

PRINT ADVERTISING



Medium Studied: Print Advertising

TEXTS: Quality Street (1950s) This Girl Can (2016)	ASSESSED FOR: Media Language (analysis) Representation
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Keywords for this Topic

KEYWORD

MEANING

Candid	Taken in the spur of the moment and not posed; honest.
Connotations	What an image suggests or symbolises (e.g. getting the idea of love from looking at a picture of a rose).
Messages and Values	The things the product is trying to communicate (messages) and what it thinks is important in the world (values).
Mise-en-Scene	The way these visual parts of the image combine to tell a story: • Setting; costume; props; hair; make-up (and sometimes lighting)
Negotiated	A meaning that is somewhere between the preferred and oppositional readings.
Oppositional	When you take a meaning from a media product that is deliberately different from the ones the people who made the product intended; contrasts with negotiated and oppositional .
Preferred	The meaning that the people who made the product want you to take away; contrasts with oppositional and negotiated .
Protagonist	Central character
Regency Era	The historical and political definition of the Regency is the period from 1811 to 1820 when George, Prince of Wales, governed the country as 'Regent' during the madness of his father George III.
Stereotypes	An over-simplified idea about a group of people based on a very small number of people, e.g. all football fans are hooligans; all women are bad drivers; all Asian people are good at maths and science.

Useful Theories

THEORY NAME	THEORY EXPLANATION
Reception Theory (Stuart Hall)	Media makers have a preferred interpretation, but we are free to take oppositional or negotiated ones also. <ul style="list-style-type: none"> • What is the preferred reading of the QS advert (consider the male audience)? • What might an oppositional reading be?

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	<ul style="list-style-type: none"> • How might the attitudes of the pre-Feminist 1950s allow for a negotiated reading, and should we be taking one?
<p>Propp's Theory of Narrative</p>	<p>All stories can be broken down by looking at the interactions between 8 different ideas (usually characters).</p> <ul style="list-style-type: none"> • A hero wants the princess (who need not be a person), but a villain stands in his way; the dispatcher sets the hero on his quest; the helper goes with the hero; the donor give the hero something they might need; the father wants the hero to prove himself, so sets obstacles in the way; the false hero takes credit for the hero's success. • How do the hero, villain and princess interact in these adverts?

Set Products and How to Use Them

<p>Quality Street (1950s) © Neil Baylis / Alamy Stock Photo</p> <p>What a delicious dilemma!</p> <p>18 delightfully different toffees and chocolates in</p> <p>Mackintosh's Quality Street</p> <p>CHOCOLATE STRAWBERRY CUP Strawberry jam and cream covered in milk chocolate.</p> <p>MILK CHOCOLATE TOFFEE The ultimate, smooth toffee with a milk chocolate glaze.</p> <p>CHOCOLATE TOFFEE FUDGE Delicious toffee covered with plain chocolate.</p> <p>© 1950 MACKINTOSH & SONS LTD. MCKINLEY</p>	<p>Quality Street</p> <ul style="list-style-type: none"> • Man is in the centre connoting his importance as the protagonist; • Man is dressed in suit, connoting him as the breadwinner; • In the painting above: <ul style="list-style-type: none"> ○ Major Quality expression is one of desire, but is he after the chocolates or the women? ○ Miss Sweetly seems to be holding up a hand like she will not eat the chocolate – stereotypes of women on a diet? • Kisses on cheek mark the women out as golddiggas (or chocolatediggas) – they only want him for his chocolate; • Smooch of Victory trope – he is rewarded for being the breadwinner.
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<p><small>This Girl Can (2016) © Sport England www.thisgirlcan.co.uk/</small></p> 	<p>This Girl Can</p> <ul style="list-style-type: none"> • This is a candid photo, not posed – fits in with the idea of “real” women, not stars/models; • The protagonist looking away from camera – possibly inviting ‘gaze’, but not sexualized for male gaze; • Constraining pair of pig and fox with connotations of fat, ugly, dirty (pig) and attractive, sexy and daring (fox); • Slogan ‘This Girl Can’ is a subtle call-to-action – if this girl can, so can any girl, so can you! • Slogan placed in centre where it will attract attention.
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Important Content and Issues

- The representation of women for the male gaze as subservient and offering sexual reward; vs the representation of women to inspire other women.
- Quality Street advert is made before first wave feminism; This Girl Can is made after. Feminism changed people’s ideas about what was seen as acceptable. The messages and values of Quality Street were not challenged at the time, as the likely would be challenged today.

Likely/Practice Questions

Question with command and keywords highlighted:	Number of marks
Name the era from which Major Quality’s costume comes.	1
Identify a slogan in the This Girl Can poster.	1
What is meant by the phrase mise-en-scene ?	1
Explore how layout is used in the Quality Street advert.	5
Briefly explain the difference between candid and posed photographs.	4
Explain how political contexts (like Feminism) affect our understanding of the Quality Street advert.	5
Compare the representation of women in the Quality Street and [unseen] posters.	25

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How to Answer the Long Comparison Question

- The focus of the longer question will be **Representation** (and Contexts).
- You will be asked to compare **ONE** of the posters you have studied with a **print advert that you have not seen before**.
- You will be expected to **find points of comparison** that relate to the keyword (e.g. gender, age, ethnicity – here it will probably be gender).
- Try to work in theory where you can.
- You should aim to make at least 3 developed points.
- Talk about EACH of the bulleted prompts in the question (see below).
- Spend at least 30 minutes on a 25-mark question.



Sample Answer: Compare the representations of gender in the Quality Street poster and this Axe Anarchy body spray poster.

In your answer, you must consider:

- how representations of gender are constructed
- how far the representations of gender are similar in the two advertisements
- how far the representations of gender are different in the two advertisements.

The first way representations of gender are constructed in the two adverts is through the costumes of the protagonists in them. In the Quality Street advert (QS), the man is wearing a business suit. This connotes that he is likely the major-earner, or 'breadwinner', fitting in with ideas about gender roles in the 1950s. The women in the QS poster, on the other hand, are dressed more in casual wear: clothes that connote they likely do not work (or – at the very least – they do not work in offices or high-paid jobs). The protagonists of the Axe advert are quite different. The man seems to be dressed in casual-wear that does not mark him out as a major-earner. This is reinforced by the fact that his car seems older than the

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woman's. This might be a reflection of the different times in which these adverts were produced, and how the role of men and the sole-earners has changed over time, as more women have entered the workplace. The woman, by contrast, looks more to be dressed for a night out. Her sparkly costume and high-heels perhaps connoting the idea that – despite nearly 50 years of feminism since the 1970s – women are still expected to 'look their best' for men.

One of the ways in which the two posters are similar is that they both use sex appeal. The QS poster positions the man centrally, with the two female characters kissing him on the cheek in something similar to the smooch of victory trope: he is being rewarded sexually for 'providing for' the women by bringing them chocolate. In the Axe advert – which is supposedly aimed at both men and women – the sex appeal appears to be mutual and to work both ways. The characters gaze longingly into each other's eyes, about to "unleash the chaos" as the slogan indicates, but seemingly unaware of the extreme danger they are in. Sparks *literally* fly and passions are about to *literally* ignite. However, the fact that they both get gratification from each other also highlights an important difference between the two posters.

The posters are different in that the QS poster represents women as subservient, whereas the Ae poster shows women on more of an equal footing. A preferred reading of the Axe poster (Stuart Hall's Reception Theory) might be that the woman is every bit as 'rewarded' by the use of the product as the man is. By wearing Axe Anarchy, she has managed to attract him every bit as much as he has attracted her, and the phallic symbol of the drooping petrol pump in her hands places her firmly in control of the anticipated sexual exchange. By contrast, in the QS advert, the women are rewarding the man sexually, even verging into stereotypically male fantasy territory where he can have *both* women after him without any consequence to him. However, the messages and values of the poster here seem to be that the man has bought the chocolate as part of some seduction technique and in an attempt to attract both women. The fact that he succeeds suggests that the message of the advert is clear: if you are a man and you buy this product, women will fall all over you. This is a relational view of women, who seem to have no identity of their own (nor any say in their actions) other than in relation to this chocolate-wielding man.

Mark Scheme

GCSE Media Mark Schemes are divided into FOUR BANDS. The specifics of the mark scheme changes with the question, but there are some common words used.

- **Band 4 (Grade 8/9):** Excellent; consistent use of "the specifics" throughout.
- **Band 3 (Grade 6/7):** Good; mostly appropriate use of "the specifics."
- **Band 2 (Grade 5/4):** Satisfactory; occasional appropriate use of "the specifics."
- **Band 1 (Grade 3/2/1):** Basic; Limited; very little use of "the specifics."

The definition of Excellent/Good/Satisfactory/Basic is set by the board.