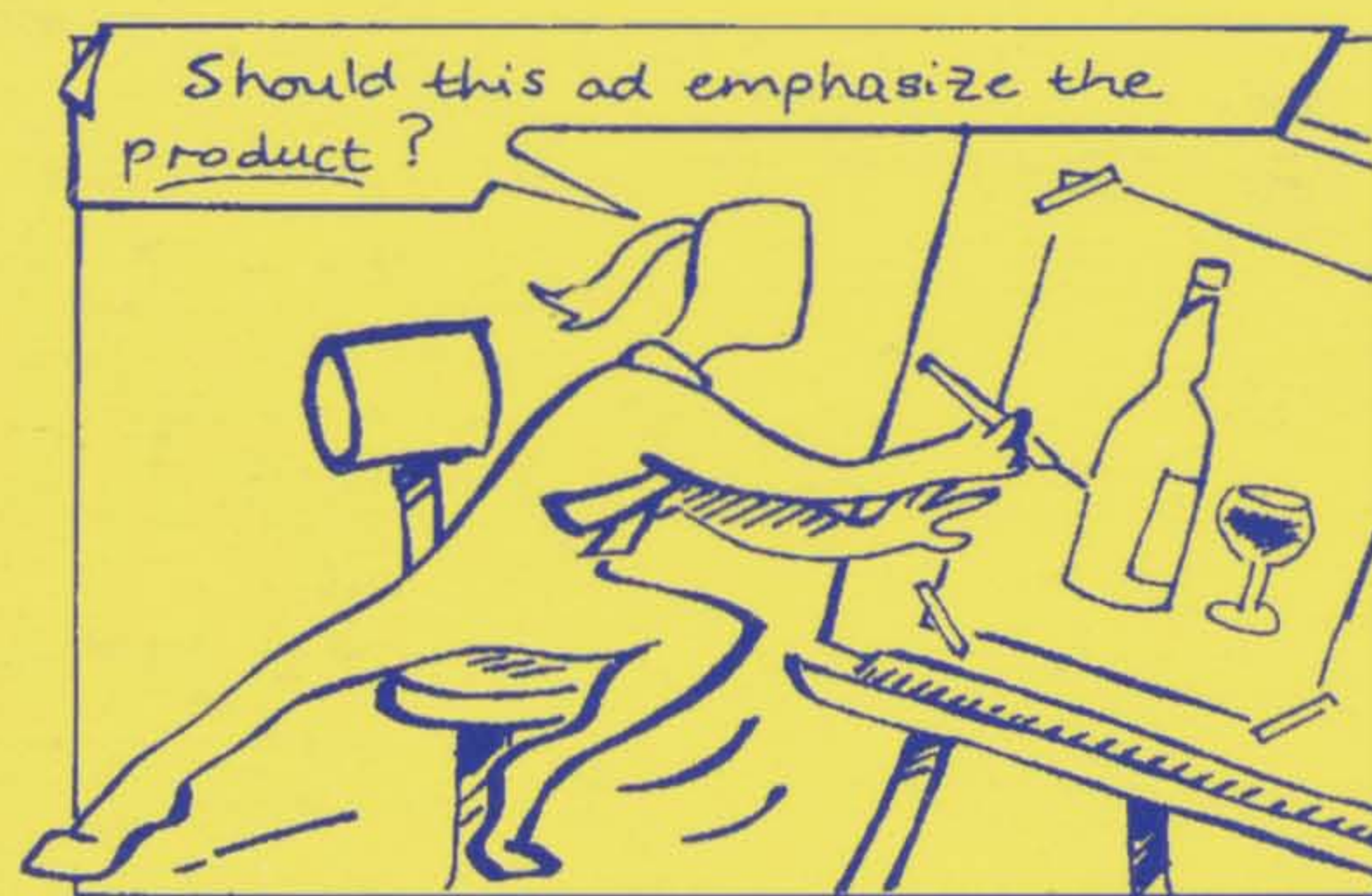




**CRITICAL LANGUAGE AWARENESS SERIES**

**Edited by Hilary Janks**

# *Language, Advertising & Power*



*Stella Granville*

**Materials for the Classroom**





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# Language, Advertising & Power

Stella Granville

Hodder & Stoughton

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## FOREWORD

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Teachers have for a long time recognised advertisements as a valuable and versatile resource in the language classroom. They are easy to get hold of and provide 'real life' material with which to work. They are colourful and entertaining when compared with the dusty, dull textbook materials pupils are so often required to work from. Students invariably respond creatively and enthusiastically to teachers' suggestions that they write their own jingles, design new names for products, or act out their own TV ads.

Most modern syllabuses include sections on propaganda and slanted writing and teachers are urged to promote their students' critical faculties. Advertisements are ideal for encouraging learners not to believe everything they read. In 1957 an American journalist wrote an enormously influential book about advertising called *The Hidden Persuaders*. This book did a great deal to raise public awareness of the persuasive power of advertising – the subtle means by which advertisers used knowledge from psychiatry and psychology to manipulate the subconscious minds of people. In the 1960s and 1970s most classroom work on advertising concentrated on developing pupils' understanding of the 'emotive' language in advertisements and of the subtle power of their 'hidden' psychological appeal.

So what's new?

I believe that this book has a substantially new approach to criticising advertisements. It is a book about *language* rather than psychology. It is based on very recent insights in the study of linguistics; the study of language and power – the power that can be exerted by writers through the language choices they make when they choose to use one word rather than another or one form of sentence structure rather than another. This book aims to make learners sensitive to these choices. We have taken a magnifying glass to the features of language used in advertisements thus giving learners sophisticated tools for seeing through the selling strategies of advertisers.

In addition, through the process of examining advertisements in this way, students will learn in a natural, meaningful way about grammar – about nouns, pronouns, tenses, adjectives and metaphors and how they work in real language rather than in textbooks. I also hope that they will continue to have fun with advertisements through writing, reading, listening, talking and creating – as they have done in the past. I hope that they will be able to do so with sharpened awareness and greater critical insight.

Stella Granville

Because advertisements usually focus on the buyers or the sellers or the products, I have invented three logos which will be used in the workbook to show these emphases.





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## CRITICAL LANGUAGE AWARENESS (CLA)

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This workbook is part of a series called *Critical Language Awareness*. All the workbooks in the series deal with the **relationship between language and power**. This relationship is not obvious and so the materials attempt to raise awareness of the way in which language **can** be used and **is** used to maintain and to challenge existing forms of power. There can be little doubt that power matters, both to people who have it and to those who do not. This series will try to show that because there are connections between language and power, language also matters.

In any **unequal relation of power** there are top dogs and underdogs. How people get to be on top in a society has to do with what that society values. It may be age or maleness or class or cleverness or a white skin. It is easier for those who have power to maintain it if they can persuade everyone in the society that there is nothing unnatural about these arrangements, that things are this way because that is the way they are meant to be.

If people **consent** to being powerless then the people in power need to use less **force** (armies, police, punishments) to maintain their power. Convincing and persuading people to consent to society's rules is often the job of families, religions, schools and the media. All these social institutions use language and it is largely in and through language that meaning is mobilised to defend the status quo.

But language is also used to challenge the status quo. By refusing to consent and by working together people can bring about change. What makes CLA 'critical' is its concern with the politics of meaning: the ways in which dominant meanings are maintained, challenged and changed.

When people use language to speak or write, they have to make many choices. They have to decide what words to use, whether to include adjectives and adverbs, whether to use the present, the past or the future, whether to use sexist or non-sexist pronouns, whether to join sentences or to leave them separate, how to sequence information, whether to be definite or tentative, approving or disapproving. What all these choices mean is that written and spoken **texts are constructed from a range of possible language options**.

However, not all the options are linguistic – many **texts are a combination of verbal and non-verbal elements**. Students are asked to think about the non-verbal choices such as photographs, pictures, gestures, graphs, which affect the meaning of texts.

Many of the choices are **social choices**. Every society has conventions which govern people's behaviour,

including their language behaviour. There are social rules controlling who should speak, for how long, when and where, and in which language. There are social norms for polite and impolite forms of speech; there are taboo words and topics. These unwritten **rules of use** govern what a speech community considers **appropriate** language behaviour.

These **social norms** are a good indication of **power relations** as many of them reflect the values of the people or groups in society who have power. This is particularly true when different groups do not have equal language rights. Here is an obvious example. Where teachers have more power than their students, they can call their students what they like. They can use first names or surnames only, or even insulting names that they have made up. Students, however, have to call teachers by their surnames and a title such as Mr or Ms; some students even have to call their teachers 'Sir' or 'Mistress'.

We forget that these rules of use are **social conventions** – they start to look natural and to seem like common sense. We forget that they are human constructions. It is easier to remember this when we compare the rules of different speech communities. Some groups think that it is rude to look a person in the eye when you speak to them. Other groups believe the opposite. Neither is more natural than the other. Both are conventions.

*Critical Language Awareness* emphasises the fact that texts are constructed. Anything that has been constructed can be **de-constructed**. This unmaking or unpicking of the text increases our awareness of the choices that the writer or speaker has made. Every choice foregrounds what was selected and hides, silences or backgrounds what was not selected. Awareness of this prepares the way to ask **critical questions**: Why did the writer or speaker make these choices? Whose interests do they serve? Who is empowered or disempowered by the language used? We hope that students will also ask these critical questions about the workbooks in the series.

What the series hopes to do is to teach students how to become **critical readers**. Critical readers resist the power of print and do not believe everything they read. They start from a position of strategic doubt and weigh texts against their own ideas and values as well as those of others. This is not opposition for opposition's sake. If CLA enables people to use their awareness to contest the practices which disempower them, and to use language so as not to disempower others, then it can contribute to the struggle for human emancipation.

Hilary Janks



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## SUGGESTED METHODS FOR TEACHERS

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I believe that students learn by talking and writing about new ideas. Often they do not know what they know until they have tried to put their ideas into words. In large classes it is impossible for everyone to talk to the teacher, and students often benefit from telling a friend their feelings and ideas. The friend gives them feedback that enables them to revise and change their opinions before committing themselves to a final answer.

1. To achieve this students need opportunities to:

**Work in pairs** with the person next to them. Pair work is easy to organise and it makes everyone in the class speak to some other student.

**Work in groups (from 3 to 5 students).**

The teacher can give groups the same task or different tasks. For example if the students are working on an exercise, different groups can be asked to do different questions or all the groups can be asked to do the same questions. The teacher should keep track of what the groups are doing by

- moving from group to group to listen to the discussion
- seeing that all group members contribute
- asking each group to make notes and sometimes to hand in written answers.

2. **Groups and pairs should report back to the whole class.** If the groups did different questions, they have the responsibility of explaining their answers to the rest of the class so that ideas can be pooled. If they did the same questions, not all groups need report back in order to compare their answers.

3. **Teachers should try to establish a spirit of co-operation rather than competition.** Students should be encouraged to help each other and to share what they know.

4. **Students should be encouraged to listen to one another,** especially during report backs. They should decide whether or not they agree with what the other person is saying. They should also be taught to make notes when their fellow students are speaking.

5. **It is a good idea to allow students to work in their mother tongue** to give them an opportunity at the start of the group work to understand the ideas. Because group work is followed by some spoken or written presentation in the medium of instruction, what is important is that by the end of the group work students are able to express their ideas in the language of the classroom.

6. **Students should also do individual work at school and at home.** This gives them practice in using the medium of instruction and encourages independence.

7. **Both group and individual work should sometimes be written.** In large classes it is not always possible to read everything that students write. Teachers should check students' books regularly to see that they are doing the work and that they understand the lessons. Some exercises should be marked carefully. Students need teachers to respond to what they are trying to say. It is also possible to go over exercises in class and to teach students how to check their own work.

8. **Some activities can be done in less depth than the workbook suggests.** Sometimes the workbook includes more than one activity on the same idea or concept. If the students grasp the idea with the first exercise, the teacher should feel free to do the related exercises more quickly (say with a brief read through) or not at all. Different students in the class can do different exercises in more or less detail according to their needs.

9. **Some activities can be done in more depth than the workbook suggests.** If the class gets really interested in something the teacher should encourage students to find similar examples in newspapers or magazines which they can bring to class for additional discussion. Teachers and students should devise their own exercises.

10. **Teachers and students should constantly relate the issues and activities in the workbooks to their own lives and experiences.** The workbooks are only a starting point for the exploration of the language and power issues that they raise, and lessons should not simply stick to the book.

11. **Teachers should help students to apply ideas in these workbooks to all their school subjects.**

12. **Teachers can make the ideas less abstract for the students** by encouraging them to do the research, the collages and the drawings as well as the dramatisations, debates and discussions suggested.

13. **Teachers should facilitate class discussions.** The workbooks deal with real and sensitive issues. Teachers need to help students to listen to one another and to try to understand the different histories and positions that other people in the class speak from. We need to hear other people and not try to convert them to our way of thinking.

14. **It is important to vary the approach used.** Different people learn in different ways. By varying the method, the teacher gives all the students a better chance of learning in ways that suit them best.

H Janks



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## THINKING ABOUT ADVERTISING

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Here are some ideas about advertising that you might want to think about. Discuss, argue and debate these issues with your classmates.

Advertising forces manufacturers to take care that their products are of a high standard.

Advertising is a hidden persuader. We do not realise that we are being tricked into buying things.

Consumers do not need advertisements. They can find out for themselves what is worth buying.

Advertising is an important feature of a free democratic society.

Cigarette and alcohol advertising is evil and should be banned.

Advertising has to be honest because lies will be obvious.

Adverts sell ideas not products – they sell freedom, masculinity, seduction – not cigarettes, cars or perfume.

Advertising can influence society positively and help to bring about social change.

Advertising is witty, stylish, entertaining and creative. Most people love it!

Advertising is expensive and so puts up prices.

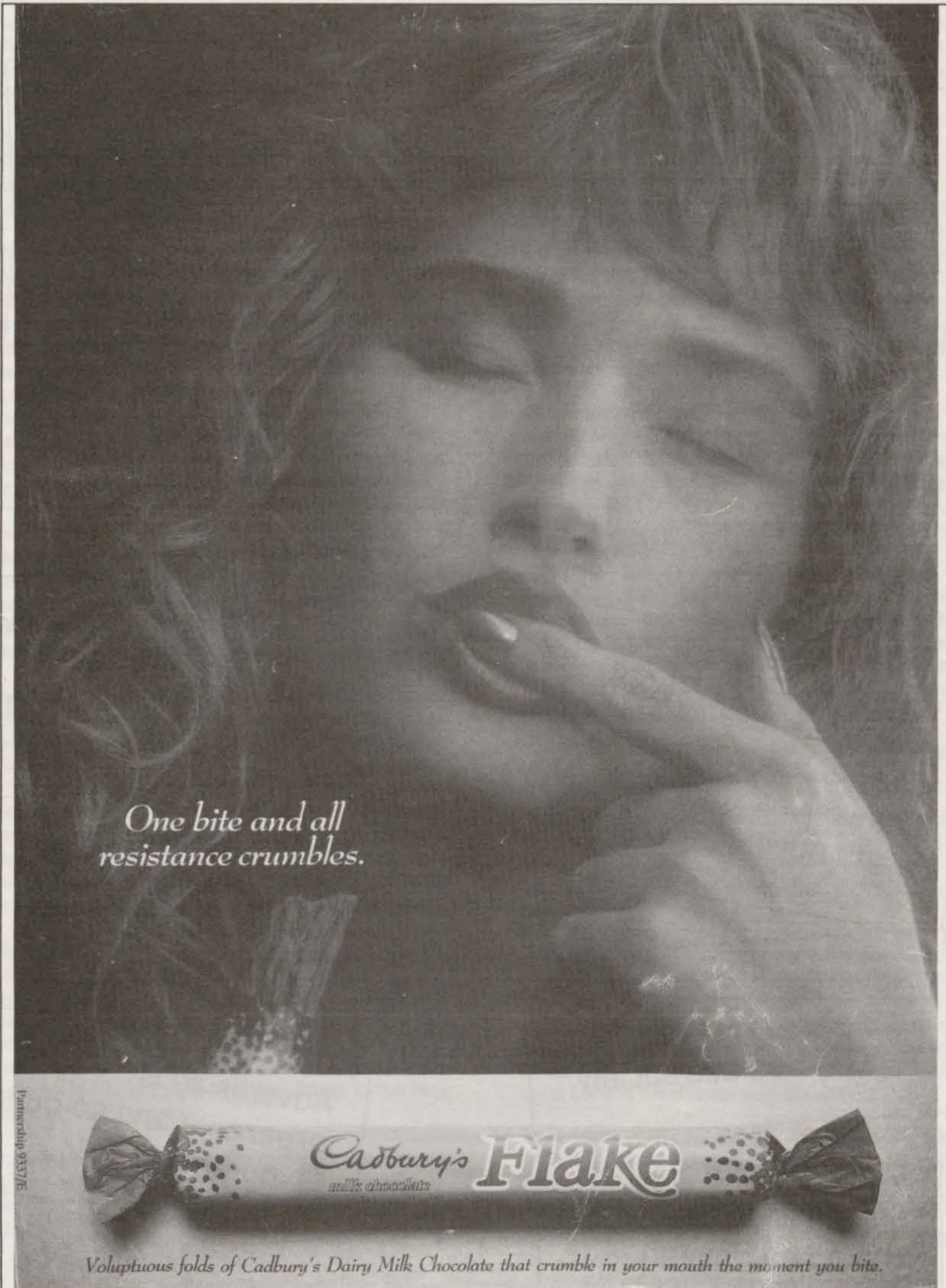


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## HOW DO ADVERTISEMENTS WORK?

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On these two pages we introduce you to some features of advertisements which we will explore in this book.



*One bite and all  
resistance crumbles.*

*Voluptuous folds of Cadbury's Dairy Milk Chocolate that crumble in your mouth the moment you bite.*

Partnership 9337/E



## HOW DO ADVERTISEMENTS WORK?

### THE PICTURE

Does the advertisement catch your eye? Why? Why not? What can you see? What is the effect of the close-up photograph? What difference would it make if the photograph had been taken as a long-shot? What is the connection between the picture and the product?



THE NAME  
What's in a name? How does it affect you? Does it help to sell the product?

### THE CAPTION

Does this catch your eye? How does it use word-play for effect? Is the use of metaphor successful?

*One bite and all resistance crumbles.*

### THE MESSAGE

What does this advertisement tell you about the product or the sellers or the buyers? Can you think about anything that the advertiser is hiding or NOT telling you about:

The product or the sellers or the buyers?

### THE WORDS

Look closely at the choices made by the advertiser. Why have they chosen to use words like 'resistance' and 'voluptuous'? Do any other words work in this way? Would the advertiser have used the same words if the model had been a man?

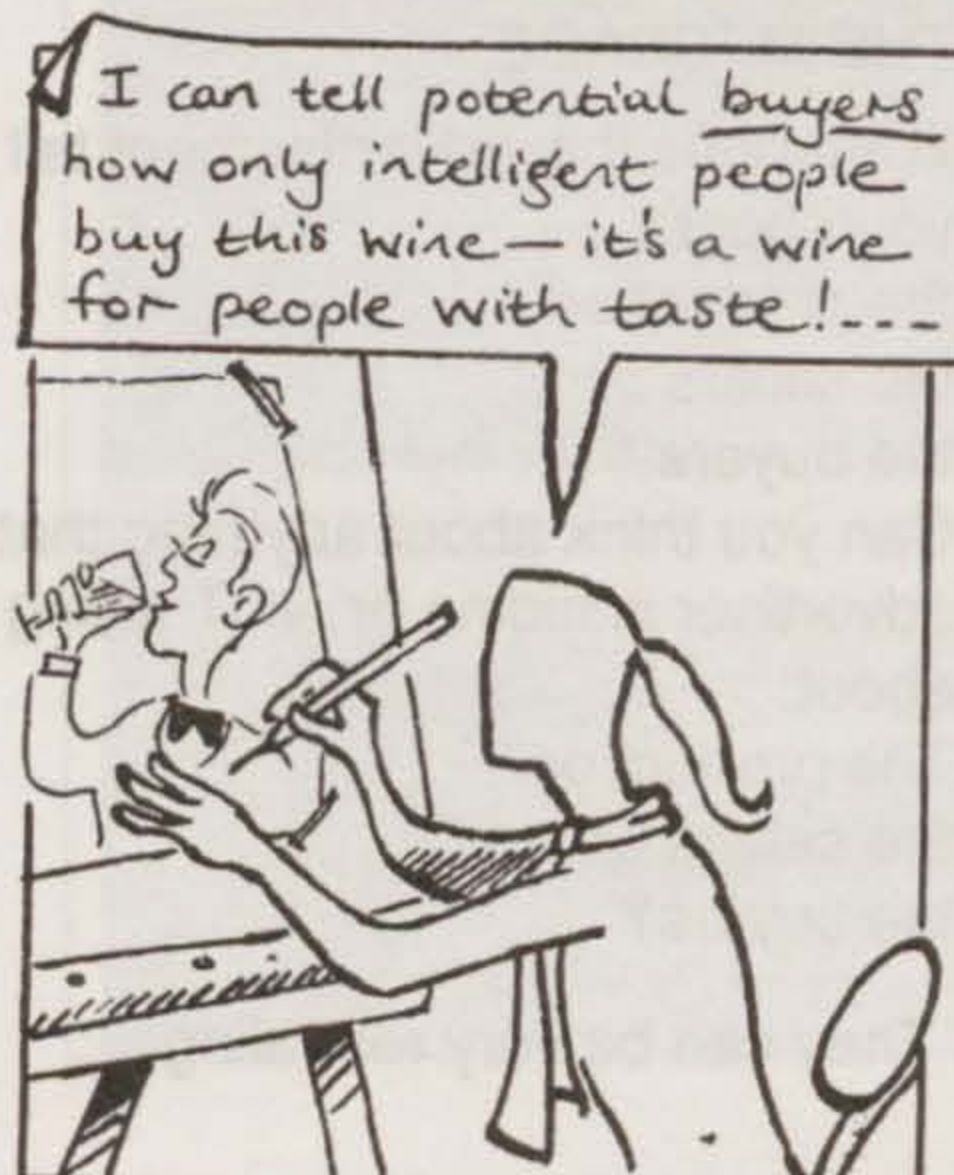
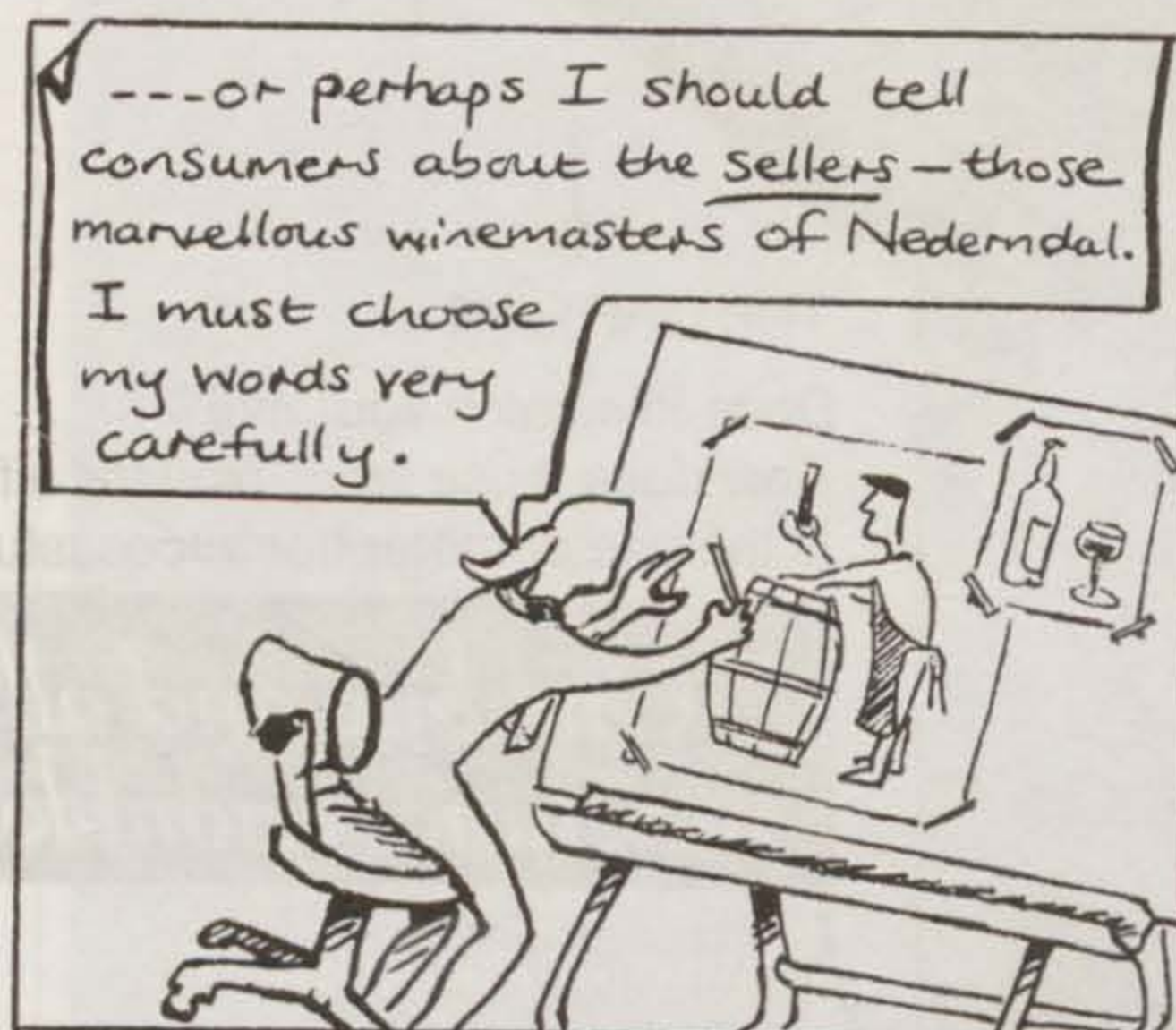
Voluptuous folds of Cadbury's Dairy Milk Chocolate that crumble in your mouth the moment you bite.

Ask questions like this for all the advertisements in the book. They can be very revealing.



## THE ADVERTISING AGENT

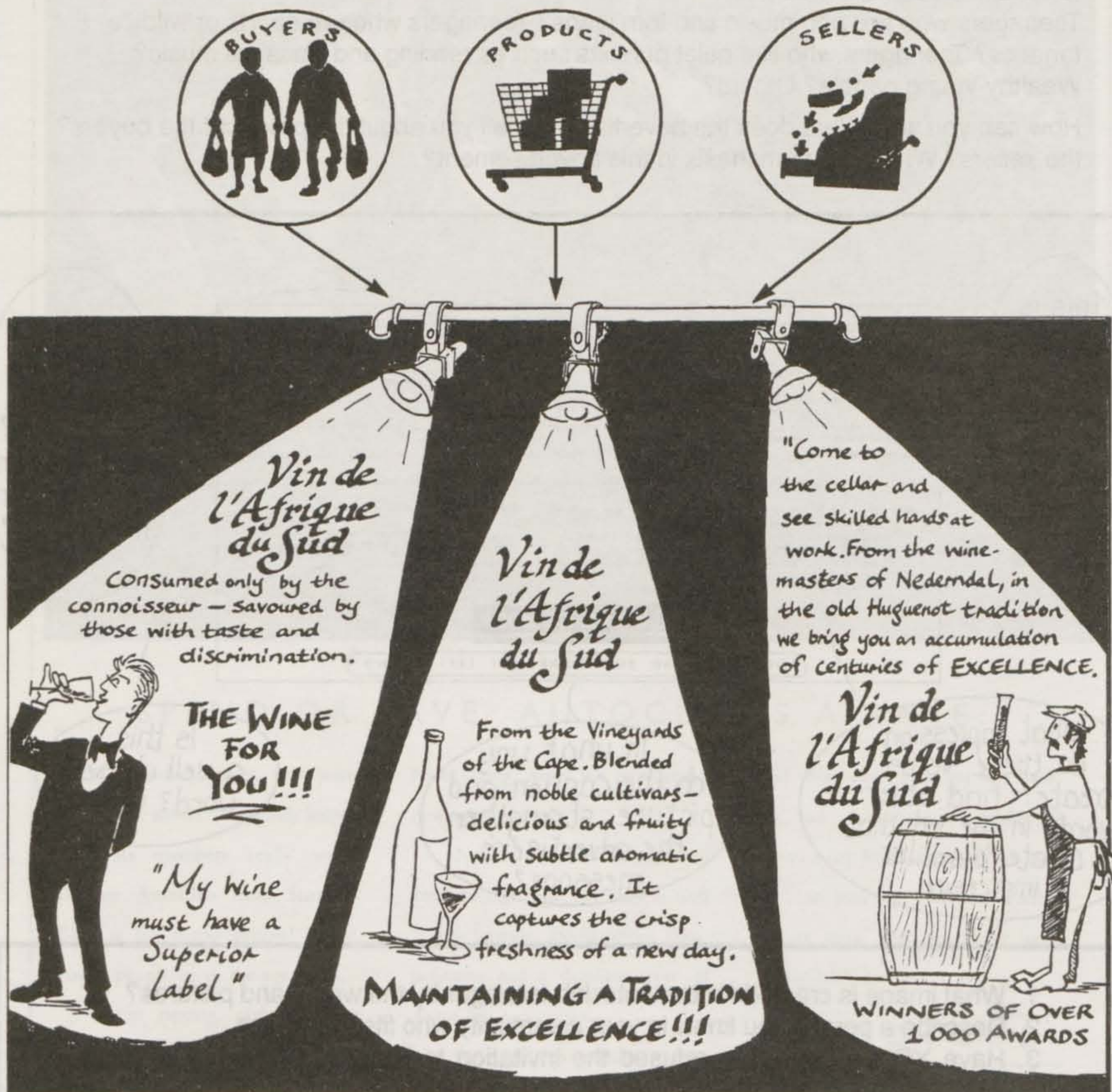
We are going to focus on buyers, sellers and products as a way of thinking about advertisements.





## BUYERS, PRODUCTS AND SELLERS

When I was preparing this book, I found that most advertisers tend to focus in on one aspect: buyers or sellers or products. It's as if the advertisers use a spotlight (like those you have on the stage or in the circus) to focus on the aspect they wish to draw to the attention of the reader. All three elements are present, two of them remain in the background with only one in the spotlight. How do these different focuses work to sell the product? Look closely at the language and explain what kind of buyer each focus is likely to appeal to.



In the pages that follow we will examine advertisements to find out where the focus is. This will reveal the advertiser's selling strategy and help you to see through it.





In the next few pages we will be focusing on BUYERS and on the kinds of language advertisers use to promote them.

## WHO IS THE 'YOU' IN THIS ADVERTISEMENT?

The advertisement states that Autoclub is for young people.

Is the advertisement meant for:

Teenagers who like pop music and torn jeans? Teenagers who are sports or wildlife fanatics? Teenagers who like quiet pursuits such as reading and classical music? Wealthy young people? Others?

How can you tell? What does the advertisement tell you about the product? the buyers? the sellers? What is the emphasis in this advertisement?

This is a strong statement. Do you believe it?

**SPEND OR SAVE. AUTOCLUB'S A RAVE.**

Pop music, videos, torn jeans and movie shows. AutoClub knows what its members really want. Because AutoClub from Standard Bank is for young people! Bright young people up to the age of 18.

From rapping, raving, surfing and skateboards to serious long-term saving, AutoClub gives you a new independence.

Not to mention interest on your savings from day one, as well as free banking, special offers, competitions and a dazzling array of AutoClub accessories.

An AutoClub account is yours and yours alone. You get free banking and your money's available 24 hours a day from automatic tellers.

So join the club that's ahead of its time. 'cos spend or save, AutoClub's a rave.

**AUTOCLUB**

**Standard Bank**

LOOKING AHEAD SO YOU'RE NOT LEFT BEHIND.

How does the pronoun 'you' work for the advertiser? Why is the word 'you' a powerful pronoun?

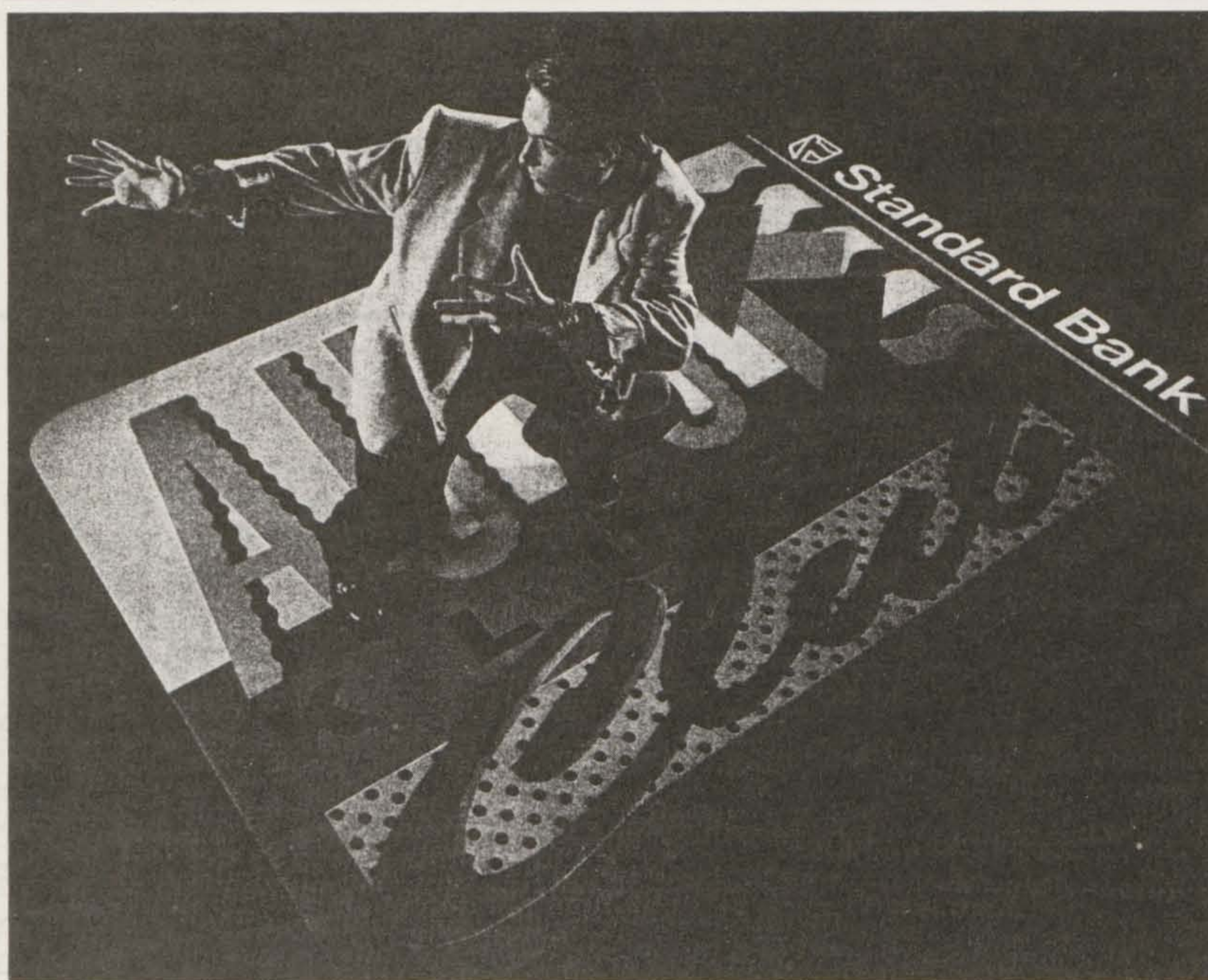
What impression do these verbs create? Find other words in the ad that create a similar impression.

In what way do the caption and picture strengthen the advertiser's message?

Is this a well chosen word? Why?

1. What image is created for the Autoclub teenager by the words and pictures?
2. Describe a person you know in your community who fits this image.
3. Have YOU accepted or refused the invitation to become an Autoclub member? Why, or why not?
4. Find other adverts which make a strong appeal to 'YOU'. Decide whether the images presented encourage you to buy the product or are you able to resist the appeal? Try to work out why you respond the way you do.





## SPEND OR SAVE. AUTOCLUB'S A RAVE.

Pop music, videos, torn jeans and movie shows. AutoClub knows what its members really want. Because AutoClub from Standard Bank is for young people! Bright young people up to the age of 18.

From rapping, raving, surfing and skateboards to serious long-

term saving, AutoClub gives you a new independence.

Not to mention interest on your savings from day one, as well as free banking, special offers, competitions and a dazzling array of AutoClub accessories.

An AutoClub account is yours

and yours alone. You get free banking and your money's available 24 hours a day from automatic tellers.

So join the club that's ahead of its time, 'cos spend or save, AutoClub's a rave.

**AUTOCLUB**



LOOKING AHEAD SO YOU'RE NOT LEFT BEHIND.



## WHO IS THE 'I' IN ANY ADVERTISEMENT?



### ROLE PLAY

Act out the following with a partner:

You are a sports commentator. You interview a young marathon runner who has just returned from the Olympic games with a gold medal. You ask him or her about the secret of his or her success and for a few words of advice to other keen youngsters. Question him/her closely and critically.

Now read the advertisement before answering the questions in the bubbles.

**"I grew up eating bread and bread keeps me growing."**

My name is Philip Dhlamini. I'm a marathon runner. When I eat bread I know for sure, that I'm eating something that's full of goodness. You see, white and brown bread are loaded with fibre, protein and wheat, to keep you in top form. Without sweat! And carbohydrates will give you the energy that's needed for the whole day. As a kid I grew up eating bread. And bread keeps me growing. Bread gives life!

**BREAD**  
gives life!

WILSON & SONS

1. In your role play there were two speakers. Here there is only one, so there is no voice to question or challenge the runner. How does this suit the advertiser?

2. How does this advertisement create a sense of the runner's past, present and future? How does this help to sell bread?

3. Advertisers use 'I' when they want the reader to identify with the speaker - I. What image does the advertiser create for the 'I' in this advertisement? Who will buy the product?

4. Collect other ads which use direct speech with 'I'. What images are created for the 'I' in each of these advertisements?

When advertisers use 'I' in an advertisement they often speak through the voice of a consumer who has used the product. Is this a useful selling strategy? Why? Why not?



## WHO IS THE 'YOU' IN ANY ADVERTISEMENT?



Rewrite this advertisement using 'I' instead of 'you'. Which works better and why?

You don't settle for anything less than best.

This is a confident, positive statement. List all the other confident, positive statements in the advertisement. How do these statements work together with the present tense to create certainty for potential buyers?

Find examples of ads which use questions rather than statements. How could this affect the buyers?

Rewrite this advertisement in the future tense and then rewrite it in the past tense. Are these more or less effective than the actual advertisement?

**Only the best go all the way**

You don't settle for anything less than best. Whatever you do, you go all out. You strive... you achieve... you go all the way. Giving your best... nothing less. And that's what Lion's all about. The best... nothing less. Because there's only one beer that glows golden good, rich with flavour. Only one beer that goes all the way to satisfy your taste for real beer flavour. So down a Lion... feel satisfied.

**Go all the way for real beer flavour.**

**LION LAGER**

“The future is doubtful, the past is no longer under our control – but the present is NOW!”

Write a pen portrait of the kind of buyer this advertiser hopes to attract. Illustrate this with a drawing.



## WHO ARE 'THEY'? WHICH BUYERS WILL CHOOSE THIS PRODUCT?



**YOU HAVEN'T GOT IT  
TILL YOU GET IT!**

Good captions pack many ideas into a few short and sharp words. Analyse this caption closely showing how it manages to include most of the ideas expressed in the rest of the advert.



2. Why is 'got' a strong word here?

1. Who are 'they'? Why is this word repeated seven times?

3. Notice the shift from the present tense to the future tense. How could this affect the buyers?

**T**hey've got the stars in their eyes.  
They've got the world at their feet.  
They've got their fingers on the pulse.  
They've got their feet tapping.  
They've got their bodies moving.  
They've got hearts throbbing.  
They've got what it takes.  
Now you get it. Get M-Net.  
And you'll get the full picture.

5. What is the effect of the use of the present participle ending in 'ing' here?

4. Discuss the shift from 'they' to 'you'. Does it call out to you?



## WHO ARE 'THEY'? WHICH BUYERS WILL CHOOSE THIS PRODUCT?



T H... stars...  
They've got the world...  
They've got their fingers...  
They've got their feet tapping...  
They've got their bodies moving...  
They've got hearts throbbing...  
They've got what it takes.  
Now you get it. Get M-Net.  
And you'll get the full picture.

TILL YOU GET IT!

**M-Net**  
Own the Silver Screen

### 'YOU'VE GOT WHAT IT TAKES'

Compare notes with your friends, adults, and teachers about what they think it means when we say that someone has 'got what it takes'.

Is there ONE meaning for all of these people? What meaning does the seller exploit?

Write another advertisement for the same product, but targeted towards buyers over the age of 50.



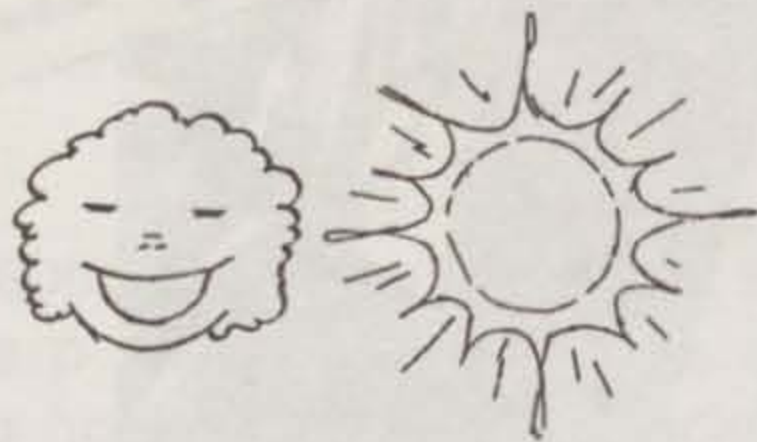
## METAPHORS THAT SELL – BUYERS ARE ‘WINNERS’



Metaphors can be powerful because they take difficult ideas and present them to us in clear, concrete pictures that we can actually see in the mind's eye. Metaphors are not only used in poetry but often in everyday language. Advertisers use them very often. Here in these advertisements we see a powerful metaphor at work.

A metaphor is an expression which describes one thing using words usually used for something else with very similar qualities.

Example: Have you ever thought when looking at someone's smiling face that it looks like the sun shining? This idea is pictured below.



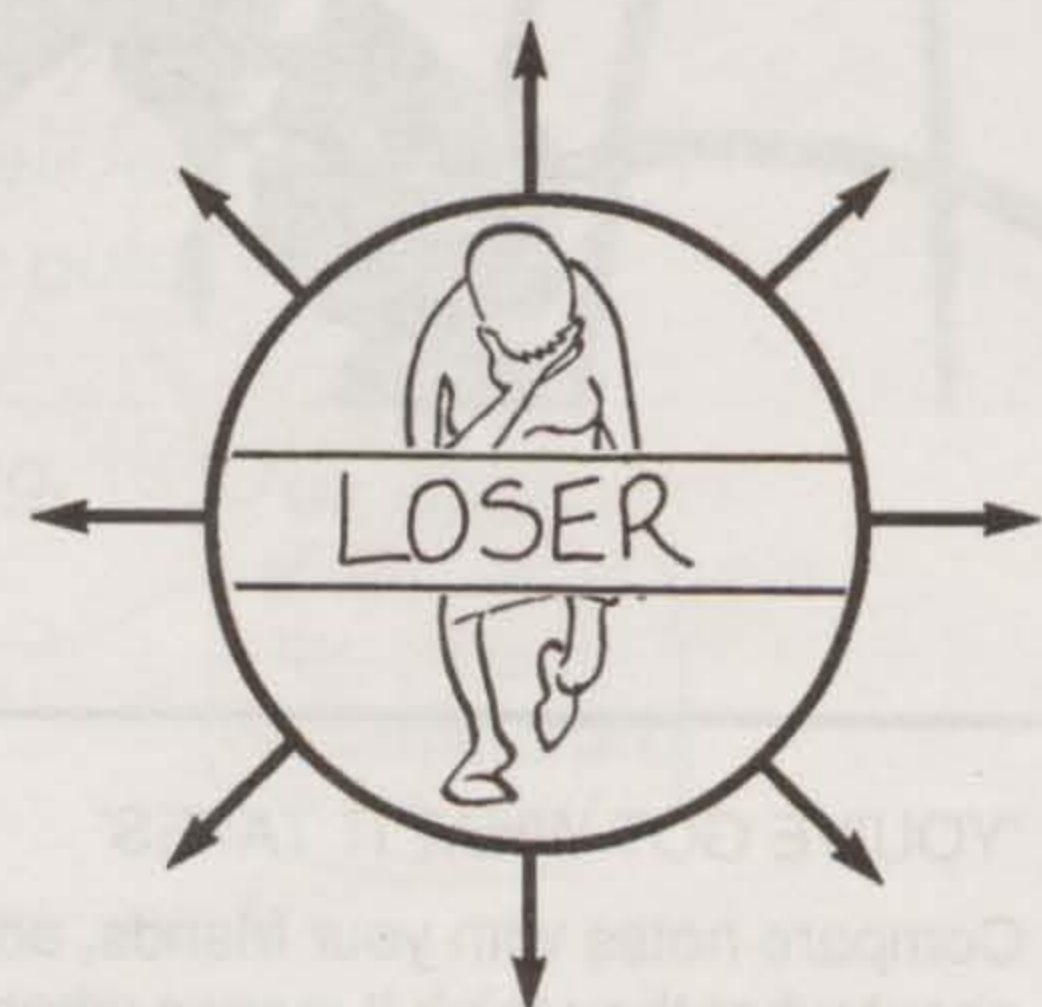
The idea of a face that looks like the sun shining.

The metaphor merges these two pictures:



How do you like the sunshine of her smile?

What kind of 'winning' is suggested in this advertisement? How is this related to the product?



- Work out all the connotations and associations this word has for you.
- Why does nobody want to be a loser?



## METAPHORS THAT SELL – BUYERS ARE ‘WINNERS’



For years you studied...struggled...made sacrifices.  
Your determination to excel has made you a winner.



It's okay to pay the price for success.  
Just make sure you're reimbursed.



**WATSON**

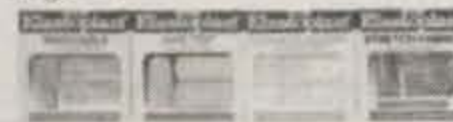


You can't keep little  
winners out of the dirt...

But you can  
keep the dirt out  
of little winners.



When your little winner gets scratched  
and kicked, he needs help in being  
nursed back to health. And Elastoplast is  
just the answer when it comes to fighting  
off germs.

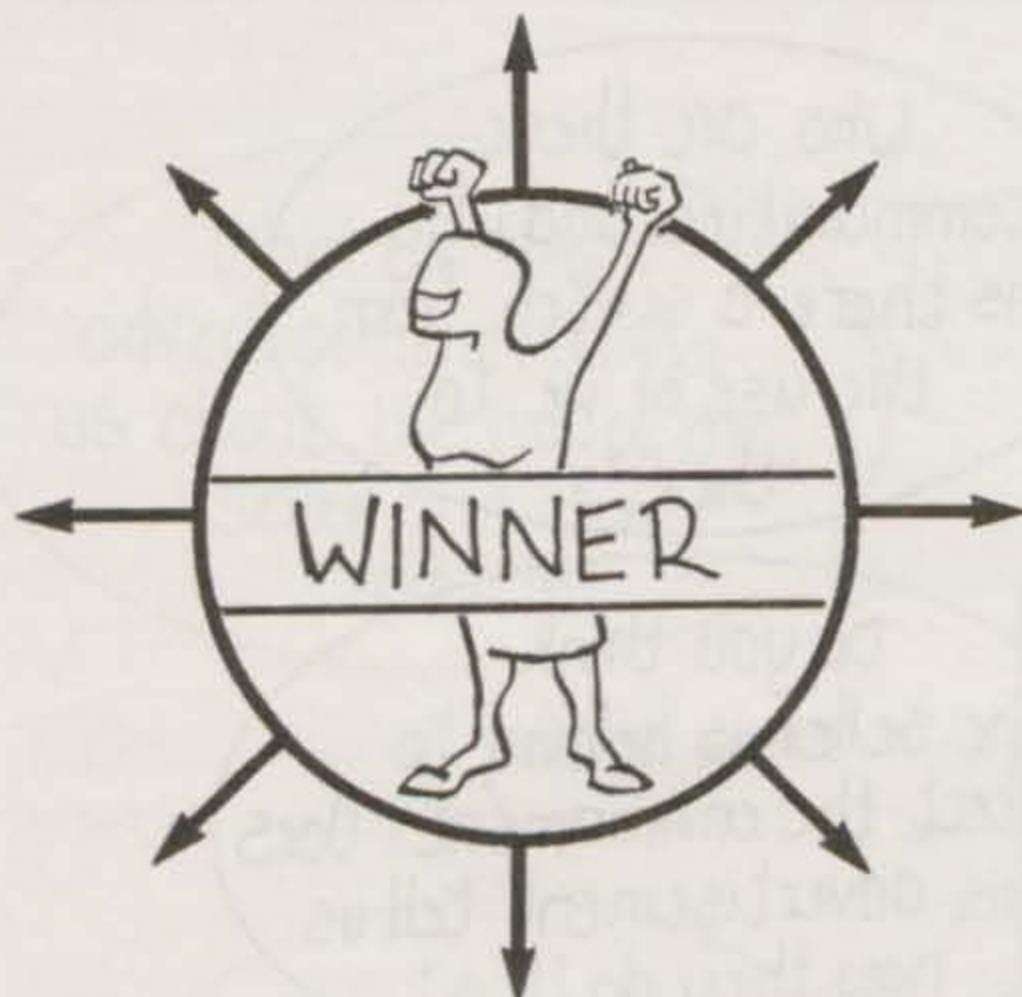


Because only Elastoplast pre-cut,  
individually wrapped plasters seal all the  
way round – letting only air in while keep-  
ing dirt out – to make your little winner  
goal-scoring fit again.

**Elastoplast**

Keeps Dirt Out. Lets Air In.  
Stays Stuck.

What kind of 'winning' is suggested in both these advertisements? How is this related to the products?



- Work out all the connotations and associations this word has for you.
- Why is the image of a winner so powerful in our society?

If you buy any of these products:  
Hi-Tec, Elastoplast or Watsons, will you  
become a winner? Why? Why not?





In the next few pages we will focus on SELLERS and the kinds of language advertisers use to promote them.

## Earth: The biggest saving **we** can make.

**W**hat does it take to destroy a planet that's been in healthy existence for about four-and-a-half billion years?

Human beings.

Only **we** can save the earth from its only enemy: ourselves.

**We've** been doing it for over 15 years, by supporting a wide range of environmental and ecological conservation programmes.

By getting involved in projects that help not only the land, but also the **communities** that depend upon it for **their** existence.

Because our planet's the only one we have, **we are helping** to keep it the way we'd like it to be found in a few thousand years.

**BP. Striving to develop South Africa's natural resources. Working today. For all **our** tomorrows.**



**We like to keep you moving.**

What connection does the seller wish to make with the buyer by the use of 'we'?

To whom does 'we' refer?

To whom does this 'we' refer?

Who are these communities and why is there a switch from the use of 'we' to 'their'?

Do you think the seller is helping to protect the environment? Does this advertisement tell us how they do this?

Do you want to be included and involved with the efforts of this company?





Planet Earth as seen from 36000 kilometres.

“Only we can save the earth from its only enemy: ourselves.”

‘Enemy’ and ‘ourselves’ are placed side by side – but can you identify the ‘enemy’?

Place the following in order from the worst enemy of the environment to the least.

- all human beings?
- women and children?
- labourers?
- big business?
- young people?
- old people?
- students?
- teachers?
- motorists?
- politicians?
- scientists?
- soldiers?
- environmentalists?
- cyclists?
- joggers?
- rugby players?
- gardeners?
- farmers?
- shack dwellers?
- others?

What is the advertisement telling us about the buyer, the seller and the products?

The seller  
The buyer  
The product

Show that the seller is the main focus.

Show that the silences work to sell the product.

What is the advertisement not telling us about the buyer, the seller and the product?



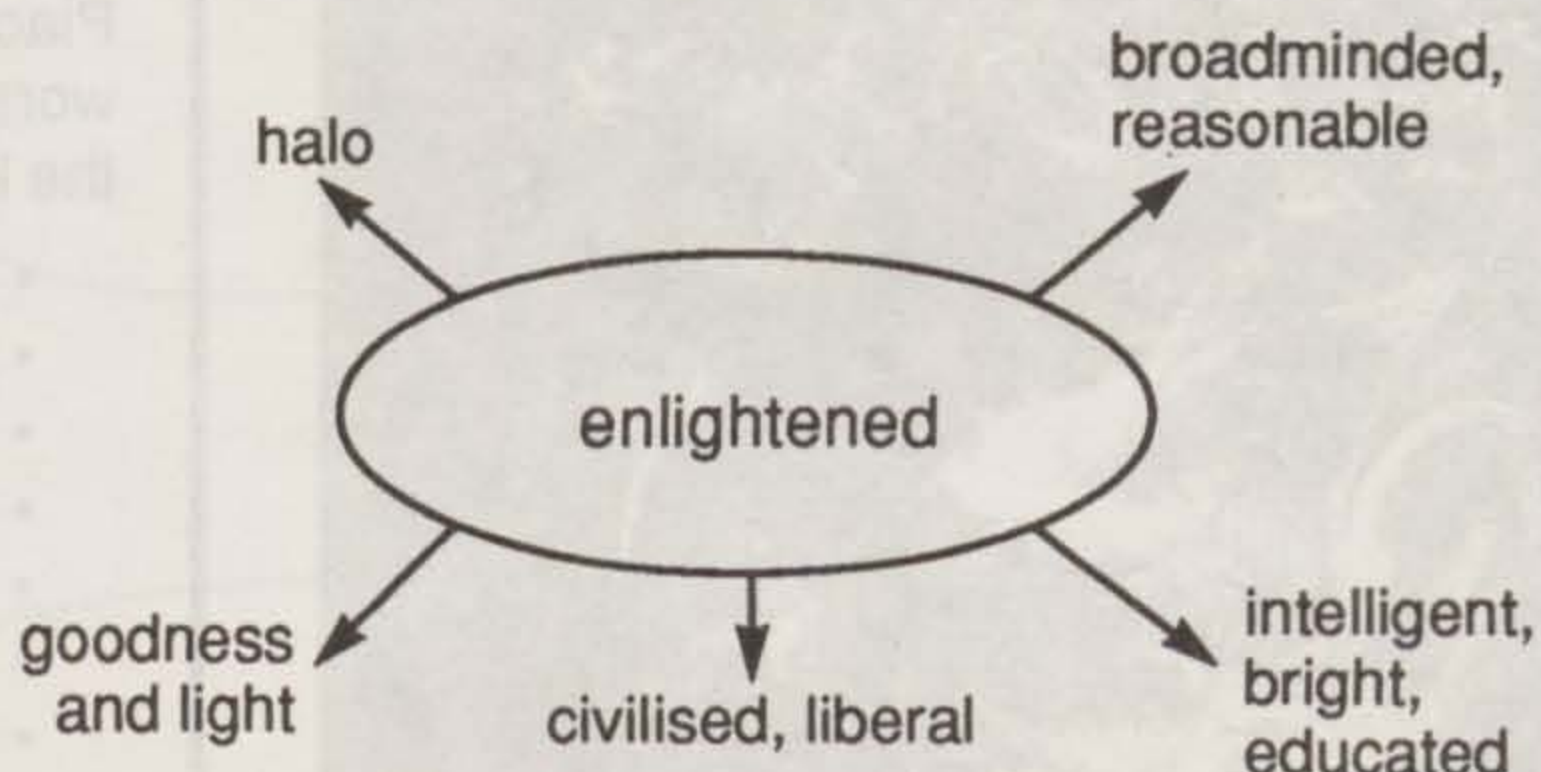
## FOCUS ON SELLERS – THE COLOURS OF WORDS



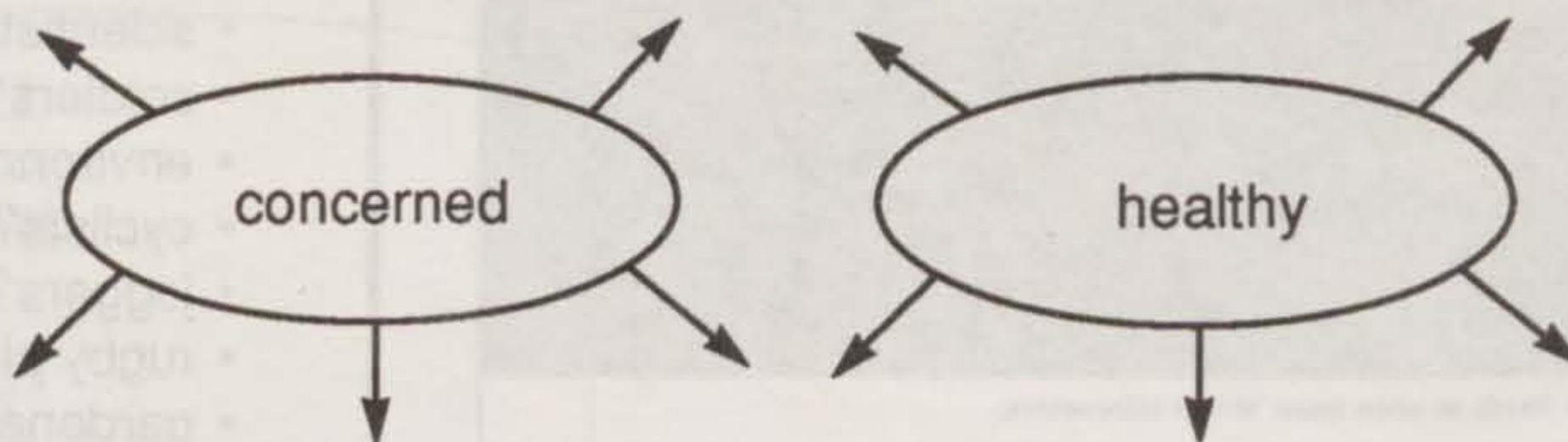
Advertisers are very quick to respond to fashions or trends in society. From the late 1980s in South Africa many companies made efforts to be associated with social and political change.

In this exercise we will look at the WORDS chosen by the advertiser to emphasise the advertiser's new image. Quite a large number of words group together to highlight the company's efforts at showing themselves to be contributing positively to the new society.

Here, for example, are some of the connotations the word 'enlightened' has for me, the author of this book.



Now you do the same for:



### WE'RE NOT ONLY HERE FOR THE BEER

As well as being 'enlightened' the company claims to be taking its social responsibilities very seriously.

Find examples of four or five verbs which group together to emphasise the contribution the company will make to help the communities referred to in the advertisement. Choose verbs that are rich in connotation, e.g. to create.

Who benefits from the company's 'enlightenment'?





WE'RE NOT ONLY HERE FOR THE BEER.



You know us for our beer. We're proud of that. Proud that for nearly 100 years we've been the brewers of South Africa's finest beers.

Yet others know us as an enlightened, concerned company with a commitment towards a healthy, stable society.

Yet others know us for our substantial annual investment in various community programmes.

For instance our policy of investing in and developing special pre-schools in black communities

Barkes Wells • 13347/e

of South Africa.

The first seven years of a child's life are the most impressionable. Our pre-school objective is to create tomorrow's self-reliant, self-confident people who will be in a position to get the most out of their education and their future.

Sure we're acting as any South African company with its eye on South Africa's future, and especially its own business interest, should.

We believe that everything we can do to build towards a healthy,

stable society must benefit us, and the economy.

We are committed not only to providing a better beer for the community, but also a better community for our beer.



MAKING BEER, MAKING FRIENDS.



## FOCUS ON PRODUCTS



Discuss with a partner some of the following opinions:

Scientists are experts in their fields.

Science has destroyed the environment.

Science is a form of higher knowledge.

Science has made us more comfortable and a lot healthier.

Science has brought civilisation to new heights.

Scientists are power maniacs.

Now talk about why science is used to sell products.

### RESEARCH PROJECT

Do teenagers like 'scientific' advertisements?

Work out a questionnaire to answer this research question and conduct a survey.



Write your own 'scientific' advertisement for one of the following products. Be original!

Chewing gum  
A new soft drink  
Socks  
Sunglasses





The O'Grady's story

It took  
a great little chip...  
to think up this  
great big chip

Scientists in America fed all the information on chip making into a computer with a single request:  
We want the ultimate chip.  
The computer answered: phase shift cut\*.  
A thick cut for extra crunchiness, and a thin cut for an easy bite. And use the best potatoes!

To test the idea, Scientists fed the chips to a texture-testing machine that Nasa uses to test the space shuttle's heat tiles!

The result. A chip with a taste that's out of this world!

So next time you enjoy O'Grady's, remember it took us 400 man years to give you that moment of ultimate joy. Don't let the sun set, without O'Grady's.

Sliced thick  
for more flavour

Made under licence to Fritolay Inc., Dallas, Texas.  
\*Unique to O'Grady's and patented world-wide.

clever hey!

Simba

WILSONACH 860414

The O'Grady's advertisement asserts that computer technology has enabled the seller to create the 'ultimate chip'.

1. Rewrite the advertisement in simple, straightforward language. State precisely what the computers did.
2. How is science used to sell this product?
3. Is the connection between potato chips and computer technology a good one?
4. Discuss the play on the word 'chip'.

Does this advertisement fail if people do not know what a silicon chip is? Does this advertisement target a very specific audience or does it appeal to everyone?





### RESEARCH PROJECT

1. Collect a number of cigarette advertisements eg. Winston's, Rothmans.
2. In groups work out what actual information you are given about the product.
3. Arrange these advertisements in order ranging from those with the most information to those with the least. What are your findings? Can you make any generalisations?
4. What do these advertisements not tell us about cigarettes? Why?

What readers are not told about a product can be seen as a SILENCE in the advertisement. It is important to ask who benefits from these silences.

Look at the advertisements on the opposite page. The collage shows advertisements with the recurring images of naturalness, fitness and health. How many of your cigarette advertisements had images of healthy, fit people?

Other commonly recurring images found in advertisements are masculinity, sport, trust, superiority, wealth etc.

Can you think of any others?

The collage opposite is made up of 'naturalness' advertisements.

### NOW YOU ARE READY TO MAKE A COLLAGE

Cut out as many pictures as you can, from magazines and newspapers, that capture advertising images of the 1990s. When you have finished cutting out your pictures stick them on a large sheet of paper so that they completely cover the sheet. The collage looks more interesting if some of the pictures overlap.

### STICK YOUR COLLAGE ON THE WALL AND EXPLAIN IT TO THE REST OF THE CLASS

If you look back in this book it becomes clear that I have not presented an equal number of buyer, seller and product adverts. I have 8 pages for buyers, 2 pages for sellers and 2 pages for products. Look at any magazine or newspaper and count the number of buyer, seller and product advertisements. What do your findings tell you about the selling strategies of advertisers? Why do you think I selected more buyer ads?





...ENTS\* WHICH ARE  
LIFESTYLE  
COOKER  
PRESERVATIVES  
ONLY FULL  
NO FLAVOUR  
...TING THEM IS SIMPLY ONE OF THE

**KOO**  
NATURE'S GOODNESS  
SEALED IN  
PURE BUTTER

**SAD**  
**SAFARI**  
ENJOY OUR SUNSHINE TASTE

## Nature's Done us a Power of Good.

...purity no butter can beat  
...chef need look further  
...in goodness, produced  
...pure dairy cream,  
...its richness. If it is gently  
...straight from the churn, to  
...create flavour — then over-wrapped  
...oil and chilled to keep it perfect for the  
...perfectionist.

...there can be no better

**RICH IN PROTEIN**

Nutrition Information	Per 100 g	%RDA*
Energy	334 kJ	2.7
Protein	5.1 g	9.1
Iron	1.45 mg	8.1
Dietary Fibre	5.3 g	

**RICH IN DIETARY FIBRE — GOOD SOURCE OF PROTEIN AND IRON**

Nutrition Information	Per 100 g	%RDA*
Energy	276 kJ	2.3
Protein	4.4 g	7.9
Iron	1.11 mg	6.3
Dietary Fibre	4.8 g	

...PROTEINS WHICH ARE THE BODY'S BUILDING BLOCKS. WE NEED PROTEIN  
TO GROW AND BECOME STRONG. BEANS ALSO CONTAIN DIETARY  
...IGHT CONTROL  
...AND THE LOWERING OF BLOOD CHOLESTEROL

...KEURBOTTER  
...1500 gL

**elite**  
e cream of butters

...THAT'S WHY THEY'LL DO YOU A  
...POWER!

...the  
...necessity.  
...Fortunately, a  
...source dating back to the  
...has been rediscovered. It is a water  
...which goes beyond mere bottled water  
...to refresh the intellect, the psyche and  
...the sense of style. It even refreshes the  
...spirit, such as brandy or scotch.  
...Now, from a naturally pure spring  
...in the mountains of the Boland, comes  
...a perfectly balanced mineral water.  
...Absolute Aqua.  
...It is unashamedly more expensive.  
...But then Absolute Aqua is, after all, a  
...Great Leap Forward in civilised living.

**The Natural Art  
of Pure Spring Water.**

...berries inside her milk  
...That's to make it as sweet  
...Well at first she was really quite  
...angry, but then she saw there  
...was really no harm.  
...It's actually  
...flattering, she  
...thought as she  
...smiled, and soon they  
...went off arm in arm.  
...On the farm they  
...were seen clearly  
...kissing.  
...Then from  
...the pail they both had a drink.  
...Which is why people say, as  
...pure as it is, Yog Nog's so much  
...more than you think.

...our milk from old  
...on the wall next to me."  
...w Albert's voice and she went  
...then, not believing what he started to do.

...COSMOPOLITAN AUGUST 1991

...YOG NOG

Yog Nog, Mary and Albert's original natural drinking  
yoghurt, is now made by DairyBelle from low fat milk, milk solids,  
real fruit with sugar and stabilisers. It contains no artificial colouring,  
no artificial flavouring and no preservatives. Yog Nog is available in  
1 litre and 350 ml cartons, and in strawberry, granadilla, banana and  
natural flavours.

If you'd like a 59 x 84 cm colour poster of Mary and Albert's  
first love, please send your name and address, together with a cheque  
or postal order for R4.00 (GST incl) to: Yog Nog Poster Office  
PO Box 19223 Randburg 2125.

**Real fruit and yoghurt.  
Nothing more?**



*Timotei shampoo,  
the gentleness of nature.*

Timotei, with a unique  
blend of extracts of herbs,  
cleans your hair gently  
leaving it with that  
special Timotei shine.  
A shine so natural  
and lustrous,  
so uniquely Timotei.

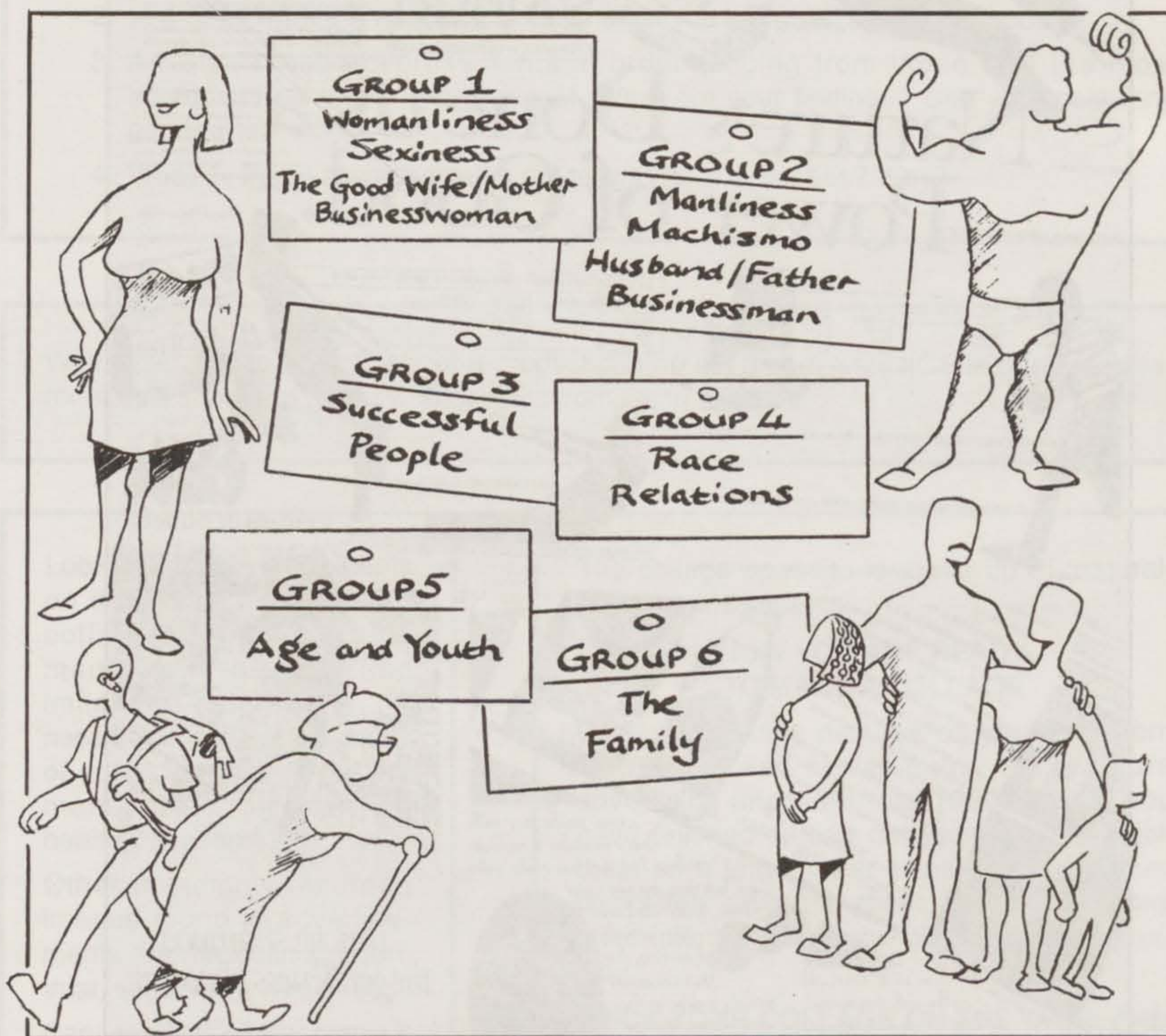
**Timotei**  
shampoo  
with extracts of natural herbs

...300ml



## IMAGES TO LIVE UP TO

Work in groups and find advertisements which present typical images of the following types of people or ideas. Collect about twenty examples for each group and display them on your classroom notice board.



### GROUP DISCUSSION

1. These images are repeated so often that we come to believe that they are real types of people – stereotypes. Using your own words describe these stereotypes.
2. What do these images show about what people value in our society?
3. Do you think the advertising image *reflects* values already in the society?  
or  
Do you think advertising *puts these ideas into* the society?
4. Describe some real men, women, families, successful people that you know. How do they compare with the advertising images?



## USING WHAT WE HAVE LEARNT TO READ ADVERTISING CRITICALLY

### QUESTIONS TO ASK YOURSELF:

Try these questions on the advertisements on page 24 or on any other advertisements.

1. What is the connection between the picture and the product?
2. What's in a name? Does the name help to sell the product?
3. What ideas are packed into the caption?
4. Does the advertisement use statements, questions or instructions? Why?
5. What pronouns are used and why?
6. Can you find metaphors that help to sell the product?
7. What words in the advertisement are chosen because of their positive connotations? 'Play' with their connotations to see how they work.
8. Can you find recurring or repeated images in one advertisement or in a number of different advertisements?
9. Has the advertiser chosen the past, present or future tense? Why?
10. Does the advertisement make its appeal through scientific experts or other 'experts'?
11. Is the focus on the buyer, the product or the seller? How does the focus work to sell the product?
12. What does the advertiser NOT tell you about the buyer, the seller or the product? Why?

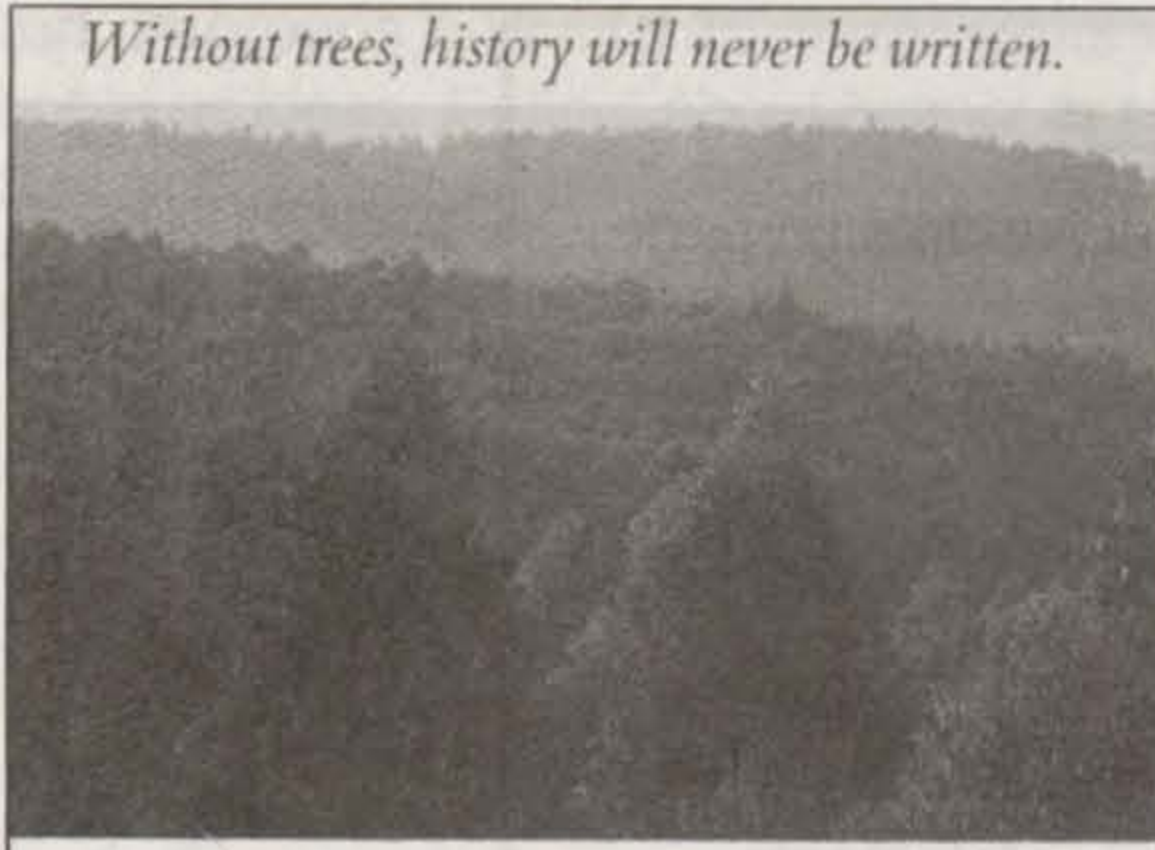


Write an advertisement for this book.




## ADVERTISEMENTS TO ANALYSE

*Without trees, history will never be written.*



No trees. No pulp. No paper.  
Without paper, nothing would be recorded,  
history wouldn't be written.  
That's why we're planting trees  
for the future.



For growing trees is creating the background  
for tomorrow's history.

**sappi**  
Growing trees for generations

© 1992 Sappi  
Sunday Times Magazine March 8

### Some of our critics are just sour grapes.

Our critics have been bunching up against us—with little effect. That's because their claims are unfounded. Myths based on hearsay. So here are a few truths to put the record straight.

Sugar, as with any other single food component, does not cause overweight. That means you don't necessarily have to cut out sugar when you're dieting to lose weight. The problem arises when the body takes in more kilojoules than it uses up—and those kilojoules can come from any source.


Sensible weight reduction means eating controlled quantities of a wide variety of foods. It's your total food intake that's important. The occasional sweet won't ruin your diet.

Sugar is part of a balanced diet, a natural food that makes other foods more enjoyable. That's the sweet truth for sour grapes.



**CANE SUGAR**   
Nature's energy food.

Anyone who's anyone meets **EVERYONE** who's anyone  
at *Helen de Leeuw* at Hyde Park Corner



768017

'Today my old girl looks just as good.  
They both do.'

I've kept my old girl looking good with Carnu. I can wash her with the shampoo, bring out her shine with the polish and keep her dash and tyres looking good with Carnu vinyl and rubber. My other old girl? ... well she'll always be beautiful to me.




Carnu. Restores and beautifies.

Johnson





After graduating as a teacher from the University of the Witwatersrand and the Johannesburg College of Education, I began teaching English in 1969 at Krugersdorp High, in a small conservative town west of Johannesburg. In those days teaching English was a matter of correcting 'bad' grammar and conveying the beauties of English literature to young South African boys and girls unlikely ever to see or understand the world described by Dickens, Keats or Jane Austen. How could children who spent their afternoons clambering in the rugged Magaliesberg hills surrounding the school be expected to appreciate Wordsworth's poem about 'hosts of golden daffodils'?

Some years later I became interested in using newspapers in the classroom. It was exciting to see how absorbed pupils could become when faced with the challenge of comparing the reports from different newspapers on controversial topics. At that time a group of people who had lived on a farm for many generations were forcibly removed from their homes. The different and conflicting reports in different papers about those events required careful and critical reading of the texts. It was then that I came to consider this kind of work to be a more relevant kind of teaching. I realised how important it was for young people to become aware of the power of language to persuade and to enable them to become resistant and critical readers.

**Other titles in the Critical Language Awareness Series:**

Language and Position by Hilary Janks  
Languages in South Africa by Janet Orlek  
Language, Identity and Power by Hilary Janks  
Language and the News by Peter Rule  
Words and Pictures by Denise Newfield

All the writers in this series are teachers who are interested in the relationship between language and power. They have worked together with their students or other teachers to produce a workbook. I would like to encourage students and teachers to construct their own Critical Language Awareness materials and am willing to consider publishing complete workbooks as part of the series. There are so many ways of exploring language and power that the series must necessarily remain open ended.

The writers and I would also welcome constructive suggestions on how to improve the published workbooks.

*Series Editor*

Correspondence should be addressed to:

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Randburg  
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Witwatersrand University Press  
Private Bag 3  
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