreme close - up shot (de Silva Joyce, Gaudin, 2007). As this is a picture of a well-loved energetic character's face, we feel the urge to reach out and console him. However, this distance is normally reserved for children, lovers and friends which justifies the feeling of being an unwelcome viewer (de Silva Joyce, Gaudin, 2007). Just like the news story, this image is unashamedly blunt.

Like all famous sport stars, viewers tend to feel inferior to their idols. Yet in this case we feel more equal to Luiz as he has shown a more human side, reflected through the use of a slightly lower to equal angle shot which balances the sense of power. As a parallel, the text also reinforces that the players are no longer met with such esteem through the use of negative language and imagery.

Presentation:

The fact that this image is an extreme close up, leads us to conclude that there is a center presentation, in this case with no margin because the central figure is the only salient perspective of the image. There is no particular framing that affects this image. The only point that is important to state, is that the photo appears between the nucleus and the satellites. This image is closely linked to the nucleus in order to better highlight it and then elaborate the consequences.

The subject's face is the most vital element of the image. Therefore, the largest and sharpest focus is presented in the foreground and connected to the feeling of loneliness and misery, with little to no focus on the background.

Representation:

The representational meaning of this image depicts the narrativisation of David Luiz's photo. The angled vector of the photograph can show the direction of the participant's body, which indicates a release vector as the actor (David Luiz) leaves the field with a feeling of sadness. Moreover, "when a vector is formed from the eye line of one or more of the participants so that they are looking at something, the process is a reaction rather than an action" (Unsworth, L 2001, pp.76). David Luiz can therefore be seen as a reactor rather than an actor, as he shows his emotional reaction to the missing phenomenon, which could be the Brazilian fans

or his team and coach.

Ambience:

As a great part of the image is realistic, it will have a high degree of color saturation (Unsworth, L 2001). The high saturation in this image increases the vibrancy and therefore, enhances its believability. In this extreme close up, the colors are lighter in the middle with a dim background, creating a splash effect in the center. Moreover, there is a contrast between the lightness in color of the player's face and the high value of the player's soccer jersey. The low saturation and lightness of his green eyes contrast with the high-saturated green color of his jersey. Likewise, his red complexion offsets the bright yellow jersey. Furthermore, there are warm hues in the center of the image reflecting the subject's highly emotional state, whereas the background has some cool colors such as grey and brown, which highlights the sense of detachment and disappointment of the fans. Therefore, the various hues in the image provide a strong familiarity and serve to heighten the viewer's involvement.

III. CONCLUSION

This analysis of media discourse, focusing on the Brazil-Germany 2014 FIFA World Cup semi-final, highlights the intricate interplay between textual and visual elements in constructing impactful narratives. The genre conventions utilized in this news story, including the strategic organization of the headline, lead, and satellites, reveal how media effectively structures information to maximize audience engagement. Furthermore, the use of visual representation, such as the emotionally charged image of David Luiz, demonstrates the power of multimodal storytelling in evoking empathy and reinforcing thematic coherence.

Multimodal Implications in Media Discourse

The integration of text and visuals in media discourse aligns with recent research emphasizing the importance of multimodality in meaning-making. Bezemer and Kress (2008) argue that the combination of linguistic, visual, and spatial resources enhances the communicative impact of media narratives, making them more relatable and memorable to audiences. This study exemplifies how multimodal elements converge to create a cohesive narrative that resonates across diverse cultural and emotional contexts. Aspects such as the non-linear sequencing of events and the prioritization of emotionally salient moments underscore the role of media in shaping collective memory. Djonov and Zhao (2014) note that such narrative techniques are not merely reflective but are instrumental in constructing public perceptions of significant events. The Brazil-Germany match report demonstrates how carefully crafted media discourse can transform a sports event into a cultural milestone, embedded within broader social and historical contexts.

Emotional Engagement and Cultural Resonance

Emotional engagement is central to the effectiveness of media narratives, particularly in the context of high-stakes sports events. Bednarek (2018) highlights how evaluative language and imagery are employed to amplify the emotional stakes, drawing readers into the narrative. The Brazil-Germany story's use of metaphorical language, combined with the evocative image of Luiz, exemplifies how such techniques are used to heighten audience involvement. By juxtaposing individual despair with collective national disappointment, the narrative transcends the sports context, addressing broader themes of resilience, identity, and loss.

Implications for Media Literacy

The findings of this study underscore the importance of media literacy in fostering critical engagement with media texts. Buckingham (2015) emphasizes that understanding the mechanics of media discourse equips audiences to critically evaluate the information presented to them. In the case of the Brazil-Germany match, recognizing the strategies used to construct the narrative—such as emotional framing, multimodal integration, and genre conventions—enhances the audience's ability to discern the constructed nature of media representations.

Future Research Directions

While this study has focused on the structural and representational aspects of media discourse, future research could explore the reception of such narratives among different audience groups. As Bateman et al. (2017) suggest, the interplay between media production and audience interpretation offers valuable insights into how narratives are negotiated and internalized. Additionally, examining the role of digital platforms in disseminating and recontextualizing such narratives could provide a deeper understanding of the evolving nature of media discourse.

Broader Implications

In a world increasingly dominated by multimedia communication, understanding the principles underlying media discourse is essential. Jewitt and Bezemer (2010) argue that the ability to analyze and interpret multimodal texts is a critical skill in contemporary society. This study contributes to that understanding by demonstrating how textual and visual elements are orchestrated to construct powerful narratives that resonate emotionally and culturally. By emphasizing the importance of multimodality, emotional engagement, and cultural resonance, this research highlights the transformative potential of media discourse in shaping public memory and perception. As the media landscape continues to evolve, the insights gained from such analyses will remain invaluable in navigating the complexities of mediated communication.

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Appendix 1

Brazil 1-7 Germany match report: Hosts humiliated as Germany inflict misery in record defeat

Jul 08, 2014 23:01

By Martin Lipton

A barely believable match in Belo Horizonte saw Germany take a 5-0 half-time lead as they destroyed the host nation



It was not meant to end like this.

In shame. In humiliation. In tears of utter shock, disbelief, disrepair, records rewritten for all the wrong reasons.

The hearts of a nation of 200 million people were not just broken here in the Estadio Mineirao last night.

They were smashed into a billion tiny pieces. Irreparably.

Before last night, only England were haunted by the name of Belo Horizonte.

Not now. For Brazil, this was not just a defeat, not just a brutal, horrible, soul-destroyer of an evening.

It was a demolition job. -Unimaginable. Inconceivable. Brazil, we were told, were still traumatised by the "Maracanazo", the 1950 "final" defeat by Uruguay.

Now, there is a new, greater, spectre, one that will follow Luiz Felipe Scolari and his shell-shocked troops for the rest of their lives.

One that was, truly, beyond their worst possible fears. But one that will never relent.

Ripped to shreds. Clinically dissected.

Before the game, the focus had been on the absence of Neymar, the man who was not here.

Neymar face-masks and banners everywhere, "Forca Neymar" baseball caps worn by Scolari and his squad as they entered the Estadio Mineirao.

And a wave of emotion carrying them, the 60,000 inside focusing the ambitions of this vast country, hoping local boy Bernard could fill the void. But Scolari's side had skated on the edge of disaster to even reach this point. When it mattered, the absence of Thiago Silva, suspended because of his own stupidity, was more critical. Without the skipper, missing the brains of the operation, Brazil looked for leadership from David Luiz, Fernandinho, Luis Gustavo and Oscar.

Instead, the men who had to be strongest proved the weakest links. And Germany took the -ultimate advantage. Just 11 minutes had elapsed when the thin yellow wall parted.

Toni Kroos delivered a corner, Thomas Muller was allowed to peel away from six defenders and volleyed in unmarked from the six yard box.

The crowd, shocked, tried to respond. But it was as if the air had gone out of the Brazilian balloon.

They had no answer to the calm, penetrative intelligence of Sami Khedira, the vision of Kroos, the perceptive movement of Muller out on the right.

And as they collapsed, conceding four more goals in the space of six minutes before the half-hour had elapsed, you felt an unwelcome guest at a funeral.

Germany’s second was down to Fernandinho, failing to cut out Muller’s crossfield ball, but it was the rest of the defence which stood and watched. Muller darted off the flank, beyond Marcelo, and while Miroslav Klose’s first effort was parried, his second found the target, his 16th World Cup goal to claim for himself the record he had shared with Ronaldo.

Almost before the striker could celebrate, it was all over.

Philipp Lahm sped down the right and Muller’s miskick fell perfectly for Kroos to slam home left-footed. It got worse – or better if you were a German. Fernandinho coughed up the ball to Kroos outside his own box, and was just a spectator as a one-two with Khedira allowed the Real Madrid-bound schemer to pick his spot.

And the fifth followed, with Brazil statues as Germany danced round them, inside the box, Mesut Ozil pulling back for Khedira to steer home. The tears flowed all around. The faces of the fans were ashen. They had come to a party and found themselves grieving.

Boos at the break, Scolari’s men trudging off like zombies, the Living Dead.

Off went Fernandinho – a mercy killing – and Hulk, on came Paulinho and Ramires, Manuel Neuer finally extended to foil Oscar and the Spurs midfielder.

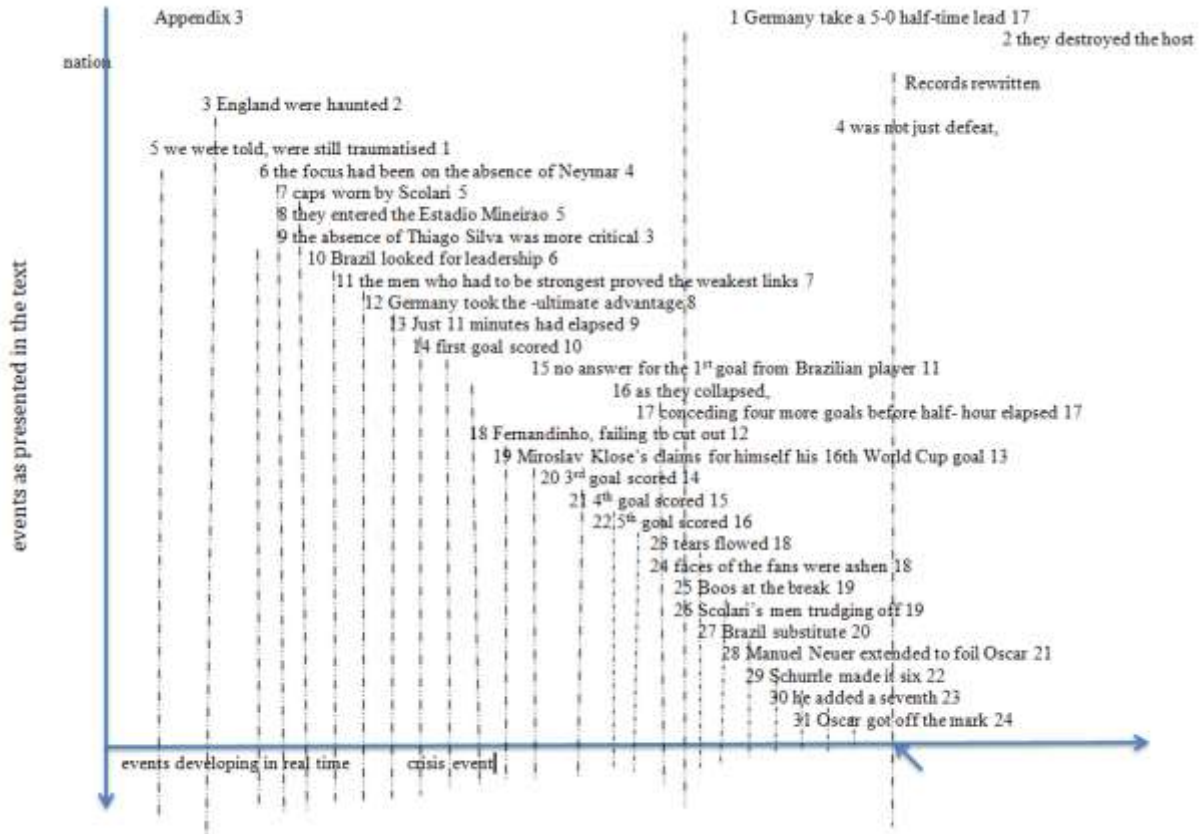
But it no longer mattered. Andre Schurrle made it six and the jeers came again. With 11 minutes to go he added a seventh

Oscar at least got Brazil off the mark in injury time.

Appendix 2

Stage	Phase	Text
Headline	Nucleus	Brazil 1-7 Germany match report: Hosts humiliated as Germany inflict misery in record defeat
byline		By Martin Lipton
Lead		A barely believable match in Belo Horizonte saw Germany take a 5-0 half-time lead as they destroyed the host nation
Lead development	Satellite 1 Elaboration of the lead Appraisal of Brazilian and their supporters after the match	It was not meant to end like this. In shame. In humiliation. In tears of utter shock, disbelief, disrepair, records rewritten for all the wrong reasons. The hearts of a nation of 200 million people were not just broken here in the Estadio Mineirao last night. They were smashed into a billion tiny pieces. Irreparably
	Satellite 2 Extension Contextualization	Before last night, only England were haunted by the name of Belo Horizonte. Not now. For Brazil, this was not just a defeat, not just a brutal, horrible, soul-destroyer of an evening. It was a demolition job. -Unimaginable. Inconceivable. Brazil, we were told, were still traumatised by the “Maracanazo”, the 1950 “final” defeat by Uruguay.
	Satellite 3 Elaboration Pulling focus back to the main event through appraisal	Now, there is a new, greater, spectre, one that will follow Luiz Felipe Scolari and his shell-shocked troops for the rest of their lives. One that was, truly, beyond their worst possible fears. But one that will never relent. Ripped to shreds. Clinically dissected.
	Satellite 4 Extension Pre-match conditions	Before the game, the focus had been on the absence of Neymar, the man who was not here. Neymar face-masks and banners everywhere, “Forca Neymar” baseball caps worn by Scolari and his squad as they entered the Estadio Mineirao. And a wave of emotion carrying them, the 60,000 inside focusing the ambitions of this vast country, hoping local boy Bernard could fill the void. But Scolari’s side had

		<p>skated on the edge of disaster to even reach this point. When it mattered, the absence of Thiago Silva, suspended because of his own stupidity, was more critical.</p> <p>Without the skipper, missing the brains of the operation, Brazil looked for leadership from David Luiz, Fernandinho, Luis Gustavo and Oscar.</p>
	Satellite 5 Elaboration First goal	<p>Instead, the men who had to be strongest proved the weakest links. And Germany took the -ultimate advantage. Just 11 minutes had elapsed when the thin yellow wall parted.</p> <p>Toni Kroos delivered a corner, Thomas Muller was allowed to peel away from six defenders and volleyed in unmarked from the six yard box.</p>
	Satellite 6 Elaboration Brazilian crowd and team and response after first goal	<p>The crowd, shocked, tried to respond. But it was as if the air had gone out of the Brazilian balloon. They had no answer to the calm, penetrative intelligence of Sami Khedira, the vision of Kroos, the perceptive movement of Muller out on the right.</p>
	Satellite 7 Enhancement Cause and effect of defeat and more four goals.	<p>And as they collapsed, conceding four more goals in the space of six minutes before the half-hour had elapsed, you felt an unwelcome guest at a funeral.</p> <p>Germany's second was down to Fernandinho, failing to cut out Muller's crossfield ball, but it was the rest of the defence which stood and watched. Muller darted off the flank, beyond Marcelo, and while Miroslav Klose's first effort was parried, his second found the target, his 16th World Cup goal to claim for himself the record he had shared with Ronaldo.</p> <p>Almost before the striker could celebrate, it was all over. Philipp Lahm sped down the right and Muller's miskick fell perfectly for Kroos to slam home left-footed. It got worse – or better if you were a German. Fernandinho coughed up the ball to Kroos outside his own box, and was just a spectator as a one-two with Khedira allowed the Real Madrid-bound schemer to pick his spot.</p> <p>And the fifth followed, with Brazil statues as Germany danced round them, inside the box, Mesut Ozil pulling back for Khedira to steer home</p>
	Satellite 8 Elaboration Appraisal of Brazilian fans and team	<p>The tears flowed all around. The faces of the fans were ashen. They had come to a party and found themselves grieving.</p> <p>Boos at the break, Scolari's men trudging off like zombies, the Living Dead.</p>
	Satellite 9 Extension Substitutions and Germany goal keeper response	<p>Off went Fernandinho – a mercy killing – and Hulk, on came Paulinho and Ramires, Manuel Neuer finally extended to foil Oscar and the Spurs midfielder.</p>
	Satellite 10 Elaboration Of the last two goals for Germany	<p>But it no longer mattered. Andre Schurrle made it six and the jeers came again. With 11 minutes to go he added a seventh</p>
	Satellite 11 Elaboration Of the only goal for Brazil	<p>Oscar at least got Brazil off the mark in injury time.</p>



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