

Advertisement

Note the difference between text and image. Questions may focus only on the text/dialogue or on the image/visuals. They may also refer to both.

Questions often focus on a single phrase or clause – refer to this specifically in your answer, but in context.

Make sure about the product being advertised. Sometimes an investment company uses a photo of a boy doing karate – this does not mean the advertisement advertises karate classes!

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| <p>Referring to the advertisement as a whole, discuss the effectiveness of the claim... Motivate your answer by making close reference to the visual images.</p> | <p>Effectiveness: Does it work well? When you claim something you assert that it is the case. An effective claim makes the reader/target audience believe that something is really the case. Reference to visual image: A big smile, an upright, confident posture, an affluent environment – anything in the picture that supports the ‘claim’.</p> |
| <p>Comment critically on the use of colloquial language in the advertisement.</p> | <p>Colloquial expressions in a piece of literature may give us deep insights into the writer’s society. They tell us about how people really talk in their real lives. Therefore, they help a writer to form strong connections with readers. Colloquial expressions impart a sense of realism to a piece of literature, which again attracts readers as they identify it with their real life. Authors often use colloquialisms to make dialogue sound more authentic. A few examples:</p> <ul style="list-style-type: none">● Bamboozle – to deceive● Bo bananas, or go nuts – go insane or be very angry● Wanna – want to● Gonna – going to● Y’all – you all● Be blue – to be sad● Buzz off – go away <p>‘Sure I will, George. I won’t say a word.’ ‘Don’t let him pull you in—but—if the son-of-a-bitch socks you—let ‘im have it.’</p> <p>The above colloquial expressions are realistic enough as they are uttered by middle-aged men of a working class who are not well educated or refined.</p> |

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| | <p>“I didn’t want to go back no more.”</p> <p>The use of double negatives is evident in the above passage, and was used as a typical characteristic of black-American vernacular.</p> |
| <p>Comment critically on the use of hyperbole in the advertisement.</p> | <p>The author can use hyperbole to add extra drama or comedy to a situation or even for the purpose of propaganda. Hyperbole, like other figures of speech, is used to communicate ideas, emotions and images in a more efficient way than through plain language.</p> <p>The fields of advertising and propaganda use hyperbole almost exclusively, which has led to it having a somewhat negative connotation. Typically advertisers or those writing propaganda use hyperbole to exaggerate the benefits or claims of their products in order to boost sales, increase the image of, or increase the popularity of whatever they are advertising. The modern term “hype” is a shortened derivation of the term.</p> |
| <p>Comment critically on the use of allusion in the advertisement.</p> | <p>An allusion is a literary device that stimulates ideas, associations, and extra information in the reader's mind <i>with only a word or two</i>. Allusion means 'reference'. It relies on the reader being able to understand the allusion and being familiar with all of the meaning hidden behind the words.</p> <p><i>"As the cave's roof collapsed, he was swallowed up in the dust like Jonah, and only his frantic scrabbling behind a wall of rock indicated that there was anyone still alive".</i></p> <p>The allusion in the sentence above is to Jonah. The reader is expected to recognize the reference to Jonah and the whale, which should evoke an image of being 'swallowed alive' ... in this case, behind a wall of dust and rock.</p> <p>Allusions in writing help the reader to visualize what's happening by evoking a mental picture. But the reader <i>must be aware of the allusion and must be familiar to what it alludes</i>.</p> |

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| <p>Critically comment on how the boy/girl/person in the image is presented.</p> | <p>Your description should focus on the main idea of the advertisement/cartoon: If the product is a company promoting determination then focus on this in the image. If the aspect being ridiculed is female abuse, focus on aspects of this in the image.</p> <p>You may focus on clothes, facial expression, gestures, stance or language.</p> <ol style="list-style-type: none"> 1 Description of presentation. 2 Why the cartoonist/advertiser uses it specifically – how does it add to the effectiveness of the message. 3 General comment about aspect. |
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Emotive language

Bias = “leaning to one side”, as well as emotive language, indicates if a person approves or disapproves of something. They also help identify tone.

e.g. He is confident. (this is a **neutral** word as it doesn't reveal approval or disapproval.)

He is reckless. (this is a **biased** word as it reveals disapproval.)

Advertising

When a company uses the **media** to **promote** a **product or service** with the **general public**.

Important concepts :

catch line

logo

slogan

small print

target audience

AIDA PRINCIPLE

A = ATTENTION

Eye-catching image or picture (describe in detail!)

Clever use of language, for example in catchline (Look out for Figures of Speech – explain!)

Colour (not in black-and-white exam papers!)

Lettering: font, capital letters, bold, reverse print

Attractive layout

I = INTEREST

Visual techniques

Cartoons, diagrams, photographs, graphs

Linguistic techniques

Punchy headlines and captions

Puns

Repetition

Clichés
 Opinions stated as facts
 Distorted language
 Jingles and catchy songs
 Rhetorical questions
 Slogans
 Unusual trade names
 Emotive language
 Exaggeration
 Incomplete sentences
 Jargon
 Technical language
 Direct Speech

D = DESIRE

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| Conformity | To be like many others |
| Exclusivity | To be different |
| Greed | To get things cheaply |
| Gluttony | To eat well |
| Sex appeal | To be attractive to the opposite sex |
| Security | To be safe |
| Envy | To want what others have |
| Success | To obtain material wealth, status and fame |
| Mother love | To care for members of the family unit |
| Health | To have a fit and sound body |
| Modernity | To have the latest and newest objects |
| Hero | To be like a famous person |
| worship | To have comfort in everyday life |
| Easy living | To be good looking and youthful |
| Beauty | |

A = ACTION

'Buy one, get one free' offers
 Limited term offers
 Easy payment plan
 Toll-free numbers to call
 Free gifts
 'Bargain of the century' offers
 Clearance offers
 Phone now
 Limited stocks
 Money-back guarantees
 Mystery discounts
 Guarantees
 Reduced interest rates
 Sales
 Reduced prices
 Order immediately

Persuasive language:

There is a way of using language to make someone believe in something, or to convince them to see something in a certain way or to agree with a certain opinion. This is called using language persuasively. We use persuasive language in a number of situations, for example adverts, speeches – especially political ones, and debates. These are mainly about persuading people to buy a product (adverts), winning votes in an election (speeches), and putting across our views on a particular subject with the aim of showing that they are more valid than those of an opposing side (debate). There are three main forms of persuasive language: logical appeal, ethical appeal and emotional appeal. The word ‘appeal’ means ‘request’ or ‘plea’.

Logical appeal refers to the part of an argument that is the evidence and the logic or reasoning that follows on from the evidence. Logic is not necessarily true – the speaker persuades the audience by supporting a statement with evidence. The speaker uses the word ‘because’ and phrases such as ‘as a result’, ‘it follows that’ and ‘we can therefore conclude’.

Ethical appeal is the part of an argument that shows the speaker’s beliefs, values and morals towards the subject that is being discussed. This convinces the audience that the speaker is a good person who is aware of right and wrong, and that her or his argument is valid and correct. The speaker also acknowledges that there are differing viewpoints on the subject. This makes the speaker more persuasive – the audience sees the speaker as someone who is ready to acknowledge other viewpoints.

Emotional appeal is the part of an argument that appeals to the emotions of the audience. The speaker refers to real-life stories or personal experiences which can be sad and unfair to a particular person or group of people.

Persuasive language makes use of the following elements:

Intensifiers are words such as ‘extremely’, ‘very’, ‘really’, ‘remarkably’, ‘definitely’ and ‘strongly’. Using intensifiers implies that the extent to which we believe in something is great. We use these words to suggest what the reader or the listener should feel about the topic under discussion.

Power words are words like ‘proven’, ‘guaranteed’, ‘real’, ‘right’ and ‘truth’. These words make statements seem scientific and therefore valid. For example: “It has been proven that corporal punishment in schools results in more negative behaviour”, “It is guaranteed that this product will make your skin look younger.”

Persuasive phrases and clauses are phrases such as “It is clear” and “I believe”. They persuade the audience that what the speakers are saying is correct and believable. For example: “Judging from the evidence I have just presented to you, it is clear that the death penalty is not effective.”

Rhetorical questions are used to create dramatic effect. The word ‘rhetorical’ comes from the word ‘rhetoric’, which refers to the art of using words to impress. other activities took place, if this will become an annual event, etc.

Sarcasm

One thing is said but something else is intended, like irony. The difference is that sarcasm intends to hurt, insult or humiliate.

“You must have worked *very hard* to be bottom of the class!”

“Oh, you think you’re God’s *gift to mankind*, don’t you?”

Satire

In an amusing way, social or political weaknesses or stupidities are highlighted. The satirist uses sharp wit, irony or sarcasm to expose these follies.

(Caricatures in cartoons are often examples of satire.)

Anti-climax (bathos)

Also a build-up of ideas, but the final statement is often flat and unexpected. Humour is created.

They lost everything in the fire: their home, their possessions and their lunch.
I intend to be a great writer, to write short stories and letters to the press.

Pun

A clever (humorous) play on words

* One expression with its figurative and literal meanings.

- *Ask for me tomorrow and I’ll be a grave man.*

(Figurative: serious;

Literal: dead.)

* Two different words that have the same pronunciation (homophones) but different spelling.

- *Labourers should not be paid weakly for hard work.*

(weakly = poorly

weekly = once in seven days – a week)

- *D & J Meat market: where friends meat*

(meat – buy meat

meet – get together, treated like friends)

Rhetorical questions

The speaker uses it to make his point and to strengthen his argument.

Rhetorical questions are essentially a means to control society's thoughts. Because there is only one answer, the audience is forced to answer in this way and thereby the people fall into line with the way in which the speaker is thinking.

- Isn't life a tedious business?
- If Winter comes, can Spring be far behind?

Cartoons

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| <p>Why do the speech bubbles in Frames ... end with ellipses?</p> | <p>An ellipsis can show that a thought is extended and that the reader should consider what has been said. It can show hesitation in the speaker. It can create suspension.</p> |
| <p>Discuss the contrast between frames, focusing on the action, font and diction.</p> | <p>Action: In frame 2, the speaker is contemplative and passive. In Frame 4, the scene is in stark contrast to Frame 2. The girl shouts, as indicated by her wide open mouth, and it results in the boy's tumbling on the bed. The action lines clearly demonstrate the difference between Frames 2 and 4. Font: The font in Frame 4 is bold as opposed to the smaller font in Frame 2. This highlights how the girl shouts out her statement. Text: The diction in Frame 2 denotes her sincere (or apparently sincere) 'caring' concern at waking her brother, whereas, in Frame 4, she is bullying and this is shown by the domineering tone.</p> |
| <p>How does the speaker's body language reinforce what he says?</p> | <p>His fury is indicated by his clenched fists; he gnashes his teeth; he is sweating, as shown by the droplets. The action lines around his arms and legs reinforce the sense of his anger. This is indicated by his half-closed eyes and his out-stretched arm.</p> |
| <p>Comment on the part played by the layout of the cartoon in conveying the overall message of the cartoonist.</p> | <p>The layout highlights the underlying message of the cartoon. The cartoonist stresses the value of and need for This is indicated by the ... and the repetitive speech bubbles. The reality is that the ... problem could be solved if ...</p> |
| <p>Explain how the setting contributes to the message of the cartoon.</p> | |
| <p>Discuss what the cartoonist conveys about ... attitude in frame 2. Focus on both his body language and his speech. OR What do facial expression and words reveal about the character.</p> | <p>Refer to body language, facial expression and words (in your own words). What characteristic/feeling is shown by these expressions? The boy displays ... for He has an indignant expression on his face; his raised finger signals his incredulity/rudeness at.... His disrespectful questions highlight his disbelief.</p> |

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| <p>Comment on the use of stereotyping in both cartoons.</p> | <p>A fixed, generalised image of a character or person. NOTE: Advertisers often create stereotypical images in order to appeal to a specific target audience, e.g. the macho man, the perfect mother, the jet setter, the popular teenager. Name the stereotyping and then say how it contributes to the effectiveness of the cartoon.</p> |
| <p>Account for the change in attitude./ Give a reason for the varying body positions.</p> | <p>Attitude/body position before change, attitude/body position after change, why the change?</p> |
| <p>Comment on any TWO/ONE/THREE visual elements in a frame/the cartoon/etc.</p> | |
| <p>Critically discuss the effectiveness of any one technique used by the cartoonist. OR Comment on how humour is created.</p> <p>A cartoon is effective if it is funny. If you want to say that it is not effective (not funny), you need to motivate your answer very well.</p> <p>These are the techniques used by cartoonists:</p> <p>Size</p> <p>Size is an important element in cartoons and one that is often quite obvious. Investigate:</p> <ul style="list-style-type: none"> ● Is anything disproportioned? ● Exaggerated? Under-exaggerated? ● What is large and what is small? <p>3. Labelling/stereotyping</p> <ul style="list-style-type: none"> ● What is labelled? ● What do the labels say? ● Do the labels tell us the situation? Person? Time change? <p>4. Speech bubbles</p> <ul style="list-style-type: none"> ● Who is speaking? ● What are they saying? ● Is it a conversation? <p>5. Symbols</p> <p>A symbol is something that represents or stands for something else, usually an idea. What symbols are incorporated?</p> | |

- Why are particular symbols used?
- Is it a well-known symbol?
- Is the symbol's meaning clear and identifiable? Or is it vague and can have multiple interpretations?

6. Focus

The focus of a cartoon can indicate the main issue or situation.

- What is in focus?
- What is in the foreground and background?

7. Angle

Angles often provide readers an indication of the status of particular people or things. If the angle is sloping down, then it creates an image of a smaller person or item. This indicates weakness, inferiority and powerlessness. An angle sloping up towards a person or item provides it with power, superiority and authority. A straight-on angle can represent equality.

- Is the angle sloping up?
- Is the angle sloping down?
- Is it straight on?
- From behind? Front on?
- On top or below?

8. Tone

The tone of a cartoon can indicate the illustrator's attitude and stance towards the issue.

9. Facial Expression

Facial expressions are key to the character's thoughts, feelings and emotions.

- What facial expressions are used?
- Do they change (sequential cartoons)?
- How do expressions compare to another's expression?
- Is it an expression we expect?

10. Context

The context of a cartoon is important. Most of the time, cartoons are attached to articles and usually draw upon a point contended by the writer of the article.

- Does the cartoon support or oppose the article?
- Is it relevant or irrelevant?
- Does it focus on the past, present or future?
- Which aspect of the article does it relate to?
- Does it add further information?

However, there are times when you will have to analyse a cartoon alone, where it is not accompanying an article. In this case you will have to understand the background, the situation and the issue that is represented.

Critically evaluate the cartoonist's use of satire.

In Text E, the mother is stereotyped as someone who needs to fulfil domestic demands and perform tedious chores. Her desire to further her studies is frowned upon by a young male character. The mother's sarcasm in frame 4 further highlights the sensitive nature of gender stereotypes.

Caricature

Grotesque (misshapen) and usually comic representation of characteristic features in a picture, writing or mime.

Newspapers often publish caricatures of politicians.

Cartoons:

Political and social trends are often reflected in cartoons. Cartoons help people to come to terms with serious issues by treating them in a light-hearted manner. Often the message is more effective and hard-biting than a serious, academic article on the same topic.

Stereotype:

A fixed, generalised image of a character or person.

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e.g. the macho man, the perfect mother, the jet setter, the popular teenager.

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