RTV 133

MEDIA LITERACY

WHAT IS *MEDIA LITERACY*?

- Media literacy is a **set of skills** that anyone can learn.
- (Medya okuryazarlığı herkes öğrenebilir bu becerileri kümesidir.)
- Just as *literacy is the ability to read and write,*
- *(Okuma yazma okuma ve yazma yeteneği, gibi)*

media literacy refers to the ability to access, analyze, evaluate and create media messages of all kinds.

(medya okuryazarlığı her türlü medya mesajları, ulaşma, bunları çözümleme, değerlendirme ve oluşturma yeteneği ifade eder.)

- Today, many people get most of their information through complex combinations of text, images and sounds.

- (Bugün, birçok kişi metin, resim ve seslerin karmaşık kombinasyonları yoluyla bilgilerin en iyi şekilde)

- We need to be able to navigate this complex media environment, to make sense of the media messages that bombard us every day, and to express ourselves using a variety of media tools and technologies

- (Biz bombardıman bize her gün ve medya araçları ve teknolojileri çeşitli kullanarak kendimizi ifade için bu medya mesajlarının mantıklı, bu karmaşık medya ortamında gezinmek gerekiyor)

- Media literate youth and adults are better able to decipher the complex messages we receive from television, radio, newspapers, magazines, books, billboards, signs, packaging, marketing materials, video games, recorded music, the Internet and other forms of media.

- (Medya okuryazarı gençler ve yetişkinler biz televizyon aldığımız deşifre karmaşık mesajlar daha iyi edebiliyoruz, radyo, gazete, dergi, kitap, reklam panoları, işaretler, ambalaj, pazarlama malzemeleri, video oyunları, müzik, internet ve diğer medya formları.)

- They can understand how these media messages are constructed, and discover how they create *meaning – usually in ways hidden* beneath the surface.

- (Onlar bu ortam mesajların nasıl anlamak ve onlar anlam oluşturabilirsiniz nasıl keşfedebilirsiniz - genellikle yer altında gizli yollarla.)

- People who are media literate can also create their own media, becoming active participants in our media culture.

- (Medya okuryazarı olan insanların da bizim medya kültürü aktif olarak katılmaya, kendi ortamı oluşturabilirsiniz.)

MEDIA LITERACY SKILLS CAN HELP CHILDREN, YOUTH AND ADULTS:

- Understand how media messages create meaning
- Identify who created a particular media message
- Recognize what the media maker wants us to believe or do
- Name the "tools of persuasion" used
- Recognize bias, spin, misinformation and lies
- Discover the part of the story that's not being told
- Evaluate media messages based on our own experiences, beliefs and values
- Create and distribute our own media messages
- Become advocates for change in our media system

- Medya mesajları anlam oluşturmak anlamak
- Belirli bir medya mesaj kim yarattı tespit
- Medya yapımcısı bize inanmak ya da yapmak istediği tanır
- Kullanılan "ikna araçları" olarak adlandırın
- Önyargı, spin, yanlış tanır ve yatıyor
- Söylenmişti değil hikayenin parçası keşfetmek
- Kendi deneyimleri, inanç ve değerlere dayalı medya iletileri değerlendirmek
- Kendi medya mesajları oluşturmak ve dağıtmak
- Bizim medya sisteminde değişiklik savunucuları olmak

- Media literacy education helps to develop critical thinking and active participation in our media culture.

- (Medya okuryazarlığı eğitimi eleştirel düşünme ve medya kültürü aktif katılım gelişmesine yardımcı olur.)

- The goal is to give youth and adults greater freedom by empowering them to access, analyze, evaluate, and create media.

- (Amaç, erişim analiz, değerlendirme ve medya oluşturmak için güçlendirerek gençler ve yetişkinler daha fazla özgürlük vermektir.)

- Reasons to Study the Media
- (neden)

20 REASONS TO STUDY THE MEDIA

- 1. Like history, because the media interpret the past to us to show us what has gone into making us the way we are.

- 2. Like geography, because the media define for us our own place in the world.

- 3. Like civics, because the media help us to understand the workings of our immediate world, and our individual roles in it.

- 4. Like literature, because the media are our major sources of stories and entertainment.

- 5. Like literature, because the media require us to learn and use critical thinking skills.

- 6. Like business, because the media are major industries and are inextricably involved in commerce.

- 7. Like language, because the media help define how we communicate with each other.

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- 1. Tarih gibi, medya bize olan yol yapım gitti bize göstermek için bize geçmiş yorumlamak çünkü.

- 2. Coğrafya gibi, medya bizim için dünyada kendi yerini tanımlamak için.

- 3. Medya bize bizim hemen dünyanın işleyişini, ve bizim bireysel rolleri anlamak için yardımcı çünkü, yurttaşlık bilgisi gibi.

- 4. Edebiyat gibi, çünkü medya hikayeler ve eğlence bizim büyük kaynaklarıdır.

- 5. Edebiyat gibi, çünkü medya bize eleştirel düşünme becerilerini öğrenmek ve kullanmak gerekir.

- 6. Iş gibi, medya büyük sanayi ve çünkü ayrılmaz ticaret olarak katılıyor.

- 7. Dil gibi, medya yardımıyla birbirleri ile nasıl iletişim çünkü tanımlar.

- 8. Like science and technology, because the media always adopt the leading edge of modern technological innovation.

- 9. Like family studies, because the media determine much of our cultural diet and weave part of the fabric of our lives.

- 10. Like environmental studies, because the media are as big

- 11. Like philosophy, because the media interpret our world, its values and ideas to us.

- 12. Like psychology, because the media help us (mis)understand ourselves and others.

- 13. Like science, because the media explain to us how things work.

- 8.Medya her zaman modern teknolojik yenilik öncü kabul çünkü, bilim ve teknoloji gibi.

- 9. Aile çalışmaları gibi, çünkü medya çok kültürel diyet ve hayatımızın kumaş örgü kısmının belirler.

- 10.Ortamı olarak büyük olduğu için, çevre çalışmaları gibi

- 11. Felsefe gibi, çünkü medya bize dünyamızı, değerleri ve fikirler yorumlar.

- 12. Medya bize (yanlış) kendimizi ve diğerlerini anlamak için, psikoloji gibi.

- 13. Bilim gibi, çünkü medya işlerin nasıl bize açıklar.

- 14. Like industrial arts, because the media are carefully planned, designed and constructed products.
- (Medya dikkatle planlanan çünkü endüstriyel sanatlar gibi, tasarlanmış ve ürünleri inşa.)
- 15. Like the arts, because the media bring us pleasure, and we experience all the arts through the media as no other age has ever done.
- (Sanat gibi, medya bize zevk getirmek ve biz başka bir yaş olarak medya aracılığıyla tüm sanat deneyimi nedeniyle bugüne kadar yaptı.)
- 16. Like politics, because the media bring us political and ideological messages all the time - yes - all the time.
- (Siyaset gibi, çünkü medya bizi siyasi ve ideolojik mesajlar her zaman getirmek - Evet - her zaman.)

- 17. Like rhetoric, because the media use special codes and conventions of their own languages that we need to understand and control—or we stand in danger of being controlled by them.
- (Medya kendi dillerinin özel kodları ve kuralları kullanın çünkü retorik gibi, anlamak ve gereken kontrol-ya da onlar tarafından kontrol edilen tehlikesi durmak.)
- 18. Like drama, because the media help us understand life by presenting it as larger-than life, and compel us to think in terms of the audience.
- (Tiyatro gibi, medya bize hayat daha büyük-daha olarak sunarak hayatı anlamak ve seyirci açısından düşünmek bize mecbur yardımcı çünkü.)
- 19. Like Everest, because they are there.
- 20. BECAUSE THE MEDIA GO TO GREAT LENGTHS TO STUDY US.(MEDYA bize ÇALIŞMA BÜYÜK UZUNLUKLARI GİDİN ÇÜNKÜ)

Media Literacy Concepts

- The study and practice of media literacy is based on a number of fundamental concepts about media messages, our media system, and the role of media literacy in bringing about change.

- (Medya okuryazarlığı çalışma ve uygulama değişimi getiren medya mesajları, bizim medya sistemi ve medya okuryazarlığı rolü ile ilgili temel kavramları bir dizi dayanmaktadır)

Understanding these concepts is an essential first step in media literacy education

(
Bu kavramlar anlamak Medya okuryazarlığı eğitiminde önemli bir ilk adımdır)

We've organized Media Literacy Concepts into three levels:

- Basic,
- Intermediate
- Advanced.

- **Basic concepts (temel kavramlar)**

1. MEDIA CONSTRUCT OUR CULTURE

- Our society and culture – even our perception of reality - is shaped by the information and images we receive via the media.

- Bizim toplum ve kültür - hatta gerçekliği algılayışımız - biz medya yoluyla aldığınız bilgileri ve resimleri ile şekillenir.

- A few generations ago, our culture's storytellers were people – family, friends, and others in our community.

- Bizim toplumda aile, arkadaşlar, ve diğerleri - Birkaç kuşak önce, bizim kültürün öykü anlatanlar insanlardı.

- For many people today, the most powerful storytellers are televisionn, movies, music, video games, and the Internet.

- Birçok kişi için bugün, en güçlü öykü anlatanlar televizyon, film, müzik, video oyunları ve internet olan

2. MEDIA MESSAGES AFFECT OUR THOUGHTS, ATTITUDES AND ACTIONS

We don't like to admit it, but all of us are affected by advertising, news, movies, pop music, video games, and other forms of media.

(Biz bunu kabul etmek sevmiyorum, ama hepimiz reklam, haber, film, pop müzik, video oyunları ve diğer medya formları etkilenir.)

- That's why media are such a powerful cultural force, and why the media industry is such big business.
- (Medya gibi güçlü bir kültürel güç nedeni budur, ve neden medya endüstrisi, büyük bir iştir.

3. MEDIA USE "THE LANGUAGE OF PERSUASION"

- All media messages try to persuade us to believe or do something.

  - News, documentary films, and nonfiction books all claim to be telling the truth.

  - Advertising tries to get us to buy products.

  - Novels and TV dramas go to great lengths to appear realistic.

  To do this, they use specific techniques (like flattery, repetition, fear, and humor) we call "the language of persuasion."

4. MEDIA CONSTRUCT FANTASY WORLDS

- While fantasy can be pleasurable and entertaining, it can also be harmful.

- Movies, TV shows, and music videos sometimes inspire people to do things that are unwise, anti-social, or even dangerous.

- At other times, media can inspire our imagination.

- Advertising constructs a fantasy world where all problems can be solved with a purchase.

- Media literacy helps people to recognize fantasy and constructively integrate it with reality.

5. NO ONE TELLS THE WHOLE STORY

- Every media maker has a point of view. Every good story highlights some information and leaves out the rest.

- Often, the effect of a media message comes not only from what is said, but from what part of the story is not told.

6. MEDIA MESSAGES CONTAIN "TEXTS" AND "SUBTEXTS"

- The text is the actual words, pictures and/or sounds in a media message.

- The subtext is the hidden and underlying meaning of the message.

□ "But whether naively or not, I see very well what it signifies to me :

that France is a great Empire, that all her sons, without any colour discrimination, faithfully serve under the flag, and that there is no better answer to the detractors of an alleged colonialism than the zeal shown by this Negro in serving his so-called oppressors."

Roland Barthes
Mythologies

7. MEDIA MESSAGES REFLECT THE VALUES AND VIEWPOINTS OF MEDIA MAKERS

- Everyone has a point of view.

- Our values and viewpoints influence our choice of words, sounds and images we use to communicate through media.

- This is true for all media makers, from a preschooler's crayon drawing to a media conglomerate's TV news broadcast.

8. INDIVIDUALS CONSTRUCT THEIR OWN MEANINGS FROM MEDIA

- Although media makers attempt to convey specific messages, people receive and interpret them differently, based on their own prior knowledge and experience, their values, and their beliefs.

- This means that people can create different subtexts from the same piece of media.

9. MEDIA MESSAGES CAN BE DECODED

☐ By "deconstructing" media, we can figure out who created the message, and why.

☐ We can identify the techniques of persuasion being used and recognize how media makers are trying to influence us.

☐ We notice what parts of the story are not being told, and how we can become better informed.

10. MEDIA LITERATE YOUTH AND ADULTS ARE ACTIVE CONSUMERS OF MEDIA

- Many forms of media – like television – seek to create passive, impulsive consumers.

- Media literacy helps people consume media with a critical eye, evaluating sources, intended purposes, persuasion techniques, and deeper meanings.

Intermediate Concepts

11. THE HUMAN BRAIN PROCESSES IMAGES DIFFERENTLY THAN WORDS

- Images are processed in the "reptilian" part of the brain, where strong emotions and instincts are also located.

- Written and spoken language is processed in another part of the brain, the neocortex, where reason lies. This is why TV commercials are often more powerful than print ads.

12. We process time-based media differently than static media

- The information and images in TV shows, movies, video games, and music often bypass the analytic brain and trigger emotions and memory in the unconscious and reactive parts of the brain.

- Only a small proportion surfaces in consciousness.

- When we read a newspaper, magazine, book or website, we have the opportunity to stop and think, re-read something, and integrate the information rationally.

13. Media are most powerful when they operate on an emotional level

☐ Most fiction engages our hearts as well as our minds. Advertisements take this further, and seek to transfer feelings from an emotionally-charged symbol (family, sex, the flag) to a product.

14. Media messages can be manipulated to enhance emotional impact

- Movies and TV shows use a variety of filmic techniques (like camera angles, framing, reaction shots, quick cuts, special effects, lighting tricks, music, and sound effects) to reinforce the messages in the script.

- Dramatic graphic design can do the same for magazine ads or websites.

15. MEDIA EFFECTS ARE SUBTLE

- Few people believe everything they see and hear in the media.

- Few people rush out to the store immediately after seeing an ad.

- Playing a violent video game won't automatically turn you into a murderer.

- The effects of media are more subtle than this, but because we are so immersed in the media environment, the effects are still significant.

16. MEDIA EFFECTS ARE COMPLEX

▢ Media messages directly influence us as individuals, but they also affect our families and friends, our communities, and our society.

▢ So some media effects are indirect.

▢ We must consider both direct and indirect effects to understand media's true influence.

17. MEDIA CONVEY IDEOLOGICAL AND VALUE MESSAGES

- Ideology and values are usually conveyed in the subtext.

- Two examples include news reports (besides covering an issue or event, news reports often reinforce assumptions about power and authority) and advertisements (besides selling particular products, advertisements almost always promote the values of a consumer society).

18. WE ALL CREATE MEDIA

- Maybe you don't have the skills and resources to make a blockbuster movie or publish a daily newspaper.

- But just about anyone can snap a photo, write a letter or sing a song.

- And new technology has allowed millions of people to make media--email, websites, videos, newsletters, and more -- easily and cheaply.

- Creating your own media messages is an important part of media literacy.

Advanced concepts

19. OUR MEDIA SYSTEM REFLECTS THE POWER DYNAMICS IN OUR SOCIETY

- People and institutions with money, privilege, influence, and power can more easily create media messages and distribute them to large numbers of people.

- People without this access are often shut out of the media system.

20. MOST MEDIA ARE CONTROLLED BY COMMERCIAL INTERESTS

- In the United States, the marketplace largely determines what we see on television, what we hear on the radio, what we read in newspapers or magazines.

- As we use media, we should always be alert to the self-interest of corporate media makers.

- Are they concerned about your health?

- Do they care if you're smart or wellinformed?

- Are they interested in creating active participants in our society and culture, or merely passive consumers of their products, services, and ideas?

21. Media monopolies reduce opportunities to participate in decision making

- When a few huge media corporations control access to information, they have the power to make some information widely available and privilege those perspectives that serve their interests, while marginalizing or even censoring other information and perspectives.

- This affects our ability to make good decisions about our own lives, and reduces opportunities to participate in making decisions about our government and society.

22. Changing the media system is a justice issue

- Our media system produces lots of negative, demeaning imagery, values and ideas.

- It renders many people invisible.

- It provides too little funding and too few outlets for people without money, privilege, influence, and power to tell their stories.

23. WE CAN CHANGE OUR MEDIA SYSTEM

- More and more people are realizing how important it is to have a media system that is open to new people and new perspectives, that elevates human values over commercial values, and that serves human needs in the 21st century.

- All over the world, people are taking action to reform our media system and create new alternatives.

24. Media literate youth and adults are media activists

- As we learn how to access, analyze and interpret media messages, and as we create our own media, we recognize the limitations and problems of our current media system.

- Media literacy is a great foundation for advocacy and activism for a better media system

Text & Subtext

TEXT

- We often use the word "text" to mean "written meaning.

- But in media literacy, "text" has a very different meaning

- The text of any piece of media is what you actually see and/or hear.

- It can include written or spoken words, pictures, graphics, moving images, sounds, and the arrangement or sequence of of these elements.

- Sometimes the text is called the "story" or "manifest text."

- For most of us, the text of a piece of media is always the same.

Subtext

- The "subtext" is your interpretation of a piece of media.

- It is sometimes called the "latent text."

- The subtext is not actually heard or seen; it is the meaning we create from the text in our own minds.

- While media makers (especially advertisers) often create texts that suggest certain subtexts, each person creates their own subtext (interpretation) based on their previous experiences, knowledge,opinions, attitudes and values.

- Thus, the subtext of a piece of media will vary depending on the individual seeing/hearing it

THE *TEXT* OF THIS MEDIA MESSAGE INCLUDES:

- An image of musician Sheryl Crow holding a guitar case and a glass of milk in a room with a lamp, bed, open door, etc. behind her.

- The logo "got milk?" and the words "Rock hard."

- The short paragraph: "To keep the crowd on their feet,

- I keep my body in tune. With milk.

- Studies suggest that the nutrients in
milk can play an important role in weight loss.

So if you're trying to lose weight or maintain a healthy weight, try drinking 24 ounces of lowfat or fat free milk every 24 hours as part of your reduced calorie diet.

To learn more, visit 2424milk.com. It's a change that'll do you good."Another logo that reads "milk. your diet. Lose weight! 24 oz. 24 hours"

A small image of Sheryl Crow's album Wildflower.
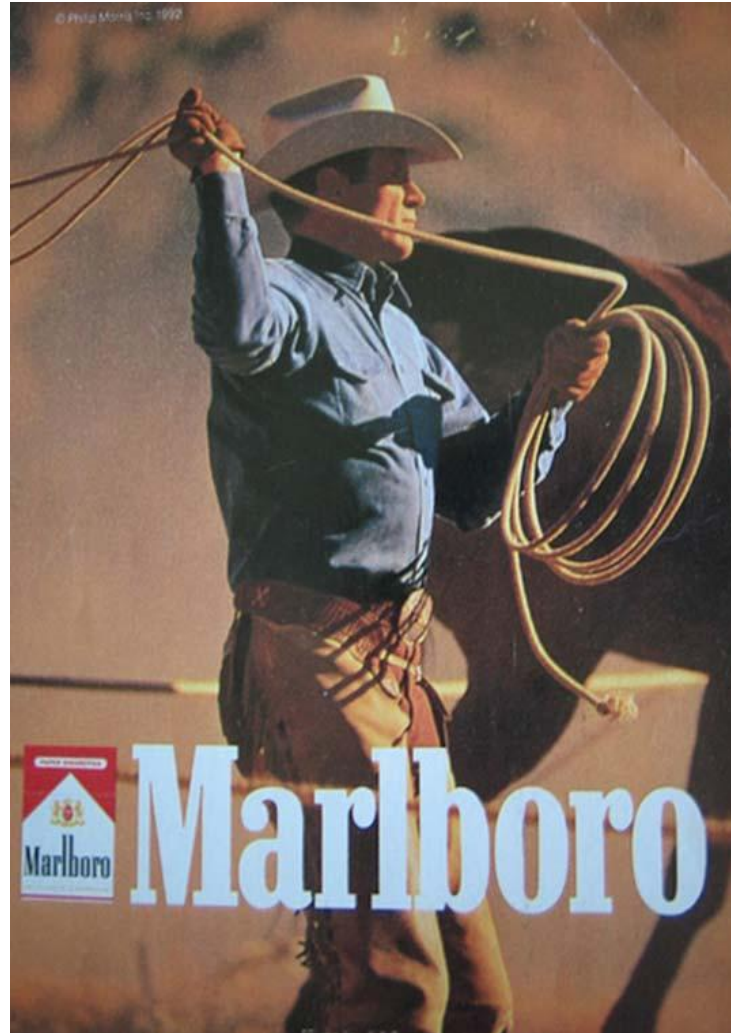
POSSIBLE *SUBTEXTS* INCLUDE:

??????????

- Sheryl Crow drinks milk.
- Sheryl Crow can only perform well by drinking milk.
- Sheryl Crow wants to sell her album.
- Milk renders great concerts.
- If you drink milk you will lose weight.
- Beautiful people drink milk.
- If you drink milk, you'll be beautiful and famous, too.
- Sheryl Crow stays at cheap motels.
- Rock stars like ripped jeans

HOW ABOUT THIS?

OR THIS?

2 QUOTES FROM *ROLAND BARTHES*

- "…language is never innocent."

  - "The bastard form of mass culture is humiliated repetition… always new books, new programs, new films, news items, but always the same meaning."

AND THE LAST *MOTTO*

- "There are no beautiful surfaces without a terrible depth."

  Friedrich Nietzsche

- **The Language of Persuasion**

- The goal of most media messages is to persuade the audience to believe or do something.

- Hollywood movies use expensive special effects to make us believe that what we're seeing is real.

- News stories use several techniques – such as direct quotation of identified sources – to make us believe that the story is accurate.

- The media messages most concerned with persuading us are found in advertising, public relations and advocacy.

- Commercial advertising tries to persuade us to buy a product or service.

- Public relations (PR) "sells" us a positive image of a corporation, government or organization.

- Politicians and advocacy groups (groups that support a particular belief, point of view, policy, or action) try to persuade us to vote for or support them, using ads, speeches, newsletters, websites, and other means.

These "persuaders" use a variety of techniques to grab our attention, to establish credibility and trust, to stimulate desire for the product or policy, and to motivate us to act (buy, vote, give money, etc.)

- We call these techniques the "language of persuasion."

- They're not new; Aristotle wrote about persuasion techniques more than 2000 years ago, and they've been used by speakers, writers, and media makers for even longer than that.

□ Once you know how media messages try to persuade you to believe or do something, you'll be better able to make your own decisions.

- Advertising is the easiest starting point: most ads are relatively simple in structure, easily available, and in their original format.

- Media literacy beginners are encouraged to learn the language of persuasion by examining ads.

- Keep in mind that many media messages, such as television commercials, use several techniques simultaneously.

- Others selectively employ one or two.

- We've divided our list of persuasion techniques into three levels: Basic, Intermediate and Advanced.

- Basic techniques are easily identified in many media examples, and they are a good starting point for all learners.

- Identifying many intermediate techniques may require more critical distance, and they should usually be investigated after learners have mastered the basics.

- More abstraction and judgment may be required to identify the advanced techniques, and some learners may find them difficult to understand.

- **Basic persuasion techniques**

1. ASSOCIATION

- This persuasion technique tries to link a product, service, or idea with something already liked or desired by the target audience,

    - such as fun, pleasure, beauty, security, intimacy, success, wealth, etc.

ASSOCIATION CAN BE A VERY POWERFUL TECHNIQUE

- A good ad can create a strong emotional response and then associate that feeling with a brand

  (family = Coke, victory = Nike).

- This process is known as *emotional transfer.*

- *Several of the persuasion techniques below, like*

  Beautiful people, Warm & fuzzy,

  Symbols and Nostalgia, are specific types of association.

2. BANDWAGON

- Many ads show lots of people using the product, implying that "everyone is doing it"

  (or at least, "all the cool people are doing it").

- No one likes to be left out or left behind, and these ads urge us to "jump on the bandwagon."

- Politicians use the same technique when they say, "The American people want..."

How do they know?

3. BEAUTIFUL PEOPLE

- *Beautiful people uses good-looking models (who may also be celebrities) to* attract our attention.

- This technique is extremely common in ads, which may also imply (but never promise!) that we'll look like the models if we use the product.

4. BRIBERY

- This technique tries to persuade us to buy a product by promising to give us something else, like a discount, a rebate, a coupon, or a "free gift."

- Sales, special offers, contests, and sweepstakes are all forms of *bribery.*

- *Unfortunately, we don't really get something for free -- part of* the sales price covers the cost of the bribe.

5. CELEBRITIES

- We tend to pay attention to famous people.

- That's why they're famous! Ads often use celebrities to grab our attention.

- By appearing in an ad, celebrities implicitly endorse a product; sometimes the endorsement is explicit.

- Many people know that companies pay celebrities a lot of money to appear in their ads (Nike's huge contracts with leading athletes, for example, are well known) but this type of testimonial still seems to be effective.

6. EXPERTS

- We rely on experts to advise us about things that we don't know ourselves.

- Scientists, doctors, professors and other professionals often appear in ads and advocacy messages, lending their credibility to the product, service, or idea being sold.

- Sometimes, "plain folks" can also be experts, as when a mother endorses a brand of baby powder or a construction worker endorses a treatment for sore muscles.

7. EXPLICIT CLAIMS

- Something is "explicit" if it is directly, fully, and/or clearly expressed or demonstrated.

- For example, some ads state the price of a product, the main ingredients, where it was made, or the number of items in the package – these are *explicit claims.*

- *So are specific,* measurable promises about quality, effectiveness, or reliability, like "Works in only five minutes!"

- Explicit claims can be proven true or false through close examination or testing, and if they're false, the advertiser can get in trouble. It can be surprising to learn how few ads make explicit claims. Most of them try to persuade us in ways that cannot be proved or disproved.

8. FEAR

- This is the opposite of the *Association technique.* *It uses something disliked or feared by* the intended audience (like bad breath, failure, high taxes or terrorism) to promote a "solution."

- Ads use fear to sell us products that claim to prevent or fix the problem.

- Politicians and advocacy groups stoke our fears to get elected or to gain support.

9. HUMOR

- Many ads use humor because it grabs our attention and it's a powerful persuasion technique.

- When we laugh, we feel good.

- Advertisers make us laugh and then show us their product or logo because they're trying to connect that good feeling to their product.

- They hope that when we see their product in a store, we'll subtly re-experience that good feeling and select their product.

- Advocacy messages (and news) rarely use humor because it can undermine their credibility; an exception is political satire.

10. INTENSITY

- The language of ads is full of intensifiers, including *superlatives (greatest, best, most,* fastest, lowest prices), *comparatives (more, better than, improved, increased, fewer calories), hyperbole (amazing, incredible, forever), exaggeration, and many other ways to hype the product*

11. MAYBE

- Unproven, exaggerated or outrageous claims are commonly preceded by "weasel words" such as may, might, can, could, some, many, often, virtually, as many as, or up to.

- Watch for these words if an offer seems too good to be true.

- Commonly, the *Intensity and Maybe techniques* are used together, making the whole thing meaningless.

12. PLAIN FOLKS

- This technique works because we may believe a "regular person" more than an intellectual or a highly-paid celebrity.

- It's often used to sell everyday products like laundry detergent because we can more easily see ourselves using the product, too.

- The *Plain folks technique strengthens the down-home, "authentic"* image of products like pickup trucks and politicians.

- Unfortunately, most of the "plain folks" in ads are actually paid actors carefully selected because they look like "regular people."

13. REPETITION

- Advertisers use repetition in two ways: Within an ad or advocacy message, words, sounds or images may be repeated to reinforce the main point.

- And the message itself (a TV commercial, a billboard, a website banner ad) may be displayed many times.

- Even unpleasant ads and political slogans work if they are repeated enough to pound their message into our minds.

14. TESTIMONIALS

- Media messages often show people testifying about the value or quality of a product, or endorsing an idea.

- They can be *experts, celebrities, or plain folks. We tend to believe* them because they appear to be a neutral third party (a pop star, for example, not the lipstick maker, or a community member instead of the politician running for office.)

15. WARM & FUZZY

☐ This technique uses sentimental images (especially of families, kids and animals) to stimulate feelings of pleasure, comfort, and delight.

☐ It may also include the use of soothing music, pleasant voices, and evocative words like "cozy" or "cuddly."

☐ The *Warm & fuzzy* technique is another form of *Association.*

☐ *It works well with some audiences, but not with others, who* may find it too corny.

- **Intermediate persuasion techniques**

16. THE BIG LIE

- According to Adolf Hitler, one of the 20th century's most dangerous propagandists, people are more suspicious of a small lie than a big one.

- *The Big Lie is more than* exaggeration or hype; it's telling a complete falsehood with such confidence and charisma that people believe it.

- Recognizing *The Big Lie requires "thinking outside the box" of conventional wisdom and* asking the questions other people don't ask.

- "If you tell a lie big enough and keep repeating it, people will eventually come to believe it."

Joseph Goebbels

17. CHARISMA

- Sometimes, persuaders can be effective simply by appearing firm, bold, strong, and confident.

- This is particularly true in political and advocacy messages.

- People often follow charismatic leaders even when they disagree with their positions on issues that affect them.

18. EUPHEMISM

- While the *Glittering generalities and Name-calling techniques arouse audiences* with vivid, emotionally suggestive words, *Euphemism tries to pacify audiences in order to make a* unpleasant reality more palatable.

- Bland or abstract terms are used instead of clearer, more graphic words.

- Thus, we hear about corporate "downsizing" instead of "layoffs," or "enhanced interrogation techniques" instead of "torture."

19. EXTRAPOLATION

⬚ Persuaders sometimes draw huge conclusions on the basis of a few small facts.

⬚ *Extrapolation works by ignoring complexity. It's most persuasive when it predicts something we* hope can or will be true.

20. FLATTERY

- Persuaders love to flatter us. Politicians and advertisers sometimes speak directly to us: "You know a good deal when you see one."

- "You expect quality." "You work hard for a living."

- "You deserve it." Sometimes ads flatter us by showing people doing stupid things, so that we'll feel smarter or superior.

- *Flattery works because we like to be praised and we tend to believe people we* like.

- (We're sure that someone as brilliant as you will easily understand this technique!)

21. GLITTERING GENERALITIES

- This is the use of so-called "virtue words" such as civilization, democracy, freedom, patriotism, motherhood, fatherhood, science, health, beauty, and love.

- Persuaders use these words in the hope that we will approve and accept their statements without examining the evidence.

- They hope that few people will ask whether it's appropriate to invoke these concepts, while even fewer will ask what these concepts really mean.

22. NAME-CALLING

☐ This technique links a person or idea to a negative symbol (liar, creep, gossip, etc.).

☐ It's the opposite of *Glittering generalities. Persuaders use Name-calling to make us reject the* person or the idea on the basis of the negative symbol, instead of looking at the available evidence.

☐ A subtler version of this technique is to use adjectives with negative connotations (extreme, passive, lazy, pushy, etc.)

23. NEW

- We love new things and new ideas, because we tend to believe they're better than old things and old ideas.

- That's because the dominant culture in the United States (and many other countries) places great faith in technology and progress.

- But sometimes, new products and new ideas lead to new and more difficult problems.

24. NOSTALGIA

- This is the opposite of the *New technique. Many advertisers invoke a time when life* was simpler and quality was supposedly better ("like Mom used to make").

- Politicians promise to bring back the "good old days" and restore "tradition."

- But whose traditions are being restored? Who did they benefit, and who did they harm? This technique works because people tend to forget the bad parts of the past, and remember the good.

25. RHETORICAL QUESTIONS

- These are questions designed to get us to agree with the speaker.

- They are set up so that the "correct" answer is obvious.

- ("Do you want to get out of debt?"
- "Do you want quick relief from headache pain?" and
- "Should we leave our nation vulnerable to terrorist attacks?"

are all rhetorical questions.) *Rhetorical questions are used to build trust and alignment* before the sales pitch.

26. SCIENTIFIC EVIDENCE

- This is a particular application of the *Expert technique.*

- *It uses the* paraphernalia of science (charts, graphs, statistics, lab coats, etc.) to "prove" something.

- It often works because many people trust science and scientists.

- It's important to look closely at the "evidence," however, because it can be misleading.

27. SIMPLE SOLUTION

- Life is complicated.

- People are complex. Problems often have many causes, and they're not easy to solve.

- These realities create anxiety for many of us. Persuaders offer relief by ignoring complexity and proposing a *Simple solution.*

- *Politicians claim one policy change* (lower taxes, a new law, a government program) will solve big social problems.

- Advertisers take this strategy even further, suggesting that a deodorant, a car, or a brand of beer will make you beautiful, popular and successful.

28. SLIPPERY SLOPE

- This technique combines *Extrapolation and Fear. Instead of predicting a* positive future, it warns against a negative outcome.

- It argues against an idea by claiming it's just the first step down a "slippery slope" toward something the target audience opposes.

- ("If we let them ban smoking in restaurants because it's unhealthy, eventually they'll ban fast food, too."

- This argument ignores the merits of banning smoking in restaurants.)

- The *Slippery slope technique is commonly* used in political debate, because it's easy to claim that a small step will lead to a result most people won't like, even though small steps can lead in many directions.

29. SYMBOLS

- Symbols are words or images that bring to mind some larger concept, usually one with strong emotional content, such as home, family, nation, religion, gender, or lifestyle.

- Persuaders use the power and intensity of *symbols to make their case.*

- *But symbols can have different meanings* for different people.

- Hummer SUVs are status symbols for some people, while to others they are symbols of environmental irresponsibility.
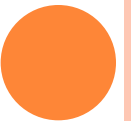
Advanced persuasion techniques

30. AD HOMINEM

- Latin for "against the man," the *ad hominem technique responds to an* argument by attacking the opponent instead of addressing the argument itself.

- It's also called "attacking the messenger."

It works on the belief that if there's something wrong or objectionable about the messenger, the message must also be wrong.

31. ANALOGY

- An analogy compares one situation with another. A good analogy, where the situations are reasonably similar, can aid decision-making.

- A weak analogy may not be persuasive, unless it uses emotionally-charged images that obscure the illogical or unfair comparison.

32. CARD STACKING

- No one can tell the whole story; we all tell part of the story.

- *Card stacking,* however, deliberately provides a false context to give a misleading impression.

- It "stacks the deck," selecting only favorable evidence to lead the audience to the desired conclusion.

33. CAUSE VS. CORRELATION

- While understanding true causes and true effects is important, persuaders can fool us by intentionally confusing correlation with cause.

- For example: Babies drink milk.
- Babies cry.
- Therefore, drinking milk makes babies cry.

34. DENIAL

- This technique is used to escape responsibility for something that is unpopular or controversial.

- It can be either direct or indirect.

- A politician who says, "I won't bring up my opponent's marital problems," has just brought up the issue without sounding mean.

35. DIVERSION

- This technique diverts our attention from a problem or issue by raising a separate issue, usually one where the persuader has a better chance of convincing us.

- *Diversion is often used* to hide the part of the story not being told. It is also known as a "red herring."

36. GROUP DYNAMICS

☐ We are greatly influenced by what other people think and do.

☐ We can get carried away by the potent atmosphere of live audiences, rallies, or other gatherings.

☐ *Group dynamics* is a more intense version of the *Majority belief and Bandwagon techniques.*

37. MAJORITY BELIEF

- This technique is similar to the *Bandwagon technique.*

- *It works on the* assumption that if most people believe something, it must be true.

- That's why polls and survey results are so often used to back up an argument, even though pollsters will admit that responses vary widely depending on how one asks the question.

38. SCAPEGOATING

⬜ Extremely powerful and very common in political speech, *Scapegoating* blames a problem on one person, group, race, religion, etc.

⬜ Some people, for example, claim that undocumented ("illegal") immigrants are the main cause of unemployment in the United States, even though unemployment is a complex problem with many causes.

⬜ *Scapegoating is a particularly* dangerous form of the *Simple solution technique.*

39. STRAW MAN

- This technique builds up an illogical or deliberately damaged idea and presents it as something that one's opponent supports or represents.

- Knocking down the "straw man" is easier than confronting the opponent directly.

40. TIMING

- Sometimes a media message is persuasive not because of what it says, but because of when it's delivered.

- This can be as simple as placing ads for flowers and candy just before Valentine's Day, or delivering a political speech right after a major news event.

- Sophisticated ad campaigns commonly roll out carefully-timed phases to grab our attention, stimulate desire, and generate a response.

Deconstructing Media Messages

Deconstructing a media message can help us understand who created the message, and who is intended to receive it.

- It can reveal how the media maker put together the message using words, images, sounds, design, and other elements.

- It can expose the point of view of media makers, their values, and their biases.

- It can also uncover hidden meanings – intended or unintended.

There is no one "correct" way to deconstruct a media message – each of us interprets media differently, based on our own knowledge, beliefs, experiences, and values.

Key concepts for deconstructing media:

1-SOURCE

- All media messages are created. The creator could be an individual writer, photographer or blogger.

- In the case of a Hollywood movie, the scriptwriter, director, producer, and movie studio all play a role in creating the message.

- Ads are usually put together by ad agencies, but the "creator" is really the client – the company or organization that's paying for the ad.

- The key point is: Whose message is this? Who has control over the content?

2-AUDIENCE

- Media messages are intended to reach audiences. Some – like primetime TV shows -are designed to reach millions of people.

- Others – like a letter or email – may be intended only for one person.

- Most media messages are designed to reach specific groups of people – defined by age, gender, class, interests, and other factors – called the "target audience."

3-TEXT

- The text of any piece of media is what you actually see and/or hear.

- It can include written or spoken words, pictures, graphics, moving images, sounds, and the arrangement or sequence of all of these elements.

- Sometimes the text is called the "story" or "manifest text."

4-SUBTEXT

- The "subtext" is an individual interpretation of a media message.

- It is sometimes called the "latent text."

- While media makers often create texts that suggest certain subtexts, each person creates their own subtext (interpretation) based on their previous experiences, knowledge, opinions, attitudes, and values.

- Thus, two people interpreting the same text can produce two very different subtexts.

5-PERSUASION TECHNIQUES

- Media messages use a number of techniques to try to persuade us to believe or do something.

6-POINT OF VIEW

- No one tells the whole story.

- Everyone tells part of the story from their point of view.

- Deconstructing a media message can expose the values and biases of the media maker, and uncover powerful ideological and value messages.

DECONSTRUCTION QUESTIONS

- You can use the following questions to quickly deconstruct any media message.

- Use the basic deconstruction questions with beginners or younger learners, or when you only have a short amount of time.

- Use the intermediate or advanced deconstruction questions with other groups or when you have more time.

BASIC DECONSTRUCTION QUESTIONS

- 1. Whose message is this? Who created or paid for it? Why?

- 2. Who is the "target audience"? What are the clues (words, images, sounds, etc.)?

- 3. What "tools of persuasion" are used?

- 4. What part of the story is not being told?

INTERMEDIATE DECONSTRUCTION QUESTIONS

- 1. Whose message is this? Who created or paid for it? Why?

- 2. Who is the "target audience"? What is their age, ethnicity, class, profession, interests, etc.? What words, images or sounds suggest this?

- 3. What is the "text" of the message? (What we actually see and/or hear: written or spoken words, photos, drawings, logos, design, music, sounds, etc.)

- 4. What is the "subtext" of the message? (What do you think is the hidden or unstated meaning?)

- 5. What "tools of persuasion" are used?

- 6. What positive messages are presented? What negative messages are presented?
- 7. What part of the story is not being told?

ADVANCED DECONSTRUCTION QUESTIONS

- 1. Whose message is this? Who created or paid for it? Why?

- 2. Who is the "target audience"? What is their age, ethnicity, class, profession, interests, etc.? What words, images or sounds suggest this?

- 3. What is the "text" of the message? (What we actually see and/or hear: written or spoken words, photos, drawings, logos, design, music, sounds, etc.)

- 4. What is the "subtext" of the message? (What do you think is the hidden or unstated meaning?)

- 5. What kind of lifestyle is presented?

- 6. What values are expressed?

- 7. What "tools of persuasion" are used?

- 8. What positive messages are presented? What negative messages are presented?

- 9. What groups of people does this message empower? What groups does it disempower? How does this serve the media maker's interests?

- 10. What part ofthe story is not being told? How and where could you get more information about the untold stories?

FINISH

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