

Sustainability: Junior Secondary English, Year 7

Changing minds, changing behaviour

This unit, *Changing minds, changing behaviour*, allows students to explore the persuasive power of advertising by analysis of a narrative television advertisement and one short animated documentary.

Focus

This unit provides opportunities to explore the ideas that:

- advertising to promote the social good, including sustainability, uses persuasive texts that provide factual information (logos), engage the emotions of the reader or viewer (pathos), and seek to demonstrate the integrity of the presenter (ethos). Cultural identity is strongly expressed and developed through shared language and stories
- grading modality and evaluative vocabulary in spoken and/or written language in advertisements and other persuasive texts allows us to understand how we are positioned as readers
- print and television advertising harnesses the persuasive power of visual language that seeks to engage our minds and emotions
- narrative, humour and incongruity are all powerful devices used in advertising.

Australian Curriculum: English

The general capabilities emphasised in the unit of work, *Changing minds, changing behaviour*, are literacy, information and communication technology (ICT) capability, critical and creative thinking, ethical behaviour and intercultural understanding. This unit addresses the cross-curriculum priority Sustainability.

The Australian Curriculum: English is built around the three interrelated strands of Language, Literature and Literacy. This unit, with an emphasis on media studies in English, has a strong focus on developing critical literacy and visual literacy by a close analysis of the social purpose of language in both written and visual grammar.

Content

Students will be provided opportunities through the activities to engage with aspects of the following content descriptions.

Language Language for interaction	Understand how language is used to evaluate texts and how evaluations about a text can be substantiated by reference to the text and other sources (ACELA1782)
Expressing and developing ideas	Understand how modality is achieved through discriminating choices in modal verbs, adverbs, adjectives and nouns (ACELA1536) Analyse how point of view is generated in visual texts by means of choices, for example gaze, angle and social distance (ACELA1764)
Literature Responding to literature	Compare the ways that language and images are used to create character, and to influence emotions and opinions in different types of texts (ACELT1621)

<p>Examining literature</p>	<p>Recognise and analyse the ways that characterisation, events and settings are combined in narratives, and discuss the purposes and appeal of different approaches (ACELT1622)</p>
<p>Literacy Interpreting, analysing, evaluating</p>	<p>Analyse and explain the ways text structures and language features shape meaning and vary according to audience and purpose (ACELY1721)</p> <p>Compare the text structures and language features of multimodal texts, explaining how they combine to influence audiences (ACELY1724)</p>
<p>Creating texts</p>	<p>Plan, draft and publish imaginative, informative and persuasive texts, selecting aspects of subject matter and particular language, visual, and audio features to convey information and ideas (ACELY1725)</p>

NSW 7–10 English Syllabus

Syllabus outcomes	Students learn to	Students learn about
OUTCOME 1: A student responds to and composes texts for understanding, interpretation, critical analysis and pleasure	1.1 respond to imaginative, factual and critical texts, including the required range of texts, through wide and close listening, reading and viewing 1.3 compose imaginative, factual and critical texts for different purposes, audiences and contexts 1.5 interpret, question and challenge information and ideas in texts through close study 1.9 demonstrate understanding of the complexity of meaning in texts	
OUTCOME 2: A student uses a range of processes for responding to and composing texts	2.2 use and adapt the processes of planning, drafting, rehearsing, responding to feedback, editing and publishing to compose texts over time	2.9 techniques for planning and rehearsing including brainstorming, mind mapping, storyboarding, role-play and improvisation
OUTCOME 3: A student responds to and composes texts in different technologies	3.2 respond critically and imaginatively to texts in a range of technologies, including video, computers, print and handwriting	
OUTCOME 4: A student uses and describes language forms and features, and structures of texts appropriate to different purposes, audiences and contexts	4.3 adapt texts for different purposes, audiences and contexts and articulate the effects on meaning	4.7 the effectiveness of specific language forms and features and structures of texts for different purposes, audiences and contexts and for specific modes and mediums

Syllabus outcomes	Students learn to	Students learn about
OUTCOME 5: A student makes informed language choices to shape meaning with accuracy, clarity and coherence	5.1 express considered points of view in speech or writing, accurately and coherently and with confidence and fluency in rehearsed, unrehearsed and impromptu situations	5.9 the ways in which purpose, audience and context affect a composer's choices of content, language forms and features and structures of texts
OUTCOME 6: A student draws on information, experience and ideas to imaginatively and interpretively respond to and compose texts	6.3 explore real and imagined (including virtual) worlds through close and wide engagement with texts	6.8 the ways 'the real world' is represented in the imaginary worlds of texts including literature, film, media and multimedia texts
OUTCOME 7: A student thinks critically and interpretively about information, ideas and arguments to respond to and compose texts	7.2 compose and respond to factual, opinion, argumentative and persuasive texts 7.6 identify techniques of persuasion in spoken, written and visual texts 7.8 form an opinion about the validity or persuasiveness of texts	
OUTCOME 10: A student identifies, considers and appreciates cultural expression in texts	10.1 recognise and consider cultural factors, including cultural background and perspective, when responding to and composing texts 10.2 identify and explore the ways different cultures, cultural stories and icons, including Australian images and significant Australians, including Aboriginal Australians, are depicted in texts 10.3 identify and describe cultural expressions in texts	

Teaching & learning activities

1. Learning focus for the unit

Advertisements are **persuasive texts**¹. Many video advertisements use narrative to inform, engage and interest viewers emotionally and persuade them to take some form of action. This action may be to buy a product, sign a petition, attend an event, or change their behaviour. Sometimes (as in *Can you live with dirty water?*), the purpose is to raise awareness of an issue — the action or response required is not made explicit. In this unit students explore the use of narrative in video advertisements.

The successful marketing of bottled water is a means for students to explore how advertisers manufacture demand for products by exploiting our fears, insecurities and fantasies. Using the contrasting example of a campaign to raise awareness about the lack of clean water in developing countries, students will reflect on ways that advertising sets out to change minds and behaviour.

Explain to students that they will work in creative teams to write a script for a narrative-style public service advertisement to persuade viewers not to buy bottled water, relating this to the fact that, unlike people in many developing countries, most people in developed countries have access to clean tap water. Their advertisement will aim to change thinking and behaviour patterns by working on viewers' senses, emotions and thoughts, perhaps using shock value or humour.

Reference texts for this unit of work are Beverly Derewianka (2011) *A New Grammar Companion for Teachers*, Primary English Teaching Association Australia, Sydney and Sally Humphrey, Louise Droga and Susan Feez (2012) *Grammar and Meaning: An introduction for primary teachers*, Primary English Teaching Association Australia, Sydney.

2. Can you live with dirty water?

The narrative advertisement *Can you live with dirty water?* uses incongruity and shock to persuade viewers to take action to solve a problem. The aim is to provoke a strong (negative) emotional reaction in the responder, such as fear, anger or disgust. Public service advertisements about social issues often have high shock value. Can students think of any such advertising campaigns using

¹ Information for learning about persuasive texts:

http://www.illawarrasouthcoast.sreg.education.nsw.gov.au/mvlink2008/Learning%20About%20Persuasive%20Texts/persuasive_text.htm.

shock value? They may mention road safety and anti-smoking campaigns.

Watch the World Vision advertisement *Can you live with dirty water?*² without the soundtrack. Prime students to consider these questions while viewing:

- **What are the positive and negative emotions the advertisement aims to provoke?**
- **What is the problem that needs a solution?**
- **Is there a ‘call to action’ in this advertisement — what might the advertiser want responders to think and do after watching?**

After watching the advertisement, think-pair-share answers to the pre-viewing questions, then briefly share with the class. The questions will later be discussed at length.

Replay the clip with the soundtrack and discuss how this affects the viewer. What is the role or the purpose of this sort of soundtrack? The soundtrack to the advertisement is ‘Heart’s a Mess’ by Belgian-born Australian artist Gotye (Wally de Backer).

- **What are the lyrics saying?**
- **What lines catch in your mind as you are listening?**
- **What effect do the softly sung, mellow lyrics and laid back music have — combined with the beautiful summer’s day — that are then transformed by filthy water?**

Have students think-pair-share then individually write responses to these questions.

Class discussion and modelling using a film log sheet

The major shock tactic of this advertisement is the woman giving the baby its bottle with filthy water in it.

On the interactive whiteboard, guide the students through the build up of narrative tension leading to this climactic event, as mother, bottle, and baby are intercut with children playing. Students collaborate with the teacher to note the timing and action, using a film log sheet with a time-code column (search ‘film log sheet’ or ‘camera log sheet’ online to source or create your own; print and hand out to each student). Pause to discuss items with students at each point and introduce some simple film technique metalanguage. Use a [glossary of film terms](#).³

² World Vision video *Can you live with dirty water?*:

http://www.worldvision.com.au/issues/WaterSanitationHygiene/WhatsOurResponse/Can_you_live_with_dirty_water_.aspx.

³ Glossary of film terms created by Durham University: <http://www.dur.ac.uk/m.p.thompson/filmterms.htm>.

Log sheet example focusing on the bottle:

Time	Action
19 seconds	Close up of the mother's hand at the kitchen sink, holding the baby bottle filled with dirty water
23 seconds	The first cut to the baby outside in the pram, and then in close up
26 seconds	A medium shot, as the mother walks through kitchen holding the dirty bottle
30 seconds	A close up of the bottle in her hand being carried outside
34 seconds	A medium shot of the mother's hand giving the baby its bottle
36–51 seconds	Text screens giving facts on the problem of access to clean water for people in developing nations — a feeling of great tension is created as we linger on the text while the baby being given the water is delayed; a feeling of guilt is provoked with the rhetorical effects used in this persuasive written text (discussed in depth later)
52 seconds	The baby drinks the bottle in close up

Lead discussion on: What is the advertisement trying to 'sell'? What is its purpose and message? Many people in the world do not have clean water, but it's something that we in developed nations take for granted.

As it's an advertisement for a charity, it's trying to get us to change our thinking and our western complacency and realise that others are not as well off. That's a start, but it might also want us to help change and improve things. This is perhaps implied but certainly not explicit. Why it is not made explicit?

Provide Rosenbaum's classic 1993 definition of the meaning of **sustainable**⁴:

'Sustainable means using methods, systems and materials that won't deplete resources or harm natural cycles.'

A major aim of the advertisement would be for people to go to the World Vision website, to become more informed and to financially support their work in developing countries. Go to World Vision

⁴ Washington State University webpage with definition: <http://www.arch.wsu.edu/09%20publications/sustain/defnsust.htm>.

Australia's *Water, Sanitation & Hygiene*⁵ pages and have students read the text above the clip:

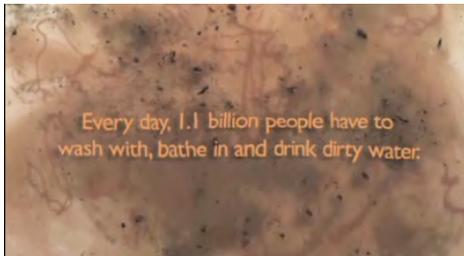
Making people in wealthy nations take notice of the fact that 900 million people around the world still don't have access to clean water is not an easy task. But our colleagues at World Vision UK have risen to the challenge. Viewers take note: no Australian water was wasted in making this ad.

What is the role or purpose of this written text above the video clip? Does this provide any information about the purpose of the clip? (such as to make wealthy people take notice or become aware that not all people have access to safe drinking water). The images contrast the problems and the solutions, with further information and also a section where you can contribute things such as money for water purification tablets.

Guided discussion

Was the message of *Can you live with dirty water?*⁶ delivered in an explicit coda stage of the narrative? The text screens provide an explicit coda and the persuasive written text of the advertisement. Show the text screens (36 to 51 seconds):

1



The first text screen impersonally states a fact.

2



The second screen gives a vivid, concrete example (immediately meaningful to its audience) of how many people this is. These screens provide factual information that appeals to the logos/the mind and provides factual information for the viewer.

⁵ World Vision Australia's page on water, sanitation and hygiene:
http://www.worldvision.com.au/Issues/WaterSanitationHygiene.aspx?lpos=top_drop_1_WaterSanitationHygiene.

⁶ World Vision video *Can you live with dirty water?*
http://www.worldvision.com.au/issues/WaterSanitationHygiene/WhatsOurResponse/Can_you_live_with_dirty_water_.aspx.

3



The third text screen, in contrast, has a very emotive statement with an opinion: ‘We can’t live with that fact.’ The figure of speech ‘can’t live with’ is used when people are very upset; it alludes to a situation being unbearable. The affective language is high in strength. The emotions expressed are concerned with social wellbeing — with feeling insecure.

A moderate degree of obligation is expressed with the use of the modal auxiliary verb ‘can’t’ (the use of modality is a feature of persuasive texts). The pronoun ‘we’ is intriguing. What do students think it might mean? We don’t know who ‘we’ is until the end of the advertisement, but could ‘we’ also perhaps mean all right-minded people, all people with a conscience? Is it World Vision, the author of the text? Is the viewer one of ‘us’ or not?

4



The fourth text screen turns the table on the viewer with a direct and personal question: ‘Can you?’ (with the modal verb indicating a level of obligation).

How does this rhetorical device of asking a question of the responder to explicitly engage them make students feel? Is the behaviour of the viewer being implicitly judged? What is the viewer being asked? Is it an appeal to the viewer’s ethical sense?

We’ve worked out that there is a coda stage to this narrative. Now students go back to work out and describe the orientation stage and the complication stage of the narrative. Use a worksheet with the following questions, which students fill in individually.

Orientation	What is the setting?	
	How are we positioned (oriented) for what is to follow?	
	Who are the characters?	
Complication	What are the complications?	<i>Describe how the sequence of events begins in a normal way and then changes to become problematic.</i>
	Do the characters express any reaction to this problem?	

In a typical narrative the stage that comes after orientation and complication is resolution; when characters try to work out the problem. In this narrative the characters appear oblivious to the problem, so is there a resolution stage to this narrative?

What is the significance of the characters being oblivious to the problem and not trying to solve it, in relation to the coda and its persuasive text? Ask students individually to explain in writing why they think the characters do not see a problem to be resolved. Students can share their responses in groups.

Vocabulary exercise — using Plutchik’s Wheel of Emotions

The advertisement appeals very strongly to the emotions. As we have seen, the characters themselves are oblivious to the problem and express no emotions regarding it, but what are students’ emotional responses? Note how some emotions can relate to physical sensations — is feeling disgust a physical feeling or an emotional feeling?

Plutchik’s Wheel of Emotions⁷ grades the intensity of emotions and connections between emotions like a colour wheel. Using Plutchik’s Wheel of Emotions, students choose emotions they felt at the orientation stage of the advertisement, and the feelings experienced at the series of complications. Students should also choose at least three of their own words to convey their emotions more subtly, but must work out where these would fit on Plutchik’s wheel. Don’t forget the effect the soundtrack and lyrics had on students’ emotions. Have them look back to their worksheets where they answered this question to some extent. Choose emotions from the wheel to represent the effect of the soundtrack and lyrics.

On the whiteboard, tick the emotions felt by students on Plutchik’s Wheel and add the students’ own choice of words into the correct position on the wheel, guided by students. They can then see how intense or weak the words and corresponding emotions are.

Reflection

The *Can you live with dirty water?* advertisement also makes viewers think — it engages thought processes with its coda after first strongly engaging senses and emotions. The advertisement aims to influence the viewer and change their point of view.

One of the purposes of these kinds of clips is to raise awareness of global sustainability issues and have them ‘go viral’ through social media. As points for discussion: How successful was the clip, taking into account that students also took the required action and visited its website to learn more?

⁷ Fractal website with Plutchik’s Wheel of Emotions: <http://www.fractal.org/Bewustzijns-Besturings-Model/Nature-of-emotions.htm>.

Was it a good advertisement? Do students think they would have gone to look at the website themselves? How could you share this clip with others? Why do people share clips via Facebook and other social media?

3. The story of bottled water

In Australia people are lucky to have clean tap water to drink, so it is ironic that people in developed countries spend so much on bottled water. Bottling water creates pollution (carbon emissions) in production, transportation and disposal. Drinking bottled water is mostly unnecessary, thus the bottled water industry is an example of manufacturing demand by advertisers heavily marketing bottled water.

The class will now watch *The Story of Bottled Water*⁸, a film made for the non-profit The Story of Stuff Project and released on World Water Day 2010.

Have students view the film both as an example of a text that aims to persuade the viewer to agree with its point of view and to take action to solve a problem, and as background research for their own scripts. From the website: 'The film concludes with a call to take back the tap, not only by making a personal commitment to avoid bottled water, but by supporting investments in clean, available tap water for all.'

The [annotated script](#)⁹ of *The Story of Bottled Water* allows students to see the source of its facts and information.

Small group work

Have students look at the footnoted version of the script — does it seem to be a reliable text? With the film and footnoted script in mind, does it seem to be a balanced view on the subject? For example, it states that soft drink (soda) sales were falling and soft drink manufacturers had to think of a way to increase sales. Might soft drink manufacturers instead have been interested in people's health in offering bottled water as an alternative? Could there be favourable interviews with bottled water manufacturers and statistics on improved health when bottled water is available?

Trying to see from the point of view of your opposition can help develop an advertising campaign. Assemble the students in their creative teams. Have students play Devil's Advocate (take up an argument or position you don't necessarily agree with to create debate), and think from the point of view of bottled water companies. Each team should have a scribe to make notes of ideas and a presenter who shares with the class.

⁸ *The Story of Bottled Water* film: <http://www.storyofstuff.org/movies-all/story-of-bottled-water/>.

⁹ Annotated transcript for *The Story of Bottled Water*: <http://www.storyofstuff.org/2011/01/14/story-of-bottled-water/>.

Studying *The Story of Bottled Water* as a persuasive text

Looking at the use of **modality**¹⁰ in the transcript will help determine if the writer is doing a 'soft' or 'hard sell' of their argument to stop using bottled water.

Revise the idea that using low modality words of obligation, certainty and probability, might constitute a 'soft sell', while using high modality words would constitute a 'hard sell'.

High modality words and phrases	Medium modality words and phrases	Low modality words
must, ought to, has to, definitely, certainly, always, never	will, should, can, need to, I think, probably, apparently, often, usually	may, might, could, would, possibly, perhaps, seems, appears, maybe, sometimes

Have creative teams each examine one or two pages of *The Story of Bottled Water* script by Annie Leonard for levels of modality. They should highlight all modality words and phrases, grade them into low, medium and high, then count the instances of each type. From the number of each type of modality words they might then judge the level of modality in the text overall (modality is mostly low to medium with a few instances of high modality).

Nominalisation

The Story of Bottled Water is a script to be spoken and uses informal language and constructions. It appears to be designed to engage younger viewers (as one target audience) by use of animation, and aims to explain difficult ideas simply.

The level of nominalisation can help determine the level of formality or informality of a text. Nominalisation is the process of the formation of a noun from a verb or verb clause or from an adjective. Endings such as -ion, -ment (verb to noun) and -ness and -ity (adjective to noun) often indicate nominalisation.

¹⁰ Australian Curriculum: English Glossary item, modality: <http://www.australiancurriculum.edu.au/Glossary?a=E&t=modality>.

Examples of nominalisation

to act (verb)	→	action (noun)
to advance (verb)	→	advancement (noun)
clever (adjective)	→	cleverness (noun)
difficult (adjective)	→	difficulty (noun)

Have creative teams search the transcript of *The Story of Water* for -ion, -ment and -ness endings. They will notice that virtually all such endings are found in the more academic, formal footnotes.

Choose several of the more informal paragraphs from *The Story of Bottled Water* for students in their creative teams to transform into very formal writing using nominalisation.

Have students focus on turning verbs in the text into nouns. Model how to highlight verb groups. Point out that it's not just a question of nominalisation — that whole sentences have to be rewritten and the sentences become passive rather than active when the agency is removed. Use the example below or create your own.

Original paragraph showing verb groups (in bold)	Paragraph rewritten using nominalisation
<p>I was curious about where the plastic bottles that I put in recycling bins go. I found out that shiploads were being sent to India. So, I went there. I'll never forget riding over a hill outside Madras where I came face to face with a mountain of plastic bottles from California. Real recycling would turn these bottles back into bottles. But that wasn't what was happening here. Instead these bottles were slated to be downcycled, which means turning them into lower quality products that would just be chucked later. The parts that couldn't be downcycled were thrown away there; shipped all the way to India just to be dumped in someone else's backyard.</p>	<p>Curiosity about the final repository of the plastic bottles I had placed in recycling bins led me to India, after my discovery of their mass transportation. My confrontation with a mountain of plastic bottles from California after my ascent of a hill outside Madras was an unforgettable experience. Elements of the bottles were due for transformation into lower quality, discardable products — downcycled rather than fully recycled — while other parts would become refuse, shipped all the way to India for this purpose.</p>

A rewritten paragraph can help show how overusing nominalisation can create writing that appears too dense and formal for a young audience. Does the example paragraph when rewritten sound formal and stilted? One benefit is a drastically reduced word count, but which would students prefer to read or hear spoken? Encourage the students to have fun turning their simply written paragraph into tortured prose.

Manufacturing demand

Share read the first page of *The Story of Bottled Water* transcript¹¹ to the fourth paragraph on page 2, and discuss the concept of manufactured demand.

Use the quote on page 4:

‘Scaring us, seducing us, and misleading us — these strategies are all core parts of manufacturing demand.’

Share read footnote 7, which has more information on manufactured demand. Focus on this quote to provoke discussion on how advertisements manipulate us to want things:

‘The main tool to promote manufactured demand is advertising.’

Watch excerpts of *The Gruen Transfer* episode [How do you sell bottled water?](#)¹² Take note to watch it from the beginning to 1:56 min, then from 3:16 min to 8:25 min, to avoid inappropriate content. Discuss the panel’s take on how advertising sells bottled water.

‘People are buying into the dream,’ said the panellist Todd Sampson on *The Gruen Transfer* episode. What ‘dream’, ‘story’ or ‘fantasy’ is the ‘advertiser’ trying to sell you in *The Story of Bottled Water*. Have students discuss this, then write individual responses.

4. Language and format in scripts; writing a narrative advertisement

Divide the class into groups of four or five students, and give each group a creative design task. Ask half of the groups to design an advertisement to promote reusable drinking bottles. They are representing an organisation that promotes sustainability, like those who together produced *The Story of Bottled Water*. They need to create a fictional name for their organisation and brand.

Ask the other groups to design an advertisement discouraging people from buying bottled water — to use water out of the tap.

¹¹ Annotated transcript for *The Story of Bottled Water*: <http://www.storyofstuff.org/2011/01/14/story-of-bottled-water/>.

¹² ABC TV *The Gruen Transfer* episode, How do you sell bottled water, on YouTube: <http://www.youtube.com/watch?v=BwcCECPvIts>.

They must aim to create the script for an ethical advertisement, so the third ingredient of manufactured demand, 'misleading the audience', is out. Encourage teams to use factual information and seek to engage the emotions of their target audience of young people their own age. Their advertisement might be aimed at being aired on World Water Day (March 22).

In class 'market research'

To get to know why their target audience (their own demographic) like to buy and drink bottled water, creative teams should think of the reasons why they buy or have bought bottled water. Have a scribe in each team note reasons and teams share their findings with the class.

The script is to include facts about bottled water in developing countries and the lack of clean water in developing countries, in a text screen or a voice-over.

For the target audience, students will mostly want to keep the information simple and understandable. However, students may find nominalisation will make their facts sound more authoritative and impersonal. For information about bottled water in an Australian context, the article '[Water on the brain: How our use of bottled water defies logic](#)'¹³ can be a good starting point.

Writing a draft (or practice) script

Have students in creative teams revisit the World Vision advertisement [Can you live with dirty water?](#)¹⁴ and add to work they have already done on a log sheet, to this time describe the changing camera techniques throughout.

Students are only focusing on cuts, zoom ins and outs and close ups; not medium or long shots, which have not been discussed. You might provide each student with a printout of the glossary of film terms, for reference.

To practise, have them describe the action in *Can you live with dirty water?*

Each paragraph of action is a new scene (such as the kitchen or garden). The phrasing 'We see' and 'We hear' should be used. Simple camera directions should be used — some of which have already been logged and can be worked into the script. Students should try to use action verbs that exactly describe the action. Students should describe the facial expressions but not try to express

¹³ ABC Environment article 'Water on the brain: How our use of bottled water defies logic':
<http://www.abc.net.au/environment/articles/2011/07/04/3260626.htm>.

¹⁴ World Vision video *Can you live with dirty water?*:
http://www.worldvision.com.au/issues/WaterSanitationHygiene/WhatsOurResponse/Can_you_live_with_dirty_water_.aspx.

what the characters may be thinking; if necessary, use modality to describe their apparent emotions; for example, 'The mother seems oblivious to the dirty water coming from the tap.'

Model option or extension

Students must model their advertisement script after the World Vision advertisement. If some groups prefer a more humorous tone, they might be given the option of using the Commonwealth Bank *School Banking*¹⁵ advertisement, which has a funny and appealing narrative, as their model. If some students do choose *School Banking*, guide them in analysis of that advertisement. You might also use analysis of the clip *School Banking* for all groups as an extension of this unit, for more depth and contrast and for further analysis of language in voice-overs and of film techniques.

If the option and extension activities aren't chosen, go straight to the creative brief.

School Banking — option or extension

The banking industry seems to favour narrative advertisements and the Commonwealth Bank maintains a [media gallery](#)¹⁶ of television advertisements with downloadable transcripts.

Discuss how the *School Banking* advertisement uses humour to get its message across. Which approach do students prefer, the very serious shock value approach of the World Vision advertisement or the light-hearted, humorous approach?

For students who choose *School Banking*, or if this activity is used as an extension of this unit for the class, download and print the [School Banking transcript](#)¹⁷ (.pdf 44.8 KB). Students watch the advertisement again while reading the transcript, which shows the voice-over and describes the action appearing on the screen.

Lead questioning to get students to compare and contrast the two advertisements, *School Banking* and *Can you live with dirty water?*

¹⁵ Commonwealth Banking advertisement *School Banking*: <http://www.commbank.com.au/about-us/media-gallery/tv-ads/school-banking-tvc.aspx>.

¹⁶ Commonwealth Bank media gallery: <http://www.commbank.com.au/about-us/media-gallery/tv-ads/>.

¹⁷ Commonwealth Bank *School Banking* advertisement transcript: http://www.commbank.com.au/about-us/PDS_PDF/Video-transcript-School_Banking.pdf.

Questions	Comments
How is text used in both clips?	There is no dialogue in either clip (but for a gestural scream at the end of <i>School Banking</i>). In <i>Can you live with dirty water?</i> , song lyrics add meaning to supplement the persuasive written text, and there is a voice-over and some written text such as the birthday card in <i>School Banking</i> .
Does the <i>School Banking</i> have music? What sort?	
Are the stories told in one segment of time or different segments of time?	<i>Can you live ...</i> occurs in one segment, <i>School Banking</i> takes place in different segments of time.
Do the stories have one setting or several?	<i>Can you live ...</i> as two settings in one place, the kitchen and garden of a house. <i>School Banking</i> has several settings — school, street, home, and so on.

Analysing a voice-over

Have students use the *School Banking* transcript to highlight all the verb groups in the voice-over, then guide a discussion.

What type of verbs does the voice-over mostly use and what does this tell us about one of the major roles of the voice-over in this advertisement?

Sensing	Action, relatively abstract	Action	Relating
wants, will need, begins to think, knows	teaches, saving, pay off, learn how to save, will complete	buying	... might be possible, are

With sensing verbs the voice-over gives access to Tom's thoughts. Voice-overs are often used to show the thoughts of characters. Film adaptations of novels often use this technique.

Voice-overs also often provide extra commentary. The voice-over in the *School Banking* clip explains what is going on and repeats the message several times. With students, find the four instances where the bank's message is overtly stated in the voice-over. The voice-over in *School Banking* is thus a persuasive text. The use of modality is apparent in persuasive texts.

In their creative teams, have students look at the modality in the voice-over and in the written text at

the end of *School Banking* — search for words and phrases related to certainty, probability and obligation, then grade them from low through medium to high modality.

Example: Modality in *School Banking*

Low	Moderate	Medium	High
might be possible after all, possible	common, even (adverb used as intensifier)	he'll need	pay off, knows, will complete

The meaning is made more forceful by intensifying the speed and extent of the savings: 'early', 'soon enough'.

Now have teams turn all low modality words in *School Banking* into high modality words. What is the effect? Though the modality is medium to high, when everything is turned up to high any subtlety in the advertisement is lost and it seems to be forcing its message on us, which may cause us to forcibly resist. However, notice how the advertisement turns itself up to high at the end to get its message through.

Film techniques

The capitalised sections of scripts describe action, as in the *School Banking* transcript. You would expect most verbs would be action verbs, which is the case.

In their creative teams, have students highlight all the verb groups in the action sections, using different colours for those that describe an action more exactly and those that describe it generally. Have students watch the clip again, depending on computer availability, either on the whiteboard or student-directed in teams. By pausing at the action described in the transcript, have them they try to think of a more exact verb or a verb plus adverb combination to describe the action.

Most of these verbs are describing the action of the characters, but what else are they describing? — Camera actions, directing our point of view. In their creative teams, have students underline the directions, such as 'We see Tom walking out', 'we cut to', 'We zoom in close on her face', 'Then we zoom in on the fish's face', 'We see', 'We hear'.

Each capitalised block is a new scene in a new setting. Now watch the advertisement again, looking at the camera directions and the filmic techniques and scene changes. You might revise knowledge of the meaning of 'cut', 'zoom in' and 'close up' and also 'medium' and 'long shot' using the [glossary of film terms](#).¹⁸

¹⁸ Glossary of film terms created by Durham University: <http://www.dur.ac.uk/m.p.thompson/filmterms.htm>.

The creative brief

Before students (working in teams) can write their own script, they need to complete a creative brief — the usual practice in an advertising agency — and this will help them plan the script. Creative teams can work together to fill in a worksheet or individuals can create their own.

Sources for background research include *The Story of Bottled Water transcript*¹⁹, the article 'Water on the brain: How our use of bottled water defies logic'²⁰ and World Vision Australia's *Water, Sanitation & Hygiene*²¹ pages.

Creative brief for a narrative advertisement

Name of organisation	
What are you advertising?	
Why do you want to advertise?	
Main purpose of advertisement	
Aims and objectives of the advertisement	
What the advertisement should achieve	
Target audience	
Key message	
Types of persuasive information to be used	
Information used to support the message (from background sources)	
Tone of voice to be used (for example, warm, friendly, humorous, serious, aggressive)	

¹⁹ Annotated transcript for *The Story of Bottled Water*: <http://www.storyofstuff.org/2011/01/14/story-of-bottled-water/>.

²⁰ ABC Environment article: <http://www.abc.net.au/environment/articles/2011/07/04/3260626.htm>.

²¹ World Vision Australia's page on water, sanitation and hygiene : http://www.worldvision.com.au/Issues/WaterSanitationHygiene.aspx?lpos=top_drop_1_WaterSanitationHygiene.

General directions

If creative teams use the World Vision clip as their model, they will use shock value to get their message across. In their written persuasive text screens, they might state a fact about bottled water in the Australian context, and a fact about the lack of clean drinking water in less developed countries, perhaps using nominalisation to sound authoritative, and using examples the audience can relate to.

Brainstorming and mind-mapping the narrative

Have students in their creative teams brainstorm ideas for a narrative, using mind maps. At the centre of the map is the phrase bottled water, the essential feature of the narrative — perhaps cut images from a magazine for students to place in the middle of butcher's paper.

It's a bit like writing a script for Tropfest — bottled water must appear at some point in the film. Radiating from this may be at least four different-coloured branches — main character, setting, everyday life and complications (events). Get students to try to work on character first, then setting, then everyday life, then complication (events — something out of the ordinary has to happen), using sub-branches to add levels of detail. Students may begin them in order but when ideas start to flow they may jump from branch to branch.

The final narrative scripts can be shared with the class. Students are then given copies of each team's narrative script, choosing one to individually analyse its strengths and weaknesses as a persuasive text, synthesising all they have learnt in the unit.

Reflection

Have students discuss their personal lessons from this unit. Do they now think twice before buying bottled water? Are they more aware of how they are being manipulated by advertising? Are they more conscious of and interested in issues of sustainability?

Global citizenship in action

Have students design an alternative digital story and script that seeks to raise awareness that one person in seven, or just over 14 per cent of the world's population, lacks access to safe drinking water.

For the teacher

The [Australian Sustainable Schools Initiative](#)²² website is an excellent source of background information. Each state and territory has its own site in addition to the national site. Schools can join the initiative.

Refer to [Global Perspectives: A framework for global education in Australian schools](#)²³ (.pdf 4.3 MB) for guidance for global perspectives within and across learning areas, and advice for teachers and school leaders on how to implement the framework. Refer to the [Sustainability Curriculum Framework — a guide for curriculum developers and policy makers](#)²⁴ for how education for sustainability may be incorporated into curriculum from Kindergarten to Year 10.

²² As above: <http://www.environment.gov.au/education/aussi/>.

²³ Global Perspectives:
http://www.globaleducation.edna.edu.au/globaled/go/engineName/filemanager/pid/122/GPS_ForWeb_150dpi.pdf?actionreq=actionFileDownload&fid=24877.

²⁴ Sustainability Curriculum Framework: <http://www.environment.gov.au/education/publications/curriculum-framework.html>.