IV. LISTENING HOMEWORK

/♫4.02/. Listen & complete the notes.

Write ***NO MORE THAN TWO WORDS AND / OR A NUMBER*** for each answer.

Prehistoric visual art

Cave paintings

What are they?
Paintings in caves or on outdoor surfaces

How old?
Earliest paintings date back about **1** .....

Common themes
Animals, humans (and human hands), and **2** .....

Common materials
Ochre, manganese, oxide, hematite and other materials with **3** .....
Charcoal for outlines.

Best **4** ..... paintings are those painted into cut silhouettes.

Possible purpose
Possibly believed to have **5** ..... (to increase number of animals for food)

Petroglyphs

What are they?
Carved images in **6** .....

How old?
From 12,000 years ago until the 20th century

Common themes
Geometric designs, + humans / animals

Purpose
Possibly a kind of language.
Petroglyphs still possess great **7** .....

Interesting fact
Designs are universally similar (possibly due to the way the **8** ..... is formed)

Geoglyphs

What are they?
Drawings or motifs on the ground.
Big: minimum diameter = **9** .....

Where found?
Worldwide.

Nazca Lines

Common themes
Creatures such as birds, monkeys, etc. (many **10** .....)

LIVEWORKSHEETS

V. READING HOMEWORK

A Brief History of Photography in Advertising

Commercial photography has long had a significant place in the history of photography, and the advertising industry has been its largest benefactor.

In the late 19th century, photography was used only rarely to advertise products or business. Photographs occasionally appeared on business cards or as small informative pictures in catalogues and magazines, but it wasn't until the early 20th century that advertisers began to realize the enormous potential of this relatively new medium. At first, most preferred to use a 'reason why' strategy, with the result that their photographs just showed consumers the benefits of the product. However, when advertising psychologists in the early 20th century demonstrated that consumers were open to suggestion, they provided support for a new suggestive advertising strategy, often called 'atmosphere advertising'. Some more adventurous advertisers had already been experimenting with this, arguing that photographs did not need to show what a product could do, but could instead create a mood or feeling that people would associate with that product.

One of the inspirations for this strategy was American illustrator and photographer John Hiller who, in the early 1900s, was illustrating stories in women's magazines with photographs. He employed a soft focus technique, and used dramatic lighting and complex stage sets to create visually stunning pictures. His style was revolutionary for the time, and it gradually occurred to advertisers that this type of picture would be ideal for illustrating advertisements. As a result, photographs in advertisements suddenly became very popular. In 1920, fewer than 15 percent of illustrated advertisements in mass-circulated magazines employed photographs. By the end of the decade, this figure had soared to about 80 percent.

The tremendous new market for advertising photography provided a wealth of business opportunities for professional photographers. Clarence White, a successful pictorial photographer, led the way in training commercial photographers at his school in New York. He encouraged his students to apply a fine-art style of photography to industrial and commercial design, combining (as he put it) 'beauty and utility'. Some of his students went on to become New York's top commercial photographers. They practiced a modernist style based on close-up views, spare geometric compositions, unusual vantage points and sharp focus that dominated advertising photography for the next twenty years. It was also at this time that images of real-life situations began to be used in advertising, a trend that became especially popular in the 1930s when the economic disaster of the Great Depression prompted advertisers to adopt the qualities of sincerity and realism in advertising imagery. The 1930s also saw technological progress in color photography, and when commercial color film went on sale for the first time in 1935, the widespread use of color in advertising photography suddenly became much more affordable.

The dominant and most highly paid commercial photographer of the 1920s and 1930s was Edward Steichen. Like Clarence White, Steichen had been a pictorialist art photographer who turned to commerce. In 1923 he landed two commercial photography contracts - to produce fashion and celebrity portrait photographs for Condé Nast periodicals, and to produce advertising photographs for J. Walter Thompson, a major advertising agency. Over the next twenty years, he built up a huge client list, which included makers of beauty products, packaged foods, cars, jewelry and soaps. He was one of the first commercial photographers to work in close collaboration with his art directors, convincing them to look beyond conventional uses of photography in advertising (pictorialism for romance and suggestion; straight photography for information and reason-why). During his long career, he evolved a persuasive photography style that projected ideals, aspirations and obvious fantasies, but made them seem attainable.

LIVEWORKSHEETS

By the 1940s, advertising was seriously big business, and vastly increased budgets meant that photographers working for the business could be more and more ambitious and experimental. The two best-known commercial photographers at this time were Irving Penn and Richard Avedon. While both continued to use photographic modernism in their advertising photography, they developed highly personal styles. Penn's pictures were characterized by a minimalist style which projected an image of calm elegance. Avedon's photographs were much more dynamic and conveyed an important message: the world was changing, and it was changing very quickly. His work, perhaps more than any other, was to influence future commercial photographers, and his style is still very popular today.

Commercial photography in the 1960s was less stylistically unified than in previous decades. It also saw a greater emphasis on internationalism and greater collaboration with art directors. Furthermore, there were huge changes in beliefs and attitudes, especially with regard to the way we behaved, or the way we saw ourselves and others. The advertising industry could not ignore this, with the result that newer representations of things like gender roles took their place alongside traditional ones. This set the tone for advertising photography in the remaining decades of the 20th century.

Advertising around the turn of the 21st century provoked new content-based controversies. Where mid-20th century advertising photography was often criticized for promoting overly traditional visions of life or unrealistic material aspirations, criticism of today's advertising has targeted images that glamorize unhealthy lifestyles. Criticism has also been directed at advertisements that appear to be trying to shock, offend of provoke rather than sell a product. One well-known clothing company, for example, received a lot of negative attention when it used powerful images of prisoners, refugees and a blood-covered T-shirt in a series of advertisements. These became notorious for their provocative content and led to a re-evaluation of what should and shouldn't be acceptable in advertising.

Questions 1–5

Complete the table below.

Choose ***NO MORE THAN THREE WORDS*** *from the passage for each answer.*

Significant moments in photographic advertising		
	Event	**Reason or cause**
1920s	Huge increase in number of illustrated advertisements using photographs.	Advertisers begin to realise that **1** ..... photographs are perfect for advertising purposes.
1930s	Popularity of pictures showing **2** ..... . Colour in advertising photography becomes more widespread.	Advertisers respond to a serious financial crisis. **3** ..... becomes available.
1940s	Commercial photographers become increasingly **4**	More money is available for advertising.
1960s	**5** ..... are portrayed in a new way in advertisements.	Changes in beliefs and attitudes.

LIVEWORKSHEETS

Questions 6–9

Complete the flow chart below.

Choose ***NO MORE THAN THREE WORDS*** *from the passage for each answer.*

Edward Steichen

Turned to commercial photography after illustrating stories.

↓

In 1923, began taking pictures for magazines and a **6** ..... .

↓

Spent **7** ..... working with many different companies.

↓

Persuaded art directors that they should be less **8** ..... in the way they used photographs.

↓

Developed a **9** ..... which made difficult or impossible things seem achievable.

Questions 10–13

Do the following statements agree with the information in the Reading passage?

Write

TRUE *if the statement agrees with the information*

FALSE *if the statement contradicts the information*

NOT GIVEN *if there is no information on this*

10 Advertising psychologists in the early 20th century came up with the idea for a new advertising strategy known as 'atmosphere advertising'. .....

11 John Hiller's photographs were often used to illustrate advertisements. .....

12 Photographs by Irving Penn and Richard Avedon contained both similarities and differences. .....

13 Some modern advertisers believe that people pay more attention to an advertisement if it contains deliberately provocative images. .....

LIVEWORKSHEETS