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PROPAGACE STUDIJNÍHO OBORU ANGLIČTINA V ELEKTROTECHNICE A INFORMATICE PROSTŘEDNICTVÍM LETÁKŮ: JAZYK REKLAMY V PRAXI

PROMOTION OF THE STUDY PROGRAMME ENGLISH IN ELECTRICAL ENGINEERING AND INFORMATICS BY MEANS OF LEAFLETS: LANGUAGE OF ADVERTISING IN PRACTICE

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ABSTRACT

This bachelor's thesis focuses on the language of advertising. The theoretical part is divided into five chapters that deal with advertising discourse, classification of advertising, typography in advertising, description of the study programme English in Electrical Engineering and my own reflection of the programme. An overview of advertising discourse and basic typographical rules used in advertising form the basis of the practical part – creation of three individual leaflets. The practical part also includes description of the created leaflets and analysis of linguistic principles used to grab receivers' attention and to promote the study programme.

KEY WORDS

advertising, language, discourse, print media, typography, study programme, leaflets, flyers

ABSTRAKT

Tato bakalářská práce se zaměřuje na téma použití jazyka v reklamě. Teoretická část práce je rozdělena na pět kapitol, které se zabývají reklamním diskurzem, klasifikací tištěných médií, typografií v reklamě, popisem studijního oboru Angličtina v elektrotechnice a informatice a mou vlastní reflexí tohoto studijního oboru. Kapitoly zabývající se reklamním diskurzem a typografií v reklamě tvoří základ praktické části této bakalářské práce, která spočívá ve vytvoření tří reklamních letáků propagujících obor Angličtina v elektrotechnice a informatice. Praktická část také obsahuje popis a analýzu vyrobených letáků z hlediska použití lingvistických prvků typických právě pro reklamní diskurz.

KLÍČOVÁ SLOVA

reklama, jazyk, diskurz, tištěná média, typografie, studijní obor, letáky

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PROHLÁŠENÍ

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V Brně dne .....

(podpis autora)

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TABLE OF CONTENTS

LIST OF FIGURES **3**

INTRODUCTION **4**

1 LANGUAGE OF ADVERTISING **6**

1.1 Introduction 6

1.2 The matter of grammar 6

1.2.1 Clauses – system of moods 6

1.2.2 Use of conjunctions *when* and *if* 8

1.3 Morphology 9

1.3.1 Compounds as pre-modifiers 9

1.4 Vocabulary 10

1.4.1 Use of adjectives 11

1.4.2 Use of verbs 11

2 PRINT ADVERTISING **13**

2.1 Introduction 13

2.2 What is advertising? 13

2.2.1 Definition of advertising 13

2.2.2 Classification of advertising 13

2.3 Print advertising in newspapers 15

2.3.1 Newspapers 15

2.3.2 Classification of newspapers 15

2.3.3 Advertising in newspapers 16

2.4 Print advertising in magazines 16

2.4.1 Magazines 16

2.4.2 Classification of magazines 17

2.5 Direct mail 18

2.5.1 General information 18

2.5.2 Advantages of direct mail advertising 18

2.5.3 Types of direct mail 19
2.5.4 Mailing lists 20
3 TYPOGRAPHY IN PRINT ADVERTISING 21
3.1 Introduction 21
3.2 Choice of font 21
3.2.1 The right size of font 21
3.2.2 Serif, Sans-Serif or Display? 21
3.2.3 Colour 25
3.3 Typeface psychology 26
3.3.1 Serif typeface psychology 26
3.3.2 Sans-serif typeface psychology 26
3.3.3 Display typefaces psychology 27
4 DESCRIPTION OF THE STUDY PROGRAMME 28
4.1 Profile of the programme 28
4.2 Learning outcomes 28
4.3 Occupational profile of graduates 28
5 PERSONAL REFLECTION OF THE PROGRAMME 30
5.1 The attractiveness of electrical engineering and language 30
5.2 My own reflection 30
6 ANALYSIS OF CREATED LEAFLETS 32
6.1 First leaflet 32
6.2 Second leaflet 34
6.3 Third leaflet 36
6.4 Comparison of the created leaflets 38
CONCLUSION 39
REFERENCES 40

LIST OF FIGURES

Figure 1: Times New Roman used in one of the Coca-Cola's advert. 22

Figure 2: Slab serif font Jubilat in a PopCo ad..... 23

Figure 3: Cover of a catalogue set in Futura font..... 24

Figure 4: Newspaper ad for Marathon candy bar using Eightball font..... 25

Figure 5: Logo of Tiffany & Co. using a serif font..... 26

Figure 6: Microsoft logo using sans-serif font..... 27

Figure 7: Lego company´s logo using display font..... 27

Figure 8: First leaflet..... 32

Figure 9: Second leaflet..... 34

Figure 10: Third leaflet..... 36

INTRODUCTION

One of the most significant milestones, not only for the development of advertising, but also for the entire mankind, was the invention of printing press in 1440. Johannes Gutenberg, formerly a goldsmith by profession, improved the printing systems that hitherto existed and made the process of printing significantly easier. From then on, any information could spread more rapidly, effectively and in a large amount. Hence, the era of print advertising officially began.

Despite the fact that the contemporary world offers many other media to carry an advert (such as radio, television or the Internet), print media have remained a major carrier of advertisements till these days. Modern print technologies have enormously helped to improve the quality of contemporary print advertisements and they provide many possibilities of graphical design.

However, the crucial part of an advertisement still remains the message it has to convey. Therefore, it depends on the manner in which the message is expressed, i.e. on the linguistic principles which are employed. The aim of this thesis is to make an overview of typical linguistic means used in print advertising, to briefly introduce the study programme English in Electrical Engineering and Informatics and to create three leaflets promoting this study programme.

Language of advertising, which is the first concern of this thesis, is a very broad topic. This thesis offers an introduction to some of the linguistic principles of advertising discourse. The use of these principles differs significantly from other discourses and sometimes even a wrong choice of lexis can decide whether an advertisement will be successful or not.

The choice of linguistic means undoubtedly plays a substantial role, but there is another important factor which is significant – the right choice of medium. Advertisers need to consider the type of medium according to the purpose of their advert. The second part of this thesis provides classification of advertising based on many factors, which is closely related to the right choice of medium.

Visual perception is immensely important when speaking of advertising. Apart from the entire layout of an advert, a very important role is played by the fonts used for headings and the main body of the text. Typography in advertising, the third chapter of

this thesis, is another vital aspect of a successful advertisement that needs to be taken into consideration, including various types and colours, which evoke various psychological reactions on the receivers' side, based on their individual perception and cultural background.

Finally, a brief description of the study programme English in Electrical Engineering and Informatics is provided.

All the knowledge gained in the process of preparing theoretical part of the thesis is used in the practical part – the creation of three individual leaflets. The leaflets try to follow some of the advertising principles typical of this type of print media. Lexical, grammatical and morphological aspects of advertising discourse as well as the basic typographical rules were considered in order to create valuable material promoting the study programme English in Electrical Engineering and Informatics.

1 LANGUAGE OF ADVERTISING

1.1 Introduction

The use of English in the field of advertising is, in many ways, very similar to the regular use of language. However, there is a certain amount of deviations, especially in the frequency of using some linguistic phenomena, which ought to be explained further.

1.2 The matter of grammar

1.2.1 Clauses – system of moods

Firstly, a clear distinction among different types of clauses should be provided. There exist several clause systems in English, which determine the type of clause from a respective viewpoint. For instance, the system of dependence distinguishes between the main and subordinate clauses, which together can generate a complex sentence. Another system regards clauses according to their major (regular) or minor (irregular) character. Any sentence could be considered as a major one, when it can stand alone and have both, subject and predicate. On the other hand, a minor clause does not have full subject or predicate, i.e. these are the sentences consisting of one word, phrases or collocations.

However, the crucial grammatical system in the field of advertising is the system of moods. "Mood (modality or mode) refers to a set of syntactic and semantic contrasts signalled by alternative paradigms of the verb, e.g. indicative (the unmarked form), subjunctive, imperative" (Crystal & Crystal 2008: 338). A regular English speaker usually combines all types of mood in his or her utterances. Nevertheless, most often only two of these grammatical moods are significant in advertising – the **imperative** and **interrogative** moods. According to Leech (1966: 110), "the very high frequency of imperatives in advertising is not a characteristic of other types of loaded language". In an imperative environment, some specific verbs are likely to appear, Leech (1966) continues dividing them into three groups by their characteristic use in advertisements.

One verb has vastly preceded the others in use, not only in advertising, but generally, speaking of **imperative mood**. *Get* is the most frequent member of a specific group of verbs aiming at an acquisition of product and it has been used in many commercials throughout the years, for instance: "*Get* the shave that's extra close – the Remington shave" or "*Get* Andrex tomorrow" (Leech 1966: 110). Other examples belonging to this

group include the synonyms of *get* or verbs demanding the same result – persuading recipients to purchase an offered product.

The second group of verbs deals solely with the usage of a product: "*Have* some Harveys with your Christmas", "For lovelier hairstyles *use* New Amami Waveset and Conditioner" (Leech 1966: 111) or "*Try* a little non-rush hour" (Sissors & Baron 2010: 9). It is obvious how commercial agencies try to non-violently convince their potential customers that using the advertised products will bring them utter happiness and satisfaction.

"Appeal for notice", that is what Leech (1966: 111) calls the third group of verbs which attempt to catch recipients' attention: "While the Liberator heats the water, *look* at this", "Just *see* how marks and smudges disappear when you use Handy Andy" or "*Watch* the Daxaids instant dispersal test" (Leech 1966: 111). These verbs could be regarded as 'sensorial' because they tend to prove efficiency of the product by sensorial perception, e.g. *look, see, feel, smell,* etc. Imperative mood seems to work as a highly used technique of persuasion, however, the boundary between effective persuading and intentional forcing of a product is very thin.

Interrogative sentences may not appear to be so useful in advertising, since in most of the cases, it is only one-directional communication where an advertiser cannot await an answer. However, an answer to a question does not always have to be expressed explicitly, verbally. A simple nodding to a television commercial or subconscious 'yes' or 'no' already sort out those who are interested in buying the offered product or service and those who are not.

Questions can sometimes function as a headline, e.g. "Can we enlarge something for you?" (Bovée 1989: 302) or as the opening sentences of television commercials, e.g. "Choosing paint?" or "Are you going to grey early?" (Leech 1966: 111). These examples clearly demonstrate how powerful can one single question be. For instance, the third example apparently aims at someone who has a genetic predisposition to become grey-haired in the early age. Such question immediately grabs attention of people worried about the visual look of their hair.

While the questions mentioned above would be fully satisfied by yes/no answers, there are some questions, which demand more complex answers, e.g. the questions beginning with *wh*-. Such questions should be, in case of advertising, followed by a proper

answer directly from the advertiser. “What’s so special about Lurpark Danish butter? Well, can you remember what butter used to taste like – real fresh farmhouse butter? Do you remember how you used to enjoy it when you were young? Today – the taste of Lurpark brings it all back to you – that’s why it’s so special!” (Leech 1966: 112). This extract exposes a series of yes/no questions and implores recipients to search in their memory. It apparently attempts to appeal on outstanding memories related to this product. This scheme of ‘question and answer’ is rather commonly used in other discourses as well, for it can easily simplify some complex issues. According to Leech (1966: 112): “it may be a means of getting one’s audience to grasp a point by presenting it in two separate stages: a problem, then its solution”. Linguistically said, by this structure it is possible to derive two rather intelligible sentences from one, which is more complex and grammatically vast.

1.2.2 Use of conjunctions *when* and *if*

Depending on the purpose of clause, one is supposed to use different conjunctions to transfer exact and specific meaning. Conjunctions in general relate to different types of clauses, e.g. adverbial clauses, relative clauses, or, in the case of *if*, conditional clauses. These conjunctions have a precise purpose in the advertising domain and each of them can serve a different function. *When* can be equally replaced by *whenever* and both, according to Leech (1966: 116), can “join a clause about the product to a clause about consumer’s needs and their satisfaction”. The use of this conjunction is clarified in such examples as: “You’ll wonder where the yellow went, when you brush your teeth with Pepsodent”, or: “When you have an orange, have a Jaffa!” (Leech 1966: 116). These examples illustrate two possible ways of how to use conjunction *when*. In the first case, the main clause deals with the feelings and impressions of recipients after using the product, whereas the dependent clause is about the product itself. The second case is constructed vice versa, thereby the main clause is about a product and the dependent clause represents a certain situation. The second type of construction is even more typical for clauses linked by *if*.

“If you’re a wife who believes that the best Home-made Bread is made with good honest plain flour – then this flour, made by McDougall’s, is the flour for you” (Leech 1966: 117). As the example illustrates, the use of the conjunction *if* contributes to sorting out potential consumers, aiming in the first place at housewives and appealing to their belief in good quality ingredients. Nonetheless, the target group of consumers can be

much broader, e.g.: "if you're a jelly addict, or even if you aren't, you'll find that Chivers' satisfy, like other jellies can't" (Leech 1966: 117). This advert basically covers all people, even those who are not usual 'jelly fans'. The structure of independent-dependent clause using the conjunction *if* can be, in some cases, replaced by 'yes/no' questions and yet bear the same meaning, for instance: "If you suffer from indigestion, this is something you'll want to know" converts to "Suffer from indigestion? This is something you'll want to know" (Leech 1966: 117).

1.3 Morphology

1.3.1 Compounds as pre-modifiers

Compounds in the English language are expressions which are usually formed of two words, occasionally even of three or more. They are spelled either as a single word, as two or more separate words or they can be hyphenated, as an alternative to single word spelling. For the purpose of this thesis, such description serves as a satisfactory linguistic explanation of this phenomenon; detailed rules and exceptions in the morphology of compounds does not need to be analysed further.

The main concern of this chapter is the use of compounds in advertising, very often in the function of a **pre-modifier**. The register[i] of advertising is in many aspects unique. For instance, the rules for creating new compounds in this register are significantly weakened in comparison with other registers, which gives copywriters and their individual ingenuity practically no boundaries (Leech 1966). However, 'practically' no boundaries, does not mean 'absolutely' no boundaries. The following example illustrates a hypothetical extreme of possible over-compounding: "the most-difficulty-causing child; Although he was learning-slow and loss-of-interest-inclined, he would sit for hours mouse-quiet and lamb-docile when constructive-task-involved" (Leech 1966: 137). Such over-compounding cannot be seen within advertising discourse, nevertheless, some extraordinary concepts of compounds have been invented throughout the years, e.g.: "Junior Couture Lingerie (and safer-from-fire Sleepwear) by Judy"; "The "so many

[i] "In stylistics and sociolinguistics, the term refers to a variety of language defined according to its use in social situations" (Crystal 2008: 435).

ways" cheese"; "Veet O leaves skin satin-soft, makes underarms immaculate, arms and legs fuzz-free" (Leech 1966: 137).

Compounds in English often serve the function of a pre-modifier. They typically forego a noun and very often the noun is in fact the name of a product being advertised. The aim of such pre-modifiers is to put emphasis on extraordinary qualities of the product, such as: "shining-clean pans, the farmhouse-fresh taste, the best-looking small car in the world, fuller-flavour fish steaks" and many other examples (Leech 1966: 138). As stated by Leech (1966), compound pre-modifiers along with noun and adjective pre-modifiers can behave either attributively or designatively; they can add some emotional value, or they simply specify the associated noun. The correlation between the pre-modifier and the noun is often not so apparent and there can be certain amount of semantic vagueness; for instance, "top-of-the-stove cookery, or top-of-the-tree flavour" can vastly vary in individual depiction (Leech 1966: 140). The 'top-of-the-tree flavour' can in fact represent many flavours. For instance, someone can imagine ripe red apples full of sweetness, while the other can imagine greenish and slightly sour pears. Besides the explicit meaning of this phrase, a figurative meaning simply fits any kind of edibles.

Another reason for the attractiveness of compounds comes from their ability to express quality which cannot be expressed by other grammatical phenomena, or, at least, not in the same delightful way, for example: "easy-to-read stories" characterizes such stories better than "stories which are easy to read" or "easy stories to read" (Leech 1966: 140). Even though these structures are synonymous, the one using compound as a pre-modifier seems to be more enjoyable for human brain.

1.4 Vocabulary

The frequency of use of various word classes in advertising seems to be slightly different in contrast to other registers. Professor Leech carried out a research of television advertising in which he studied frequency of using different lexical items belonging to different word classes (cf. Alexander, 2001). Based on the analysis, there are only four classes which should be considered in the field of advertising: nouns, verbs, adjectives and adverbs. I will further develop only adjectives and verbs, because they appear to be most significant for advertising purposes.

1.4.1 Use of adjectives

The twenty adjectives ordered from the most frequent to the least frequent in advertising included these: "1. new; 2. good/better/best; 3. free; 4. fresh; 5. delicious; 6. full, sure; 8. clean, wonderful; 10. special; 11. crisp; 12. fine; 13. big; 14. great; 15. real; 16. easy, bright; 18. extra, safe; 20. rich" (Leech 1966: 152). The first adjective, *new*, can collocate with many nouns, either concrete or abstract, specifying the high quality or updated features of an advertised product, such as: "booklet, car, shampoo, soup, tooth-brush, tyres" or "contest, competition, ideas" (Leech 1966: 152). *Good*, *better* and *best* serve a very similar function to that of *new*. The adjective *good*, mainly in the comparative or superlative form, is generally used to describe all kinds of products. However, Leech (1966: 152) mentions a specific use of the adjective *good* in food advertising, where it has "the connotation of 'wholesomeness'".

The adjectives on the first two places of Leech´s chart can be used to describe almost anything. However, some of the other adjectives mostly collocate with specific types of products. It is obvious that *crisp*, for instance, could hardly ever be used to describe qualities of a new piece of clothing. On the other hand, descriptive words such as "delicious, crisp, fresh and rich" are widely used in all kinds of food commercials (Leech 1966: 152). By contrast, cleaning products are often considered to make a piece of furniture in your house *clean* and *fresh*; and the same can be uttered about cosmetics and hygienic products.

All the adjectives mentioned above have at least one thing in common: they all collocate with the positive meaning. It is scarce to use words implying the negative meaning in any kind of advertisement. According to the research that was conducted by Leech (1966), to a hundred uses of *good* there was not a single use of *bad*.

1.4.2 Use of verbs

The top twenty verbs used mainly in the television advertising included these: "1. make; 2. get; 3. give; 4. have; 5. see; 6. buy; 7. come; 8. go; 9. know; 10. keep, look; 12. need; 13. love; 14. use; 15. feel, like; 17. choose; 18. take; 19. start, taste" (Leech 1966: 154). At the first glance these verbs are very common not only in advertising; one uses them in everyday speech to merely convey any information. The verbs manifest morphological simplicity as well. Most of the verbs do not have either prefix or suffix. Bearing in mind such observation, one could doubt that there is a little need to use verbs

in advertising English at all. Despite this, these verbs are vastly used for their ability to powerfully draw recipients' attention, e.g. 'Come and get the best toaster in the world!'.

Over the half of the enlisted verbs, as it is claimed by Leech (1966), have a function of denoting a relationship between consumer and product. For instance, *to have* or *to get* implies the need of possessing a product. The verbs *buy* or *keep* have very similar meaning. To *give* something to somebody has the opposite purpose, however, it still shows a relationship between consumer and product. The second group of listed verbs deals with the consumption of a product. Verbs such as *take*, *use* or *have* (in a certain sense) are illustrative examples. The third group consists of verbs denoting "mental disposition towards the product" (Leech 1966: 155). Members of this group are *love*, *like* or *need*. All the verbs enlisted above are commonly used in the imperative mood or with the subject *you*.

The matter of the English language in advertising is very broad topic. Some of the linguistic principles which are in use when creating a commercial have been mentioned, however, it is not possible to describe everything and there still remain some phenomena that have not been mentioned. Nevertheless, such summary should be satisfactory for the purpose of this thesis.

2 PRINT ADVERTISING

2.1 Introduction

This chapter will be dedicated to advertising itself. A greater emphasis will be, however, placed on advertising in the print media. Firstly, a brief definition of an advertisement will be provided. Then an introduction of two major types of print media and their classification will be given. The rest of the chapter will be devoted to direct mail advertising.

2.2 What is advertising?

2.2.1 Definition of advertising

According to the Advertising Association, advertisements are defined as "messages, paid for by those who send them, intended to inform or influence people who receive them" (Mann 1993: 4). This definition provides a vast amount of information. Firstly, it regards an advertisement as a message that carries some information and its purpose is to convey it successfully. It is a message from advertisers to possible consumers. The receivers of a certain advertisement or people whose attention has been grabbed by a certain advertisement are called 'target audience', i.e. people who are most likely to become potential consumers.

The McCann Erickson, Inc., the advertising agency that created many advertising campaigns for the Coca-Cola company, defines advertising as the "truth well told" (Bovée 1989: 4).

Angela Goddard (2002: 8) suggests that advertising is not only about the promotion of a product, but it can also "encompass the idea of texts whose intention is to enhance the image of an individual, group or organisation".

All the mentioned definitions of the advertising vary vastly; however, they still describe the same phenomenon and together they create a complete picture of what advertising is.

2.2.2 Classification of advertising

There exist many approaches to the classification of advertising. One of the most distinctive of them is classification by **medium**.

An advertisement can be transmitted by several types of media. A medium in advertising is, according to Bovée (1989: 16), "any paid means used to present an advertisement to its target audience". The means of such presentation can be print media, outdoor media, television, radio or, in these days vastly popular, the Internet.

Target audience is another popular perspective in classification of advertising. The two principal target groups are consumers and businesspeople. Consumer advertising, as Bovée (1989: 12) claims, is "most of the ads we see in the mass media – television, radio, newspapers and magazines". On the other hand, business advertising is aimed at people who are involved in business. This type of advertising mostly employs media such as business journals or direct mail.

According to the size of the area covered by an advertisement, one can distinguish among **international**, **national**, **regional** and **local advertising** (Bovée 1989: 15). International advertising aims at the foreign markets around the world. Usually, only the biggest manufacturers and producers can afford this type of promotion. National advertising is aimed at people of one nation, one country. Many of the commercials in the mass media are nationally intended. Regional advertising is restricted to a certain area in a country. It usually promotes products bonded to this area. Local advertising covers the area of a town or a city. It is most suitable for local shops, groceries or restaurants.

The **function** of an advertisement offers another angle to differentiate it. Bovée (1989: 17) divides advertisements based on their purpose into "product vs. nonproduct, commercial vs. non-commercial and direct-action vs. indirect-action advertising". "Product advertising is intended to sell physical products or services whereas nonproduct advertising is designed to sell ideas" (Bovée 1989: 17). The main purpose of the commercial advertising is to sell a product and make profit. On the other hand, the non-commercial advertising is not expected to make any profit. Direct-action advertisements usually evoke immediate action; for instance, direct-action advertisement could be an ad in the newspapers offering a time-restricted discount on clothing in the local clothes shop. On the other hand, the purpose of the indirect-action advertisement is to create general awareness of a product.

2.3 Print advertising in newspapers

2.3.1 Newspapers

Newspapers are one of the most suitable media for print advertising and they have many advantages. Firstly, according to the geographic classification of advertising, newspapers usually cover the area of a region or a city, which makes them a powerful tool for local merchants. Secondly, as Bovée (1989: 409) stresses, newspapers are "mass medium", which predetermines them to be read widely. Another significant advantage is the frequency of the issue. Most of the newspapers are issued either weekly or daily, which also results in lower prices for readers. According to the Nielsen Admosphere research agency, the amount of money spent on print advertising in the Czech Republic has exceeded 19 billion Czech crowns last year.[ii] This data may be slightly outdated, however, print advertising still remains a powerful competitor to other advertising media.

2.3.2 Classification of newspapers

Newspapers can be divided into several groups according to their physical size, frequency of issue or target audience.

According to the **frequency of the publication**, newspapers are divided into daily issued, weekly issued or, rarely, monthly issued. Daily issued papers can be further divided into morning newspapers or evening newspapers. An interesting fact that Bovée (1989) mentions is that men create major readership of morning papers, while evening papers are in general read more by women.

Physical properties of the newspapers themselves provide another possibility to distinguish them. The most usual sizes of paper are tabloid, broadsheet or Berliner. Broadsheets are generally 600 millimetres high and 740 millimetres wide, tabloids are 430 millimetres high and 280 millimetres wide and Berliners are the smallest of them, with the height of 370 millimetres and width of 315 millimetres (Tsang, Hoffmann & Chan 2014).

The **target audience** is also one of the important factors that should be considered when creating newspapers. Many newspapers are intended to be read by general public. However, some of them aim at a particular readership. For instance, *The Wall Street*

[ii] Aust, O. (2018, January 22). Reklamní výdaje v roce 2017 přesáhly 100 miliard. Retrieved from https://www.mediar.cz/reklamni-vydaje-v-roce-2017-presahly-100-miliard-kc/

journal, as Bovée (1989) mentions, is intended for people interested in business and stock markets.

2.3.3 Advertising in newspapers

Advertisements in newspapers can be divided into display, classified, pre-printed inserts or public notices (Bovée 1989). These classifications are sometimes mixed up together, for instance, display and classified advertisements can join into classified display advertising.

The most frequently used type of this classification is **display advertising**. Display advertising, according to Kincaid (1990: 227), is "of most concern to most business advertisers since it involves the use of more components such as illustrations, headlines, variations in type, and white space and is usually considered more effective". Display advertisements are usually full of pictures and they very often fill up the whole page.

Classified advertising gives an opportunity to anyone to promote their product or service. It is usually referred to as "want ads" (Kincaid 1990: 227). There is a whole section in the newspapers devoted to classified advertising. As Bovée (1989) points out, classified ads are arranged under the headings and subheadings describing the groups of ads, so the people interested in occupational possibilities would probably look for a 'hiring new staff' heading, whereas people interested in buying a car would look for a heading concerned with automobiles.

Public notice can also be regarded as a form of an advertisement; for instance, a notice of any legal change such as the change of the name of a company, the change of the place of a current residence or an annual financial report.

Pre-printed advertisement is usually an external part of newspapers. It can be a brochure, a letter or a leaflet which is inserted somewhere inside the papers. These advertisements usually directly aim at their potential recipients and in the case of letters or postcards, advertisers even await some form of feedback.

2.4 Print advertising in magazines

2.4.1 Magazines

Magazines are another major type of print media and they provide many advantages for advertisers. In comparison with newspapers, magazines tend to aim more at specific target audiences than at the general public. Bovée (1989: 429) provides some examples

of this orientation on audience, e.g. "*Golf Digest* helps a golf club manufacturer reach golfers; *Business Week* reaches businesspeople; *Seventeen* reaches teenage girls and *American Photographer* is aimed at professional photographers".

Speaking of the geographic area covered, newspapers are mostly distributed within cities or regions, whereas magazines can be spread nationally or even world-wide.

Another major advantage of magazines is an enhanced possibility of illustration. Magazines are usually printed in full-colour and on a higher quality paper.

Finally, according to Bovée (1989), adverts in magazines tend to be very cost-effective, because advertisers can select those magazines which aim at their desired target audiences and therefore lower the costs of wasted circulation.

2.4.2 Classification of magazines

The classification of magazines is in many aspects very similar to that of newspapers. They can be categorized according to the frequency of the publication, its physical properties or by the target audience.

In accordance with the **frequency of the publication**, magazines can be categorized into weekly-issued, monthly-issued or quarterly-issued. Since the format of a magazine usually consists of a larger number of pages, it takes publishers and editors more time to put together all of the content and therefore, magazines cannot be issued as often as newspapers.

The **format** of a magazine or the size of its pages is another possibility to distinguish them. The size of a magazine ranges from larger formats (the size of A4 paper) to the very small ones (pocket-size magazines). Readers are usually not worried about the size of a magazine; however, advertisers need to take it in account in order to adjust the size of their advertisements.

The most distinctive classification of magazines is by its **content**. It is also probably the only relevant distinction for the readers. Kincaid (1990) divides them into consumer magazines, business publications and farm magazines.

Consumer magazines aim at readers who want to purchase some products. There is an enormous variety of these magazines. They can be divided to many sub-categories, e.g. men´s magazines, women´s magazines, IT magazines, magazines about cars or magazines for pet owners. The most widely read and perhaps the only relevant men´s

magazine in the Czech Republic is *Formen*, whereas among many of the women´s magazines, the most read ones are *Žena a život*, *Glanc* or *Elle* ("Nová data" 2017).

Farm magazines include not only farming as such, but also other activities connected to farming. These can be magazines about growing plants, breeding animals or manufacturing food products.

Finally, **business magazines** are intended to people involved in business. The most famous business magazine in the Czech Republic is *Forbes*, which is, in fact, a globally renowned business journal ("Nová data" 2017).

2.5 Direct mail

2.5.1 General information

Direct mail advertising is one of the most frequently used methods of advertising. Bovée (1989: 485) defines direct mail advertising as "all forms of advertising that are sent directly to prospects through postal service or through private delivery services". It is a way of advertising widely used by many firms and associations including supermarkets, magazine publishers, furniture stores or electronics shops.

2.5.2 Advantages of direct mail advertising

The major advantage of direct mail consists in the very precise selection of receivers. Advertisers, according to their mailing lists (see chapter 2.5.4), choose only those receivers, who will most likely purchase their product or service. These mailing lists include a vast amount of demographic information; for instance, a law firm specializing in last wills would perhaps reach residents of homes for elderly or retired people in general instead of young couples with children.

Another advantage of direct mail is almost one hundred per cent coverage of the receivers. Bovée (1989) implies that mass media are not as effective, because not everyone listens to the same radio station or watches the same exact programme in their television but nearly everyone in the modern world owns a mailbox.

Another advantage consists in a possibility of control. Direct mail functions as a fertile source of feedback; since advertisers precisely know their audience, they are able to conclude the effectivity of an advertisement and to possibly increase it.

Besides other advantages, personal approach is a factor that cannot be seen in any other type of advertising. Advertisers very often mention the names of their consumers even several times in order to establish consumers' faith and trust in the product.

However, despite all the advantages of direct mail advertising, there are some disadvantages as well. Bovée (1989) suggests that direct mail advertising is undoubtedly the most expensive per a thousand of prospects, mostly because of high postal rates, production and printing costs and also cost of paper. This makes it financially demanding for advertisers. However, not only advertisers are affected by negative features of direct mail. Since it is one of the most widely spread type of advertising, consumers are more likely to become victims of a felony. In the age of internet and online communication, spam emails or fake text messages have become a very common threat to people who are not properly acquainted with fake mails or fake news.

2.5.3 Types of direct mail

There exist several types of direct mail advertising and their features significantly vary. There are no exact rules to determine their size, shape or range. Below are enlisted the most frequent forms of direct mail.

The most usual form of direct mail is sales letter (Bovée 1989). **Sales letters** have a form of an ordinary letter. The name of a receiver is usually mentioned several times within the text of a letter. They tend to be personal and very friendly; sometimes, they even include handwriting. They may be a part of a catalogue or come with other documents, such as leaflets.

Leaflets or 'flyers', as Bovée (1989) entitles them, are single sheets of paper printed either from one side or both sides and folded one or several times. Leaflets tend to be colourful and very often have striking appearance. An advanced variation of leaflet is called 'folder', which is basically a larger version printed on the higher quality paper and usually send alone without an envelope (Bovée 1989).

"Catalogs are reference books that list, describe, and often picture the products sold by a manufacturer, wholesaler, jobber or retailer" (Bovée 1989: 497). Many firms and retailers are using **catalogues** to promote their products. The production of a catalogue is quite expensive, and the advertisers often send them only to the regular subscribers.

Postcards are very similar to sales letters. The advantage of postcards is that they do not need an envelope to be sent. They often offers discounts or sales and they rarely include handwriting.

2.5.4 Mailing lists

Mailing lists are crucial for conducting a successful direct mail advertising campaign. The greatest power of direct mail is in its precise selection of receivers. Mailing lists can be classified into three main categories.

The first type is, according to Bovée (1989: 499), called a "house list". **House list** is a mailing list of company's customers. Throughout the active years of enterprise, companies should keep lists of their customers. According to these databases they can easily aim at the right group of people whenever they want to announce sales or new products.

The second type of mailing list is called a "response list" (Bovée 1989: 499). **Response lists** consist of the names of people who already responded to some direct mail advertisement. They are usually shared by companies, so it is easier for advertisers to find the right group of receivers.

Finally, the third type is called "compiled list" (Bovée 1989: 499). As the name indicates, these lists consist of a **compilation** of names. People in such compilation have usually something in common. They can either possess the same device or property or they may have purchased the same product or service before.

This chapter presented the general information about print media and their use in advertising. Print media, despite the expansion of the electronic ones, still provide a great opportunity to convey an advertisement. Although newspapers or magazines might be nowadays regarded as old-fashioned, they are still vastly used by advertising companies for promotion at all geographic and demographic levels.

3 TYPOGRAPHY IN PRINT ADVERTISING

3.1 Introduction

One of the aspects that can also vastly influence the desired perception of an advertisement is typography. It is an art of designing and arranging type, which involves a variety of different typefaces, font size, line spacing, adjustment of spaces between groups of letters or the length of a single line of text ("Typography: A Vital Component in the World of Advertising" 2018). The graphics of an advert is usually what the target audience perceives at first and therefore the right choice of font, colour or even spacing plays a great role. This chapter will discuss the relationship between typography and advertising and some elements of typography that influence the way in which receivers, sometimes unconsciously, perceive the information displayed on adverts.

3.2 Choice of font

3.2.1 The right size of font

The right choice of font is one of the crucial parts of the whole advert. First of all, the advert must be clearly **legible**. In order to be so, printed material should have the font size which is legible for a wide range of audiences, including the elderly. Of course, the choice of size depends highly on the purpose of the advert and on its target audience, however, the clear legibility should be always regarded as one of the designers' priorities.

Another aspect which is vastly influenced by the font size is **noticeability**. "Using a large font, for example, tends to stand out and attract readers, where a small font may come across as being cramped and squished together that it doesn't appeal to readers" ("Importance of Typography in Advertising" 2018). The most suitable option is to use larger size for headings in order to attract readers and smaller size for the main body of the advert's text, which is quite common practice in many other discourses.

3.2.2 Serif, Sans-Serif or Display?

There are many approaches to classification of typefaces; however, none of them is considered universal. One can classify them according to the visual attributes, according to their purpose or according to their historical use. For the purpose of this thesis, three different typefaces have been chosen and will be described in detail: serif, sans-serif and display.

Serif typeface (family of fonts) is distinctive for its "small extra stroke found at the end of the main vertical and horizontal strokes of some letters" (Bear 2019). Serif fonts are particularly used in print materials for their great legibility. Most of the newspapers, books or larger pieces of text use them. However, they are not so often employed in web media because of the possible distortion due to substandard screen resolution. There are many subcategories of serif typefaces, but only two of them will be further described.

Transitional serif typefaces appeared in the eighteenth century and they are called transitional for their use in between the period of transition from an old style of typefaces, developed in the fifteenth and sixteenth centuries, to modern style of typefaces that appeared in the late nineteenth century (Donev 2015). They were firstly introduced by John Baskerville, an English printer, and are most notable for "having vertical stress in the bowls of lower-case letters" ("A Brief History of Typeface" n.d.). Examples of fonts that belong to this group are Georgia, Fournier, Baskerville or the font used for the writing of this thesis – Times New Roman (Figure 1).

Figure 1: Times New Roman used in one of the Coca-Cola's advert. Retrieved from *https://fontsinuse.com/uses/9494/coke-ad-america*

Slab serif typefaces, also called Egyptian, emerged during the industrial revolution in the nineteenth century (Donev 2015). The rising global market in those times called for a new decorative typeface in order to attract consumers. Slab serif fonts have heavy

serifs and are used mainly for headlines and decorative purposes because of their poor legibility at smaller sizes (Flask n.d.). South African brand and manufacturer of popsicles 'PopCo' used a slab-serif font 'Jubilat' in one of their striking advertisements (Figure 2).

Figure 2: Slab serif font Jubilat in a PopCo ad. Retrieved from *https://fontsinuse.com/uses/25335/popco*

The word 'sans' in French means 'without' and therefore, **sans-serif** typefaces differ from serif typefaces in one aspect – the lack of a serif. Sans-serif typefaces are considered more modern and 'cleaner' than serif typefaces and are often employed in electronic media because of their good legibility even on lower resolution screens. They are often used for headlines, since the main body of a text is usually written in a serif font. The following figure shows the cover of a catalogue which is set in 'Futura', one of the sans-serif fonts used for advertising purposes (Figure 3).

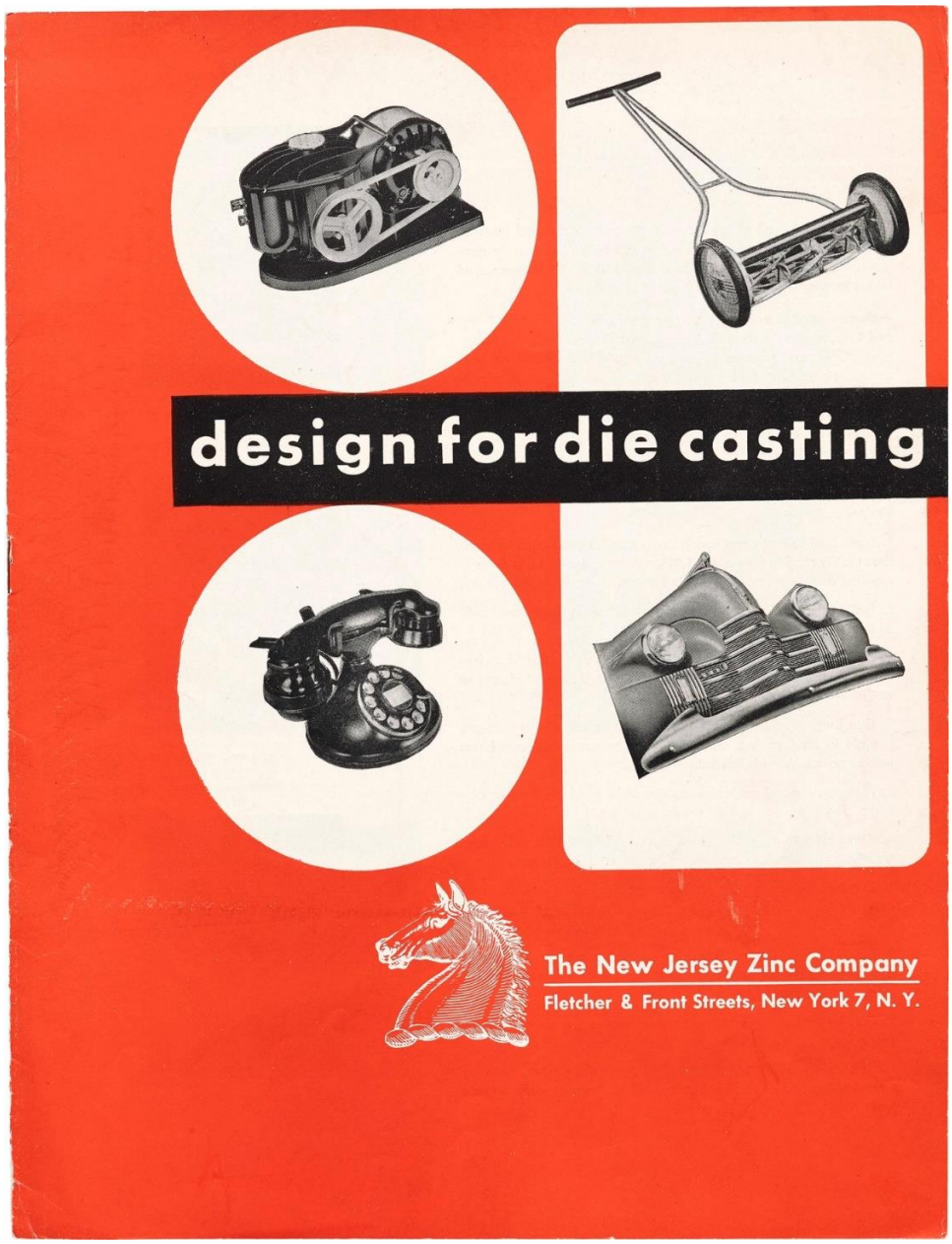


Figure 3: Cover of a catalogue set in Futura font. Retrieved from *https://fontsinuse.com/uses/23386/design-for-die-casting-brochure*

Display typefaces, as their name suggests, are created to be displayed. They are often used in large sizes for headlines and titles of promotional materials and their aim is mainly decorative (Donev 2015). Display fonts work as 'attention-grabbers'. They vary vastly in their appearance, from various forms of handwriting to signs barely recognizable as letters (Ogle 2017). The following figure shows a newspaper ad from 1975 using a display typeface (Fig. 4).

Figure 4: Newspaper ad for Marathon candy bar using Eightball font. Retrieved from *https://fontsinuse.com/uses/8824/marathon-chocolate-caramel*

3.2.3 Colour

Visual perception of colour and its interpretation is highly individual to each person. Typography is normally associated with black signs (letters) on a white background. However, in the case of advertising typography, colour can be "a very attractive visual element" (Dorfman 1978: 6). As Donev (2015) states, adding colour to an advertisement has mainly aesthetic and decorative function; however, it can grab receiver's attention and make the advert more noticeable. Various colours can be used to emphasise a part of text or to evoke some feelings. For instance, while blue colour would probably evoke a feeling of cold and distance, red colour might evoke danger, excitement or aggression, and green colour, on the other hand, might evoke a feeling of peace and quietness (Dorfman 1978).

There are many effective ways in which colour can be used in advertising. Dorfman (1978) points out that two different bright colours in larger areas close to each other can induce a lively contrast. However, it is advisable to avoid the contrasting colours to be used in equal amounts; it can set up an "uncomfortable rivalry and the eye has more difficulty in distinguishing which colour is meant to dominate" (Dorfman 1978: 7).

The use of colour in advertising can definitely help the advert to have more remarkable appearance. However, as Donev (2015) implies, designers should always consider historical and cultural background of the target audience, because the emotional impact of colour is different in each country around the world.

3.3 Typeface psychology

Various typefaces are perceived individually by each human being according to their historical, cultural and demographic background. Undoubtedly, different types of fonts can induce different psychological reactions and proper use of them in advertising can amplify the desired effect of an advert. This subchapter will briefly describe the psychological impact of the aforementioned categories of typefaces (serif, sans-serif and display).

3.3.1 Serif typeface psychology

The most established and traditional option includes serif fonts. These fonts are considered to evoke feelings of class and heritage, which makes them an ideal choice for companies that want to look 'established' (Peate 2018). The uniformness and classical look give serif fonts trust and decency. According to Peate (2018), serif fonts are ideal for companies that want to act trustworthy, such as financial companies. The following figure shows a logo of a New York based luxurious jewellery manufacturer (Figure 5).

Figure 5: Logo of Tiffany & Co. using a serif font. Retrieved from *https://www.pentagram.com/work/tiffany-co/story*

3.3.2 Sans-serif typeface psychology

Sans-serif fonts are often referred to as the 'modern' ones. They look clearer and simpler without any distracting elements. As Peate (2018) points out, sans-serif fonts are

perfect for brands who want to “put clarity first when designing their company logo”. One of the best examples of this approach is Microsoft (Figure 6).

Figure 6: Microsoft logo using sans-serif font. Retrieved from *https://www.microsoft.com/en-us/legal/intellectualproperty/trademarks/usage/logo.aspx*

3.3.3 Display typefaces psychology

Display typefaces are the most creative ones and they have the most striking appearances. Their purpose is mainly decorative. The design of these fonts is not restricted by anything, so they can basically convey any feeling. By adjusting the features of single letters, one can express casualty, fun or uniqueness (Peate 2018). Possible example of the use of display font in company’s logo is shown below (Figure 7).

Figure 7: Lego company´s logo using display font. Retrieved from *https://lego.fandom.com/wiki/LEGO_logo*

This chapter gave a brief overview of typography in advertising. The emphasis was placed on size, type and colour of the font. In addition to that, some psychological effects of typography in advertising were mentioned.

4 DESCRIPTION OF THE STUDY PROGRAMME

4.1 Profile of the programme

The main concept of this programme consists in combining electrotechnical and linguistic knowledge. The aim of the study is to acquaint potential students with the fundamental electrotechnical knowledge of various fields of electrical engineering as well as providing them proper linguistic education at the level C1 of the Common European Framework of Reference (CEFR). The English language is considered to serve a function of the *lingua franca*[iii] in many of the scientific discourses as well as in the field of electrical engineering and therefore it is of the highest importance to teach English at all technical departments.

4.2 Learning outcomes

The curriculum of this programme is primarily focused on professional discourse, which is powerful communication tool within global discourse community. Besides that, students have an option to attend courses focused on managerial skills and basic business strategies. Such knowledge, in combination with professional discourse of English and comprehension of fundamental electrotechnical principle,s, equip students sufficiently for the needs of industry, management, state administration or field-oriented translation. This programme is unique among all universities in the Czech Republic.

4.3 Occupational profile of graduates

The graduates of this bachelor programme will be equipped with both linguistic and electrotechnical knowledge. They will get competent enough to use spoken and written English language at the level C1 according to CEFR. The graduates will be adequately skilled to work at business or managerial positions in the foreign companies or in those companies, which demand professional communication in the English language. The occupational possibilities also include positions in the state administration or in the administrative institutions of the Czech Republic as well as of the European Union. The

[iii] "A term used in sociolinguistics, and often in everyday speech, to refer to an auxiliary language used to enable routine communication to take place between groups of people who speak different native languages" (Crystal & Crystal 2008: 282).

unique combination of linguistic, electrotechnical and managerial skills will enable the graduates to lead work meetings in English or present firms and their products and services. Their linguistic skills will be sufficient to enable them to write formally, grammatically and stylistically correct technical documentation in English. This study programme is a unique opportunity for anyone who is interested in the foreign affairs and it gives the graduates a possibility to extend the integration of the Czech Republic in the European Union, especially in the field of electrotechnical science.

This chapter is based on information provided by the university webpage (cf. “Angličtina v elektrotechnice a informatice” 2018).

5 PERSONAL REFLECTION OF THE PROGRAMME

5.1 The attractiveness of electrical engineering and language

As it has been already stated, this study programme is unique. The Brno University of Technology is the only one in the Czech Republic that offers such type of education. The job market is seeking for technically educated people as well as for people educated in the area of business. Such conditions make the graduates of this programme valuable candidates for a wide range of employments. It is the combination of technical science and humanities which makes it so distinctive and it equips the graduates with exquisite communication skills. Hence, the programme is attractive to both possible students and possible employers.

5.2 My own reflection

Since I have been attending this programme for over two and a half years, I am able to provide a subjective opinion based on my own experience during the studies. I chose this programme with very high expectations and to a certain extent my expectations were fulfilled.

The ratio of the linguistic courses to the technical courses is not as equal as one might expect. The whole study is more language-focused. The possibilities of language enhancement provided to students are very good and all the linguistic professors are renowned experts in the field of their study. The same can be uttered about professors of electrical engineering. However, since the programme is more about the language, some of the technical courses are significantly reduced in their curriculum in comparison to their linguistic counterparts, which makes students less acquainted of the fundamental electrotechnical skills. My suggestion would not be to reduce the language part of the studies but to significantly improve the technical one. It is understandable that this enhancement would make the programme more demanding for students. However, since it is the only bachelor programme of its kind in the Czech Republic, it would not make it less attractive. Another possibility could involve dividing the programme into at least two sub-programmes, each of them focused on different outcomes. One of them could be primarily aimed at electrical engineering whereas the other one could be mainly focused on linguistic studies. These are just examples of possible improvements in the curriculum of this study programme, which definitely has an immense potential.

High school graduates and potential students of English in Electrical Engineering and Informatics study programme should not at any rate fear applying for it. It is one of the most suitable options for those whose intention is to develop their technical knowledge as well as their linguistic knowledge. Most of the courses are obligatory, however, there are many of optional ones. Graduates from either grammar schools or technical high schools are welcomed.

The first year of the studies is set in accordance with the different levels of students' former education. Therefore, the courses in the first two terms are designed in a manner to get everyone on the same level. The second year of the studies is more individual. Students have a possibility to apply for some optional courses and for other foreign language courses. The choice of the second foreign language has in fact become an obligation. There are not so many courses in the third year, because the main concern of undergraduates is to write the bachelor's thesis.

In comparison with other programmes at the Faculty of Electrical Engineering, the curriculum of this programme is very similar. This programme may be a right choice for those high school graduates, who still have not decided whether apply for technical studies or humanities and are interested in both.

6 ANALYSIS OF CREATED LEAFLETS

6.1 First leaflet

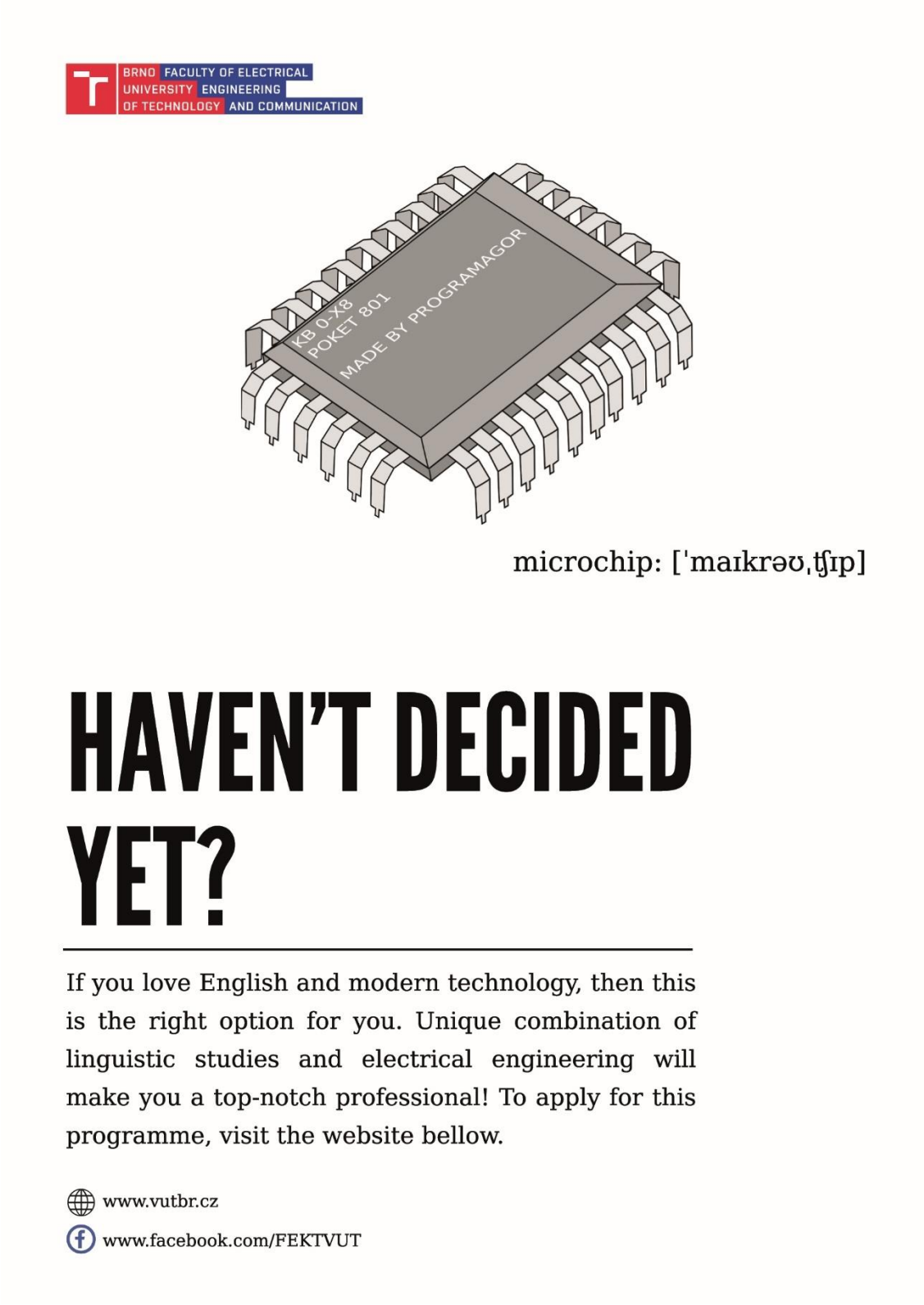


Figure 8: First leaflet

The first leaflet is intended to be graphically plain. White background with black type on it appears to be clear and legible. Speaking of typography, two different fonts are used. The heading ‘Haven’t decided yet?’ is written in League Gothic sans-serif font. Sans-serif fonts usually have clean and modern design, which suits well the idea of simplicity and plainness. For the main body as well as for the phonetic transcription, DejaVu serif font is used. Serif fonts are more legible when printed and are suitable for larger bodies of text. The overall idea of the first leaflet is to be clear, simple and easy-to-read.

Target audience of the first leaflet may be the students of secondary schools of electrical engineering. The picture of microchip works as an attention-grabber to those interested in computer science. Furthermore, the phonetic transcription of the word ‘microchip’ suggests some connection to language.

Some of the possible ways of distribution of the first type of leaflet might be sending them directly to the target secondary schools or, for instance, handing them out at events of Brno University of Technology.

From the linguistic point of view, several devices are employed to grab receivers’ attention. Firstly, direct question in the headline is used to attract those who have not applied for any university programme yet. The main body of the text begins with a ‘zero-type’ conditional sentence using *if* conjunction to sort out potential applicants. The second sentence in the main body is in imperative mood, which is used to emphasise the fact of belonging to a group of professionals after graduating from the programme. Speaking of vocabulary, adjectives ‘right’ and ‘unique’ also add to the overall exclusivity of the promoted study programme. Finally, a compound adjective ‘top-notch’ is used as a pre-modifier of the noun ‘professional’ to emphasise even more the quality of the programme. ‘Top-notch’ is basically a synonym for ‘excellent’, however, it is an informal expression, very often used in connotation with nouns such as *a scientist, a lawyer* or *an artist*. Hence, stylistically coloured and scarcely used adjective ‘top-notch’ is more likely to grab receivers’ attention than quite often used adjective ‘excellent’.

6.2 Second leaflet

Figure 9: Second leaflet

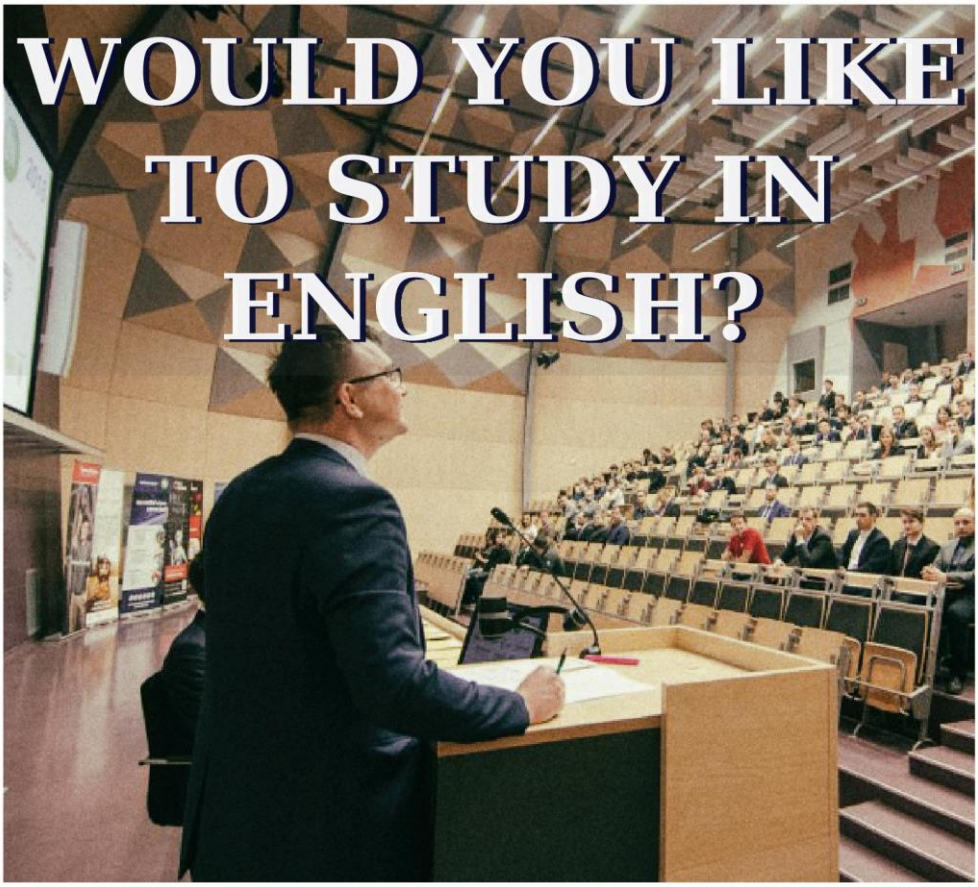
The second leaflet is graphically more advanced. The photograph in the background displays modern buildings of the Faculty of Electrical Engineering and Informatics. The colour of the text is brightly white in order to be more visible. The headline, compared to the first leaflet, uses a serif font called ChunkFive. Serif font in this case represents some established institution and the entire leaflet may resemble a cover of some business journal. The main body of the text also uses serif font, in this case a font called Arvo. The idea of the second leaflet is to attract readers by its graphical appearance.

The target audience of the second leaflet are also students, however, not necessarily students of technical secondary schools. Also, the phrase ‘make it global’, even though it may sound platitudinous, is used to aim at receivers with an interest in business and global market.

The ways of distribution may be similar to those mentioned in the previous case, however, since the graphics of this leaflet is more advanced, it could be displayed at leaflet stands either at the Brno University of Technology or at target secondary schools.

Linguistically, the most striking element is the headline phrase. It employs the verb *make* in order to evoke some action on the readers’ side. *Make* is, according to the research conducted by professor Leech (1966), one of the most often used verbs in advertising discourse. Even though there is no exclamation mark, the phrase also appears to be in imperative mood, which also helps to evoke some reaction. The main body again uses conditional clause beginning with *if* conjunction, specifying a presumed goal of a potential applicant, and for emphasis the imperative mood is employed. Lexically, adjectives ‘only’, ‘valuable’ and ‘exquisite’ are used to, again, emphasize the exclusivity not only of the programme but also of potential future graduates.

6.3 Third leaflet



ENGLISH IN ELECTRICAL ENGINEERING

The only programme of such kind in the Czech Republic. The curriculum consists of both linguistic and technical courses. If you have not decided yet whether to aim at humanities or science, then this is the right choice! Applications will be accepted until 31st March.

- Linguistics
- Discourse analysis
- Cultural studies
- Mathematics
- Physics
- Microelectronics

BRNO UNIVERSITY
OF TECHNOLOGY

Technická 3058/10, Brno-Královo Pole 541 141 111 www.vutbr.cz

Figure 10: Third leaflet

The third leaflet is, similarly to the first one, graphically plainer and clearer, especially in the lower part of it. The photograph of a professor in one of the faculty's lecture halls gives an impression of an established institution. This impression is even more emphasised by a serif font DejaVu used in the headline. Besides DejaVu, two other fonts are used. The sub-headline is written in sans-serif font Nimbus L. This font, again, looks clearer and has modern appearance. It also creates some contrast to the prevalence of serif font used in the main body. The main body uses TeXGyreTermes serif font. This font is fairly similar to Times New Roman and is clearly legible even in smaller sizes. In addition to different typefaces, two different colours of type are also used to make the text look less monotonous.

The target audience of the third leaflet may be students of grammar schools. The title as well as the list of some courses, both linguistic and technical, suggests that the programme focuses equally both on language and electrical engineering. Therefore, grammar school applicants would be ideal target audience.

These leaflets may be distributed by handing them out at some events at target secondary schools. Also, they may be displayed on leaflet stands.

From the linguistic point of view, the main attention grabber is again a question in the headline. In this case, modal verb *would* is employed to address the audience. One of the sentences in the main body of the text combines conditional clause and imperative mood. It is used, again, to sort out potential applicants.

6.4 Comparison of the created leaflets

Typographically, the second and the third leaflets employ serif fonts in the headline. The overall appearance of these leaflets is more institutional and established than in the case of the first leaflet. This is not only due to emotional reaction that serif typefaces evoke, but also due to the photographs of university in the background. The first leaflet then looks more modern, simpler and clearer.

Target audience is, in fact, very similar in all of the three cases. However, the first leaflet may attract more students of secondary schools of electrical engineering or informatics. The second leaflet, mainly because of its headline, may attract students of business secondary schools. The third leaflet may be most suitable for advertising at grammar schools.

The ways of distribution are interchangeable in all three cases. The leaflets may be distributed by sending them to target secondary schools, by putting them to leaflet stands or by handing them at either secondary schools or directly at the faculty.

Linguistic devices used in advertising discourse are also similar in all of the three leaflets. The main elements used are interrogative and imperative mood, ‘if-clauses’, and in one case also a compound adjective. The first and third leaflets use questions directly in the title to sort out potential applicants. The second leaflet uses indicative and slightly imperative mood in its headline. If-clauses are used throughout the main texts in all of the three leaflets. The first leaflet also uses a compound adjective in order to place an emphasis on the qualities of the study programme.

CONCLUSION

Enormously large billboards along the roads, high-definition television screens, newspapers, magazines or even means of public transport all together create potential carriers of adverts. It has become an obsession of a contemporary man to follow all of the trends that are being advertised. Without advertisements, people would be lost in the immense number of products and services.

The main objective of this bachelor's thesis was to create an overview of advertising discourse, typographic features in advertising and different types of print advertisements.

The first chapter dealt with some of the linguistic principles of the advertising discourse, namely with syntax, morphology and the choice of vocabulary. The second chapter presented the classification of advertising in general and some of the crucial impacts of advertising on the contemporary world. According to this information, one can easily derive the significance of advertising and its far-reaching consequences on economy and social life. The third chapter studied typography and its importance in the world of advertising. The choice of the font, size or colour of the font all play an important role. Designers have to be aware of these aspects when creating an advert, because an unfortunate choice of all of these aspects might evoke an unwanted reaction of a receiver.

Based on the theory, three different leaflets were created. The last chapter of this bachelor's thesis focused on the description and analysis of the created leaflets. It discussed the linguistic and typographical devices used to promote the study programme English in Electrical Engineering and Informatics by means of leaflets.

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