



English 91107

# 2.10 Analysing alcohol adverts

# Alcohol Advertisements

A unit of work critically engaging with alcohol advertisements, which supports internal assessment for English Achievement Standard 91107: Analyse aspects of visual and/or oral texts through close viewing and/or listening, supported by evidence.

## CURRICULUM VALUES THAT UNDERPIN THIS TASK

- ▶ Community and participation
- ▶ Respect

## KEY COMPETENCIES THAT ARE FOREGROUNDED

- ▶ Thinking – using creative, critical, metacognitive and reflective processes, drawing on personal knowledge and intuitions, challenging assumptions and perceptions.
- ▶ Using language, symbols, and texts – interpreting language and symbols, using ICT, recognising how choices of language, symbol, or text affect people's understanding and the ways in which they respond to communications.
- ▶ Relating to others – listen actively, recognise different points of view, negotiate, share ideas, being able to take different roles in different situations, how choices of language and symbol affect people's understanding and responses.

## KEY ENGLISH UNDERSTANDING

- ▶ That visual and oral texts can create meanings and effects for the audience: In this case how visual texts influence young people's perception of alcohol. And through this understanding, to have an impact on how young people discern truthful information from deceptive or unhealthy alcohol messages.

# Achievement objectives

## Viewing processes and strategies

### Students will:

Integrate sources of information, processes, and strategies purposefully, confidently, and precisely to identify, form, and express increasingly sophisticated ideas to:

- ▶ Show a discriminating understanding of how alcohol advertisements are shaped for different purposes and audiences (including themselves as audience).
- ▶ Show a discriminating understanding of ideas within, across, and beyond alcohol advertisements.
- ▶ Show a discriminating understanding of how language features are used for effect within and across a range of alcohol advertisements.
- ▶ Show a discriminating understanding of the structure of advertisements.

## Presenting process and strategies

### Students will:

Integrate sources of information, processes, and strategies purposefully, confidently, and precisely to identify, form, and express increasingly sophisticated ideas to:

- ▶ Show a discriminating understanding of how to shape their close viewing response to communicate clearly with teacher/assessor.
- ▶ Select, develop, and communicate sustained ideas about purpose and audience in alcohol advertising.
- ▶ Select and integrate a range of language features appropriate to their chosen text form, to clearly communicate their ideas for a variety of effects.
- ▶ Organise texts, using a range of coherent, and effective structures which are appropriate to their chosen text form.

## Learning Outcomes

### Students will:

- ▶ Think deeply and broadly, forming their own critical viewpoints/stances, about alcohol use/misuse and alcohol advertising.
- ▶ Engage with and discuss a range of other viewpoints, extending their own thinking and acknowledging the different stances of others.
- ▶ Understand, use and apply language terms and concepts in collective examination of an advertisement.
- ▶ Understand, use and apply language terms and concepts in their own examination of alcohol advertisement(s).
- ▶ Develop their own analysis of alcohol advertisement(s).
- ▶ Communicate their ideas clearly, in a text form of their choice.



## Part 1

# Gathering Perspectives

## 1 A. Critical Thinking

Students will engage with chief concerns about the advertising of alcohol and how exposure to alcohol advertising can lead to earlier uptake of drinking and higher amounts of alcohol consumed.

Find some suggested teaching strategies below.

### The marketing of alcohol

**Student reflection:** Think about, discuss, research and collect ways the alcohol industry purposefully markets alcohol to different audiences, using different strategies.

#### Some focus questions

- ▶ How does the industry target specific audiences?
- ▶ What decisions does the industry make about the best way to reach these audiences? (eg times, places of advertisements).
- ▶ Where in your daily life do you see advertisements for alcohol? Why do you think these ads are placed where they are? Who is the intended audience for these ads? How can you tell?
- ▶ How does the industry sell alcohol through the use of high-profile people and events?
- ▶ How does the industry use media (television, radio, on-line, print) to sell alcohol? How do they target specific audiences through the media?

## Thinking about connotations of alcohol vocabulary

For the following categories, consider these questions:

- ▶ What is their denotation?
- ▶ What are the connotations of each?
- ▶ What assumptions do you make about how, where, what and why each of these people drink alcohol? (How does each term suggest a behaviour around alcohol?)
- ▶ How can identifying with one category influence people's behaviour, and how they view and receive advertisements? (For example, how does someone who identifies as a 'drinker' behave in social situations? How does that person regard their own habits with alcohol? What stigmas are associated with being a 'problem drinker' or 'alcoholic'? How might those stigmas influence how people identify themselves?)
- ▶ How is the alcohol industry using the concept of the 'responsible drinker' to sell alcohol?

### Categories

- ▶ Drinker
- ▶ Non-drinker
- ▶ Sober driver
- ▶ Light drinker
- ▶ Social drinker
- ▶ Responsible drinker
- ▶ Heavy drinker
- ▶ Problem drinker
- ▶ Alcoholic

## Informal survey of alcohol advertisements

- ▶ Ask a range of people what alcohol ads they remember/like.
- ▶ Ask them why they are memorable/what the appeal is.

*(This could be used as a precursor for B: Learning the Language.)*

## Group discussion and response to articles/opinion pieces

- ▶ In small groups, read, summarise and discuss a relevant article or opinion piece (see Appendix A for possible source documents).
- ▶ Group will present findings to class and then lead a discussion.

### Questions for discussion:

- ▶ What is the topic of the text?
- ▶ What is the author's perspective on the topic?
- ▶ What techniques does the author use to convince the reader?
- ▶ What's our response to the text? (Do we agree or disagree?) Why?
- ▶ Is the article relevant to our experience as NZ teenagers? Why?

## Conference learning response to articles/opinion pieces

- ▶ Teacher selects and hands out readings (see Appendix A for suggestions).
- ▶ Students ask questions of each other to advance understanding of the readings and to elicit responses to the texts.

**The teacher's role is to facilitate:** to make sure discussion is productive and positive, and to re-direct or introduce a new field of enquiry where necessary.

## Debates

Formal or informal debates are a good way to encourage students to consider all oppositional viewpoints. Students should refer to the codes of practice for alcohol advertising in NZ (Authority).

### Possible moots:

- ▶ This house believes that the advertising of alcohol should be banned on TV (or at sporting matches)
- ▶ This house believes that all sponsorship of sports by alcohol manufacturers should be banned.
- ▶ This House would ban all forms of alcohol advertising.
- ▶ This House believes that all alcohol products and advertising should contain health warnings.

## B. Learning the Language

Students meet, understand and use key terms for close reading advertisements.

Find some suggested teaching strategies below.

### Student glossaries

Students make own notes, including word, definition, explanation in their own words and a visual representation (this might, for example, be a diagram or a sketch of one shot from an advertisement that illustrates the term).

**Development:** Students guess terms using only peers' visual representation. (Along the lines of Pictionary)

### Word Walls

As students encounter new terms, these can be added to a classroom word wall.

**Development:** If only the term is placed on the wall, sets could be made of definitions and examples, for groups of students to match to the terms.

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*Note 1: See Appendix B: Key Vocabulary below for glossary for teacher use.*

*Note 2: Useful reference books for teaching vocabulary and content literacy are: Tools for Teaching Content Literacy (Allen, 2014), (Allen, More Tools for Teaching Content Literacy, 2015) and Tools for Teaching Academic Vocabulary (Allen, Tools for Teaching Academic Vocabulary, 2015)*

*Some of the strategies below are drawn from these books.*

## Graphically organised learning

(Allen, Tools for Teaching Academic Vocabulary, 2015)

"Use of a visual or spatial form to classify and connect words and ideas." Can "help students to understand the scope of a word... [and] revisit the work and add new information as it is encountered."

The following is an example from the book:

<b>BEYOND DEFINITIONS: INCARCERATED</b>		
<b>Concept, term, word or phrase</b>	<b>Usual content (Often/Always)</b>	<b>Unusual Context (Rarely/Never)</b>
<b>Incarcerated</b> "They were called carcens (that's where our word 'incarcerated' comes from)." (p. 208)	<ul style="list-style-type: none"> <li>▶ Jails</li> <li>▶ Prisons</li> </ul>	<ul style="list-style-type: none"> <li>▶ In-school suspension</li> <li>▶ Being grounded</li> </ul>
Incarceration	<i>I would probably use this word if/when...</i>	
Unincarcerated	If I were reading, taking about, or writing about people who are in prison. In Oh, Yikes! it says prisons (called carcens) were cages, built 12 feet underground.	
incarcerator		

Other suggestions can be found here:

- ▶ 4 Keys To Developing Academic Vocabulary (Himmele, 2014)
- ▶ Free Technology Tools for Building Academic Vocabulary (Zorfass J., 2017)



## Part Two

# Viewing

## 2 A. Shared Close Viewing

Class close views one advertisement together, employing critical thinking skills and vocabulary acquired in Part 1.

Find some suggested teaching strategies below.

### Written dialogue

Students write from different points of view on the ad (a character within the narrative), different audience members (a lonely teenager, a mother, an alcoholic, a young child – possibilities are endless), the makers of the product, the makers of the advertisement.

**Reflection and discussion:** How did examining the ad from a variety of perspectives increase your understanding of its purpose and audience?

#### The class could:

- ▶ Divide into groups which each examine one appeal
- ▶ Divide into groups which each examine one visual or verbal feature
- ▶ Divide into groups which each examine a set period of the ad (e.g. 10 seconds)

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*Note: Appendix C is a sample close viewing, using the resource sheets from the Assessment Task that comes with this unit.*

*Teachers may choose to use, or begin with, this example.*

Practice using Resource sheets in the assessment Task.

Students could work through questions in Resource A and/or practice note-taking using Resource B, to familiarise themselves with the resources.

## Class discussion/think, pair share/small groups

(depending on context and students):

- ▶ Who is this advertisement aimed at?
- ▶ How is this audience positioned?
- ▶ What do you think is the preferred reading for this advertisement?

## Repeated viewings

Students analyse what techniques the makers use and how they work to generate appeal.

### The class could:

- ▶ Divide into groups which each examine one appeal
- ▶ Divide into groups which each examine one visual or verbal feature
- ▶ Divide into groups which each examine a set period of the ad (e.g. 10 seconds)

Practice using Resource sheets in the assessment Task.

Students could work through questions in Resource A and/or practice note-taking using Resource B, to familiarise themselves with the resources.

## Collaboration

### To share information, the class could:

- ▶ Contribute to shared document (eg on Onenote or Google Drive)
- ▶ Re-divide into different groups, which each member of new group responsible for sharing information from first group
- ▶ Share information through teacher-led discussion.



### Part Three

# Individual Close Viewing and Assessment

Students individually select an alcohol advertisement which targets teenagers. This selection should be made in consultation with the teacher.

Students prepare and present a close viewing of the advertisement, as outlined in the Assessment Task associated with this unit.

# Appendix A

## Source Documents and websites for Critical Thinking

### The Conversation – an on-line journal: (Jaspan, 2011)

Includes the following:

- ▶ Cutting Alcohol Ads in Sport Sends the Right Message (Goldstein, 2016)
- ▶ DrinkWise’s cynical campaign shouldn’t fool anyone (Carter & Hall, 2014)
- ▶ Forbidden fruit: are children tricked into wanting alcohol? (Daube, 2013)
- ▶ ‘As a matter of fact, I’ve got it now’: alcohol advertising and sport (O’Brien, 2013)

### Other Possibilities

- ▶ The website “Drinking Culture” (Massey, 2017)
- ▶ Public health experts call for ban on alcohol advertising in UK (Gayle, 2017)
- ▶ Alcohol advertising is aggressive and linked to youth drinking, research finds (Davey, 2017)
- ▶ Guest editorial: Alcohol advertising: what’s the problem? (Jones, 2015)
- ▶ Alcohol advertising: Let’s have a sober debate (Harber, 2013)
- ▶ An advertisement analysis of alcohol products in popular women’s magazines (M Dottington Fullwood, 2016)
- ▶ The Representation and Reception of Meaning in Alcohol Advertising and Young People’s Drinking (Barrie Gunter, 2008)

### Alternative stances/viewpoints:

- ▶ Bans on Alcohol Advertising Don’t Make Much Sense (Gary Wilcox, 2015)
- ▶ Banning alcohol ads won’t cure alcoholism (Luick, 2009)
- ▶ A ban on alcohol sponsorships will just be pointless (Allen B. , 2014)

# Appendix B

## Key Vocabulary

*Note 1: This is by no means an exhaustive list, and not all terms on the list will be useful for all advertisements. Teachers will need to amend/extend it, depending on their own approach to, and adaption of, this unit of work.*

*Note 2: Depending on previous learning, students may also need to learn and use key film techniques and terms.*

TERM	DEFINITION	EXAMPLE	
Anchoring	Anchoring describes the common human tendency to rely too heavily on the first piece of information offered (the "anchor") when making decisions. We then measure subsequent information against that anchor. In advertising, the maker of the ad will introduce a desired notion (e.g. 'heroism'), and then reinforce it. The idea is that viewers will evaluate further information against the anchor, even if it's wrong or nonsensical.	<p>Ad: DB (2009) That man deserves a beer.</p> <p>In this early shot, an establishing shot shows the pub and foregrounds three men. One is dressed as an All Black and another in a World War 1 soldier's uniform. Both these uniforms have 'heroic' connotations for New Zealanders. Thus the anchor information for the ad is a visual representation of heroism, against which viewers will measure the rest of the information in the ad.</p>	
Framing	Where the product is 'framed' in a context within the advertisement, to encourage the viewer to associate the product with the context.	<p>Ad: Vodka Cruiser (2013): Celebrating Summer</p> <p>In this ad, the context is a modelling shoot around a pool in the height of summer, where every person is smiling, friendly, interacting and enjoying themselves. In this shot, the models are the focus of the image, which is composed so that photographic equipment is in the foreground, and the viewer's eye is directed to the models and the drinks they are holding through a triangular composition. The product (Vodka Cruiser) is linked to the context of a desirable location, people and event.</p>	

TERM	DEFINITION	EXAMPLE	
Ideology	A system of beliefs, ideas and values. A 'dominant' ideology is that which forms the basis of a society: the values and beliefs etc that most people in the society share. Advertisers appeal to this dominant ideology to sell products.	Ad: Speights (2007)  This ad reinforces the NZ societal ideology of 'mateship'; privileging male friendship over female/male romance (or even interaction). In this long shot, the woman is sidelined in the left side of the frame, with the protagonist's turning to his mate centred in the frame. This composition reinforces the key message that men should value friendship with, and loyalty to, other men above all else.	
Metonymy	A kind of metaphor, where a word is used to describe something that is closely related to it. For example, 'the Crown' is used to describe monarchy rule, or 'The pen is mightier than the sword' where the "pen" stands in for "the written word" and the "sword" stands in for "military aggression and force." (from yourdictionary.com). In advertising, it refers to when the product is associated with some (desirable) person or place.	Ad: Coruba Rum (2017) A Taste of Jamaica  Here, Jamaica, and the Jamaican lifestyle and people, are closely associated with and used to describe the product (rum). This closing shot, with the insertion of the Coruba logo into a shot of a beautiful Jamaican woman and beach, makes the connection explicit.	
Male gaze	Where a woman is positioned as the 'object' of heterosexual male desire. In advertising, this can be used to sell products to men ('if I buy this women like this will be attracted to me) or women (If I buy this, I will become desirable).	Ad: Moët & Chandon (2009): Scarlett in 'The Moët for Glamour'  In this mid-shot, Scarlett Johansenn's body is turned into an object for the male gaze in the following ways:  The shot cuts off her head, thus making her torso and limb anonymous  The shot is composed so that her lower torso is centred, suggestive of sexual allusion  Her clothing is disarrayed, heightening the suggestion of a sexual encounter  She is framed by bottles of champagne, and therefore associated, visually, with these objects	

TERM	DEFINITION	EXAMPLE	
Positioning the Viewer	The shaping of a viewer's point of view or perspective. The viewer is encouraged to agree with or share the maker of the text's ideas.	Ad: Jacob's Creek (2014)  In this ad, the viewer is positioned to think of Jacob's Creek wine as being natural, hand-made and the result of hard work. In this closeup, a hand squashes grapes on the vine, suggesting that each bunch is hand-picked and processed.	
Self-Reflexivity	This refers to advertisements that deliberately make the viewer aware of the constructed nature of the text. This flatters the viewer, by making them feel they are the peer of the makers of the text - 'in on the joke'. These ads acknowledge or parody familiar stereotypes or tropes.	Ad: Tui (2013)  This ad acknowledges and parodies the idea of the male gaze and the stereotype of male preoccupation with female beauty. This establishing shot makes the audience aware of the constructed nature of the premise by showing model-like women bathing in the river in front of the Tui building. The audience is aware of the unlikeliness of these women being 'workers' in the factory. The sense of parody is further heightened by the 'sweet' almost Disney-like music ('Morning' from the Peer Gynt Suite by Greig).	
Preferred/ Negotiated/ Oppositional Reading	<p><b>Preferred Reading</b> - When viewers respond to the intended message of a text the way media producers want/expect them to (without questioning).</p> <p><b>Negotiated Reading</b> - This is when a viewer partly agrees with part of the product: they might broadly accept the preferred reading, but resist or modify some of it in a way which reflects their own social position, experiences and interests, personality, culture etc.</p> <p><b>Oppositional Reading</b> - This is when the viewer is in complete disagreement with the product's message or setting: they understand the preferred reading and reject it.</p>	<p>In the above example, a negotiated reading might be that the viewer is aware of the way that, despite the 'knowingness' and reflexivity of the makers, the ad still objectifies women's bodies. However, they might still acknowledge and appreciate the humour of the ad.</p> <p>An viewer with an oppositional reading might say that the ad is offensive; thinly disguised sexist voyeurism.</p>	

# Appendix C

## Sample Close Viewing

### TARGET AUDIENCE:

Adult New Zealand ('Kiwi') men

### APPEALS TO:

Masculinity and traditional ideas about masculinity: mateship, courage. Also to the stereotype of the 'Kiwi joker': more comfortable in the country, understated in expression, prefers drinking at the local pub to anything else, prefers masculine company (but heterosexual masculine). Also humour.

*Note: The advertisement used in this close viewing has been chosen to clearly show the close viewing process without compromising student authenticity as they complete the assessment for themselves. For this reason, the advertisement is aimed at an adult male audience and is some years old. As well, the report following the table is not complete. (It might be that a student who provide a comprehensively completed table would not need to summarise their findings: they may well have provided enough evidence in the table itself). You may still need to exercise discretion in how the sample is used, so that students do not replicate it in their own work.*

TERM	ASPECT/TECHNIQUE	DETAIL	DISCUSSION
Setting - outside	Establishing shot	Two story pub – classic colonial architecture	Clouds and 'Patron Saint' establish the scene as heaven: a heaven where old fashioned New Zealand values (like going to the pub) are valued and rewarded: Patron Saint of beer drinkers): beer drinking will get you to heaven.  I wonder – could this offend some people? Eg very religious people? Must ask around.
		Ground is obscured by clouds	
		Patron Saints' sign – name of pub - in close up	
	Non-Diegetic sound	Slow guitar strum (country music in feel, has the feel of the music when the main character arrives in town in an old cowboy film),	

<b>TERM</b>	<b>ASPECT/TECHNIQUE</b>	<b>DETAIL</b>	<b>DISCUSSION</b>
Setting - inside: 0:06	Mis-en-scene	Long shot of very busy pub - groups of men (no women) drinking together, wooden bookcase, old fashioned clock	Creates a sense of nostalgia for a generalised 'past' -not specific to one era - just a time where men went to the pub and mingled with other men - and could be themselves - their best/true selves - without women.
	Diagetetic sound	male conversation (pub levels)	It's weird that there aren't women. Looks odd to me - I wonder if that's what old pubs were really like? And would men really prefer it like this?
	Lighting	Sepia tones, smoky/hazy at edges - maybe undersaturated?	
	Costume	1950's era suit with hat, old fashioned soldier's uniform	
Intro of main characters: 0:10	Mid-shot	Three middle-ages/old men at the bar in conversation, with the rest of the pub behind them (including man in jockey's uniform)	
	Costume/props	WW1 Soldier's uniform, All Black uniform, old fashioned farmer's clothes. All three men have a glass of beer. Main characters (mc's)	Beer drinking associated with signifiers of masculinity and bravery through men's clothes - three archetypes of 'Kiwi jokers', exemplifying values of NZ men.  Interesting that they've gone for a WW1 soldier - were they supposed to be braver or something?
0:14	Cut to close-up	Of a early (1950's - 1960') TV	Again - signifies a non-specific past era - heaven is for all NZ men who show essential qualities.

<b>TERM</b>	<b>ASPECT/TECHNIQUE</b>	<b>DETAIL</b>	<b>DISCUSSION</b>
Vignette 1: farmer: 0:16	Overhead shot	Two men standing at bar table	Indicates mc's omniscience – God's eye view.
	Dialogue	Hey Macca, where you been mate?  Aw, nowhere special mate. Just had to drop something off.	Colloquial – the way 'real men' talk
	Cut to reaction shot	All Black nods to farmer, who reaches forward and changes channel on TV.  Static indicates change of scene, then flashback:	
	Non-diegetic sound	Electric guitar	Change from acoustic guitar suggests quickening of action.
	Quick cuts	close ups of face/longshots, midshots and closeups of truck and fire as Macca notices the fire, wrenches the truck off the road and over a bank and empties load of dirt to put out fire.	Fast pace of quick cuts and the variety of shots, together with Macca's actions, create sense of excitement and danger – reinforce Macca's driving skills (treating a truck like an off-road vehicle) and clear-thinking, quick reflexes.
	Cuts back to three main characters	In reaction shots interspersed with action, the mc's nod, smile, glance at each other and raise their beers.	The action makes it clear that 'just dropping something off' was understatement (modesty of a real man).  Approving and impressed reaction makes it clear that Macca meets the men's standards for 'real men' who deserve a beer.
	Dialogue	Well done. That man deserves a DB	
	Close up	Macca raising pint of beer to his lips	Macca is enjoying an appropriate reward for his endeavours.
	Transition to next vignette: mid-shot	mc's raise their beers to toast Macca and change channel	

TERM	ASPECT/TECHNIQUE	DETAIL	DISCUSSION
Vignette 2 (0:48)	Long shot	Post-match rugby changing room. Men sit and stand close to each other. Dirty, tired. Cans of beer being passed around	Establishes the scene as men interacting with other men in heteronormative, 'appropriately' masculine way – close together but after manly game of rugby.
	Zoom in on one man	Smiling, dirty face, raising beer in acknowledgement.	Pattern established – audience expects to see same sequence as last vignette where the mc's see what the man has been doing - whether he deserves a beer
	Cut to reaction shot	All Black nods to farmer, who reaches forward and changes channel on TV.  Static indicates change of scene, then flashback. Same sequence as last vignette.	
	Quick cuts/dialogue	Same pattern of quick cuts establish that the man has 'fought' hard in the rugby game, persevering against great odds (managing to gain ground despite being tackled by two men) and then selflessly passing the ball (modesty, sharing credit). Again, reaction shots show the approval of the mc's and the vignette finishes with the catch phrase: "That man deserves a DB."	As in the last vignette, a type of masculinity (hard working, not afraid to get dirty, overcoming great odds and selfless) is affirmed and approved of, resulting in the just reward of a DB. Rugby is presented as an appropriate masculine behaviour.
	Close up	Like the last one, the vignette closes with the man raising a beer to his lips.	Pattern established: the man is allowed to enjoy his beer, which has been earned.
Vignette 3: 1:05	Same pattern: mc's changing channel, establishing shot	Urban pub: DB coasters/mats but shot includes row of other options on tap. Sign: "Keep bar servery clear." Bar tender is wearing a clean white shirt. Man buying beer seems to be on his own although someone else is sitting at the bar.	Signifiers of difference: mise-en-scene shows emphasis on order, control and cleanliness. Focus on individual not group of men.
	Dialogue	There you go mate: how's your day?  Aw, flat out.	Man doesn't respond with 'mate' – not showing key quality of mateship. Flat out – different tone from first man's understatement.
	Mid shot	Man turns away from bar and towards camera. Urbane half smile (confident and assured) Behind him is a woman (blonde bun, long hair) and urban pub back wall – lots of different drinks.	Not a properly masculine pub: women (the first in the ad), too many drink options. Man confident of his own attractiveness.

TERM	ASPECT/TECHNIQUE	DETAIL	DISCUSSION
	Costume	Good business suit, white shirt, tie, clean cut, young, tidy and groomed.	Indicate the man hasn't done physical work today.
	Reaction shot	Follows pattern: mc's change channel to see flashback, but this time look sceptical as they do so.	Indicates that they are already suspicious that he doesn't meet criteria for 'real man'.
	Overhead shot	Man in toilet, resting against wall, reading the paper. Clearly not working. Smiling – enjoying his escape from his job. Yawning.	<p>This man doesn't meet the criteria for 'real man' – wearing suit, resting in the work day, hiding in toilet to avoid work, reading paper, not giving it his all (yawn). Also, just one shot, not cuts of previous vignettes – slows the pace down to reinforce he's not doing anything. Overhead shot reduces the man's importance/credibility.</p> <p>I think this is extremely unfair – they're dismissing any men who work in the city/ are young etc. I can see that it's funny – it's like thee punchline to a joke – so I suppose I'm giving a negotiated reading here.</p>
	Reaction shot	Mc's look at each other. Not smiling – looks of disgust. In second reaction shot, WW1 soldier gives brief od and reaches forward to dials of TV. Change – they haven't done this before.	Break in pattern (the soldier reaching forward) indicate that their reaction will be different – they haven't intervened in previous vignettes because they approve of the men.
	Cut to present – same mid-shot of him turning away from bar.	As he raises his glass to his lips, the handle breaks and he drops the beer. Expression of surprise/ dismay on his face. Looks up	The man is getting what he deserves: he's not a real man so he doesn't deserve a beer.
End scene: 1:23	Over the shoulder shot	showing soldier smiling at All Black: between them is the TV, showing the man looking upward (suggesting he's wondering about being pranked/divine intervention)	The 'patron saints' of beer drinkers protect the rights of real men – defend them against pretenders.
	Back to three shot from earlier	Mc's laughing at divine retribution being meted out.	
Final shot: 1:27	Close up	DB bottle, condensation on label, 'earned' written underneath.	

# Teaching, Learning and Assessment Sources

- ▶ NZ Curriculum  
<http://nzcurriculum.tki.org.nz/The-New-Zealand-Curriculum#collapsible7>
- ▶ NZQA Achievement Standards  
<http://www.nzqa.govt.nz/ncea/assessment/search.do?query=English&view=achievements&level=02>
- ▶ Clarifications  
<https://www.nzqa.govt.nz/ncea/subjects/english/clarifications/level-2/as91107/>
- ▶ Conditions of Assessment (L 2 Internal)  
<https://www.nzqa.govt.nz/ncea/subjects/assessment-reports/english-l2/>
- ▶ Assessment Reports (L 1 External)  
<http://www.nzqa.govt.nz/qualifications-standards/qualifications/ncea/subjects/assessment-reports/english-l1/>
- ▶ Plain Language Guide  
<http://www.health.govt.nz/system/files/documents/publications/rauemi-atawai-s3.pdf>
- ▶ Senior Secondary Teaching and Learning Guide – for Key Concepts  
<http://seniorsecondary.tki.org.nz/English/Key-concepts>
- ▶ Academic readings  
<http://acrwebsite.org/volumes/5878/volumes/v08/NA-08>

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