


## Outdoor advertising in the critical literacy perspective / *O gênero propaganda de outdoor na perspectiva de letramento crítico*

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### ABSTRACT

Among a myriad of discursive genres that we are exposed everyday, we find commercial advertising, which study can greatly contribute to the critical literacy of learners of English as an additional language in the Brazilian context, due to its discursive function and multimodality. In order that, an analysis of an outdoor advertising of a cosmetic product of Nivea brand, which generated great polemic in the internet due to racist ideas, was chosen for analysis. Analysis was carried out by means of language capacities (Dolz et al., 1993; Cristovão; Stutz, 2011) and studies on multimodality (Kress; Van Leeuwen, 2006), resulting in the critical comprehension of the outdoor advertising due to the unveiling of the constituent elements of verb-visual language (wordplay, images, colors) and the parameters of the context of production of the text. To the teaching of English,

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the advertising and its analysis can subsidize the implementation of a didactic sequence around the genre commercial advertising in the English classroom of basic education.

**KEYWORDS:** English Language; Commercial Advertising; Critical Literacy.

#### RESUMO

*Dentre uma miríade de gêneros discursivos aos quais estamos expostos cotidianamente, encontramos a propaganda comercial, cujo estudo pode contribuir grandemente para o letramento crítico dos aprendizes de língua inglesa enquanto língua adicional no contexto brasileiro, devido a sua função discursiva e multimodal. Este artigo objetiva analisar uma propaganda comercial na perspectiva de letramento crítico, incluindo o letramento racial. Para tal, foi escolhida para análise uma propaganda de outdoor de um produto cosmético da marca Nivea, que gerou grande polêmica na internet por vincular ideias racistas. A análise foi realizada a partir das capacidades de linguagem (Dolz et al., 1993; Cristovão; Stutz, 2011), e estudos sobre multimodalidade (Kress; Van Leeuwen, 2006), resultando na compreensão crítica da propaganda de outdoor devido ao desvelamento dos elementos constitutivos da linguagem verbo-visual (jogo de palavras, imagens, cores) e dos parâmetros do contexto de produção do texto. Para o ensino de língua inglesa, a propaganda e sua análise podem subsidiar a implementação de uma sequência didática em torno do gênero propaganda comercial na aula de língua inglesa de Educação Básica.*

**PALAVRAS-CHAVES:** Língua Inglesa; Propaganda Comercial; Letramento Crítico.

## 1 Introduction

The increasing development of technology, access to information and increased communication in the contemporary world have demanded an urgent need to think about language teaching activities that can keep up with these changes in school practices. Furthermore, the wide variety of texts in which this amount of information is conveyed gives the teacher an important social role: preparing students to read, interpret, interact and critically question this multiplicity of texts. Linked to this, the concern in developing the analysis presented in this study is justified. The analysis was prepared in the context of a course in the Postgraduate Program in Languages at the Federal Technological University of Paraná (UTFPR), Pato Branco campus. After the initial presentation in the course, the discussions were expanded, culminating in the production of this article.

In view of this great challenge, in this article we seek to analyze a commercial advertisement from the perspective of critical literacy and racial literacy. In this way, we seek to contribute to theoretical and practical discussions on English language teaching, particularly with regard to critical literacy, by proposing suggestions for the field. The article is structured in four parts, in addition to this introduction. In the first, we discuss the concepts of critical and racial literacy (Jordão, 2007; Jordão; Fogaça, 2007, 2012; Twine, 2010, among others), multimodality (Kleiman, 2014), and studies of the grammar of visual design (Kress; van Leeuwen, 2006, among others). In the second, we review the concept of text genre (Bronckart, 2012; Bakhtin, 2016) and describe the characteristics of the advertising genre. In the third section, we detail the methodological procedures of the research, including a brief presentation of the categories of analysis and language capabilities (Cristovão; Stutz, 2011; Dolz et al., 1993). In the fourth

section, we present the analysis of an outdoor commercial advertisement. Finally, in the fifth section, we address some pedagogical implications based on the analysis, presenting an outline of a didactic sequence around the commercial advertisement genre.

## 2 Critical literacy, racial literacy and multimodality

Based on the studies of Street (2003), we understand critical literacy as an approach to teaching reading and writing that considers “relations of power and domination” (Street, 2003, p. 81). The concept of critical literacy “is based on a discursive view of the world, which attributes to language a fundamental role in the process of understanding or interpreting our experience” (Jordão; Fogaça, 2012, p. 75). According to Jordão and Fogaça (2012), the teacher must promote active reading among students and analyze how they interact with texts. It is essential that the educator values and considers the students’ prior experiences and knowledge. Furthermore, the teacher must create opportunities, through the objects of knowledge of the curricular components and activities, for students to construct and negotiate meanings, allowing them to review their assumptions and question their worldviews.

From this perspective, it is essential that the activities proposed by the teacher seek to help students to “deal with the enormous mass of information with which we are bombarded” (Jordão; Fogaça, 2012, p. 75), regardless of the community from which these students come, whether from large urban centers, more remote regions or rural areas. In this way, by perceiving the use of language as a social, contextualized and heterogeneous practice, it becomes possible to develop in learners an awareness of their active role and provide a concrete experience of citizenship (Jordão; Fogaça, 2012).

In this context, Street (2003) highlights that, by working with a literacy perspective with students, especially those from lower social backgrounds, whether they are young people in villages or urban youth, it is possible to “develop their cognitive skills, improve their economic prospects, and make them better citizens, despite the social and economic conditions to which they are subjected due to their illiteracy” (Street, 2003, p. 77). In other words, from the perspective of critical literacy, the teacher must abandon the traditional teaching of reading and writing, which often leads to superficial reading or text production, and start adopting reading and writing as social practices. These practices contribute to becoming students able to understand and produce texts beyond the classroom, texts that enable students to act socially in search of their social, economic, and cultural emancipation.

Another concept widely discussed in literacy studies is racial literacy. For Twine (2010), this concept is an orientation that allows the analysis of a set of practices related to concepts such as race,

racism, and whiteness. Furthermore, according to Twine (2010, p. 92), the concept can be characterized as “a way of perceiving and responding to racism that generates a repertoire of discursive and material practices”. The author identifies some components of the concept of racial literacy, such as: 1) the treatment of racism as a contemporary problem, and not as a historical legacy; 2) the understanding of how experiences with racism are mediated by social class, gender inequality, and heterosexuality; 3) the recognition of the cultural and symbolic value of whiteness; 4) the understanding that racial identities are also learned and, therefore, result from social practices; 5) the mastery of the grammar and vocabulary necessary to discuss race, racism, and anti-racism; 6) the ability to interpret racial codes and racialized practices (Twine, 2010).

In this same vein of discussions about the concept of racial literacy, it becomes possible to draw relationships between these theoretical components, presented by Twine (2010), and the work with the outdoor genre, especially in the school context, where diversity is a constant factor and this genre is part of students' daily lives, thus there is room for dialogue and understanding of these components. In view of this, the author also highlights some dimensions that emerged from her research, which allowed “identifying routine and everyday forms of racism” (Twine, 2010, p. 93). In this way, analyses such as the one of advertising proposed in this article can contribute to the development of a critical orientation in students' racial literacy, by often observing issues present in genres that would be normalized in everyday life, as is the case of outdoor advertising. Vieira (2022) highlights, precisely, that the maintenance of racism requires an update of literacy projects that normalize white supremacy, including in “its aesthetic dimension” (Vieira, 2022, p. 61).

Combined with different literacy perspectives, such as critical and racial literacy, we have different forms of communication. We can communicate only verbally through monomodal texts, but also through multimodal texts, in which communication occurs through images, written text, sounds, gestures and other elements or effects generated to produce meaning. All of this constitutes multimodality and/or multisemiotics, present in texts that circulate socially, as the one that will be analyzed in the next section.

In literacy teaching practices, Kleiman (2014) states that different meanings, which generally are related to a given culture, such as “words, letters, colors, font types, layouts, drawings” (Kleiman, 2014, p. 82), in addition to the way they are intentionally combined by those who produce them, such as graphic artists, advertisers, designers and cartoonists, are taken into account during the process of interpreting multimodal texts, so that they can resonate and construct new meanings. Furthermore, the author highlights that, when developing the ability to interpret images, “criteria are also developed that go beyond our intuitive or innate capacities” (Kleiman, 2014, p. 82). For Kleiman, developing this type of

interpretation requires both mastery of the modality and understanding the different effects that the text is capable of producing.

Kress and Van Leeuwen (2006), when formulating the Grammar of Visual Design (GVD), a theory presented in the work *Reading Images: The Grammar of Visual Design*, adopt visual structures that resemble linguistic ones in the production of image-based texts. The authors offer support modalities for the study of visual language and for the analysis of multimodal or multisemiotic texts, explaining that visual language is “culturally defined” and, contrary to widespread belief, is not a “universal and transparent” language (Kress; Van Leeuwen, 2006, p. 4).

Furthermore, visual literacy is aligned with the GVD proposal, since it allows producers to make particular interpretations and is configured as a form of social interaction, as visual communication is becoming increasingly present in the social practices in which we participate. Since choices in the composition of an image are also choices of meaning, and meanings are intrinsic to culture, images are constructed in a cultural and social way, requiring specific knowledge for their understanding.

The National Common Curricular Base (NCCB), approved in 2017, is the guiding document for Basic Education. In the Linguistic and Semiotic Analysis Axis, it presents the involvement of cognitive diagnostic mechanisms and goals during the processes of reading and producing texts — whether oral, written or multi-semiotic — responsible for the materiality of texts and the production of meaning effects, according to the context of production and the composition of textual genres. Thus, with regard to oral and written genres, we consider the forms of composition of texts, paying attention to the cohesion, coherence and organization of the textual theme. Furthermore, in oral genres, we must consider the elements specific to speech, such as rhythm, pitch, intensity, clarity of articulation and linguistic variety, among other aspects; as well as observing paralinguistic elements (voice quality, speech rhythm, pauses, laughter, shouts) and kinesic elements (movements, gestures and facial expressions).

Regarding semiotic genres and the resources they present, we highlight below the introductory paragraph of the NCCB that specifically deals with the idea of new literacies and multiliteracies.

With regard to multi-semiotic texts, the analysis will take into account the forms of composition and style of each of the languages that integrate them, such as plane/angle/side, figure/background, depth and focus, color and intensity in static visual images, adding, in dynamic images and performances, the characteristics of editing, rhythm, type of movement, duration, distribution in space, synchronization with other languages, complementarity and interference, etc. or such as rhythm, tempo, melody, harmony, timbres, instruments, sampling, in music. (Brazil, 2017, p. 81).

Thus, the practice of reading oral, written, multimodal and multisemiotic texts enables situations of analysis of language and languages in general. Furthermore, the careful analysis of these different texts can promote activities of oral or written textual production of different text genres, contributing to the critical and digital literacy of Basic Education students.

### 3 Discourse genres and the outdoor advertising genre

As we have already mentioned, there are different discursive genres that can be used by teachers in the classroom to work on students' critical and racial literacy. For Bakhtin (2016, p. 12), "the richness and diversity of discourse genres are infinite because the possibilities of multifaceted human activity are inexhaustible". Our objective here is not to delve deeper into the discussion about discursive genres, but rather to briefly present its concept and its constituent dimensions and then focus on the analysis of an outdoor advertisement.

Therefore, let us begin with the concept of discursive genres. Bakhtin (2016, p. 12) conceives discursive genres as "relatively stable types of statements (...) discourse genres", which are made up of three main dimensions: thematic content, verbal style and organizational composition. In other words, the thematic content of a statement refers to what is to be said, that is, the theme or subject; the verbal style deals with the used linguistic and phraseological elements; and the organizational composition is associated with the structure of the text and the way it is organized. Considering the language, through which the statement is materialized orally or in writing, as changeable and always in movement, the term "relatively stable" is attributed to the statement. These three dimensions of the statement, and, therefore, of the genre, depend on contextual factors in which the genres are produced and, mainly, on the interlocutors' appreciative values in the communicative situation that is established between them.

For Schneuwly and Dolz (2004, p. 44), text genres "constitute the instrument of mediation of every teaching strategy and the necessary and inexhaustible work material for teaching textuality." Thus, the genre can be understood as a "mega-instrument" for teaching language, allowing not only to work with linguistic issues, but also with in-depth discussions about production contexts, visual resources, colors and persuasion/linguistic resources that develop the student's critical thinking.

More specifically, when dealing with the advertising genre, we can state that it is among the genres that permeate school and social practices. Lara and Souza (2007) highlight that one of the reasons why teachers choose to work with this genre is the richness of the verbal and non-verbal language elements that it offers. Furthermore, advertising stimulates different meanings in the reader through the interpretation of text, which involves colors, fonts, images, distribution of elements on the

page and relationships between texts and images. The authors emphasize that, in addition to linguistic issues, the advertising genre is fundamental to classroom practices due to its social uses. Schneuwly and Dolz (2004) state that working with this genre allows for the establishment of a connection between social practices and school content. Thus, students should be exposed and challenged to work with genres that are, or may become, relevant to their social actions outside of school.

#### 4 Research methodological procedures

The study presented here refers to the analysis of an outdoor advertisement with the aim of contributing to the work of teachers with regard to the systematic analysis of verbal-visual and multimodal texts, as well as to the relationship between images and verbal text. The focus is to develop students' comprehension for reading and promote critical thinking.

Regarding the production context, the advertisement in question was created by the cosmetics brand Nivea and broadcast in African countries (Nigeria, Senegal, Ghana and Cameroon). The advertisement generated great controversy among users of the brand, who alleged racial discrimination. On the contrary, this controversy led to the publication of an article in the Health section of *Veja* magazine, on October 23, 2017, on its website, from which we extracted the material for analysis.

To analyze the outdoor advertisement, we adopted as categories of analysis the language capabilities initially developed by Dolz *et al.* (1993) and later revised by Cristovão and Stutz (2011), in addition to the categories from studies on multimodality present in VDG by Kress and Van Leeuwen (2006). Thus, we present each of the language capacities, as described by Cristovão and Stutz (2011). Although the capacities are presented and explained individually, as will be shown below, there is consensus among the authors that they are articulated and interrelated in the text.

The first, called action capacities, allows the subject to construct meaning of the immediate situation of language production through representations and knowledge of the elements of the production context, as well as the mobilization of content. In other words, the focus is on interpretation based on the socio-historical context, which includes the identification of the producers and receivers of the text, the place and period of production, the social position of those involved, the social function of the text and its thematic content.

The second, called discursive capacities, allows the individual to construct meaning through representations and knowledge about the specific characteristics of the genre, such as the overall planning of the text, the different organized segments, the types of discourse — theoretical, narrative and



interactive — and the ways of organizing language within the text, using the different types of sequences — narrative, descriptive, argumentative, explanatory, injunctive and dialogic.

The third, called linguistic-discursive capacities, deals with the individual's ability to construct meaning through representations and knowledge about textualization and enunciative resources, which are responsible for the thematic and pragmatic coherence of the text. These capacities involve operations such as: connection and segmentation, verbal and nominal cohesion, construction of statements, modalizations, use of deictics and lexical choices.

The fourth refers to the capacities of signification. These capabilities allow the individual to construct meaning through knowledge about social practices, ideological, historical, sociocultural, economic contexts, among others, since they involve spheres of praxeological activities in interaction with thematic content coming from diverse human experiences, as well as their relationship with language activities. It is therefore reinforced that, although all these capabilities are presented and explained individually, there is a consensus among the authors that they are interrelated and articulated each other.

As noted, the aforementioned language capacities refer predominantly to oral and written texts. Thus, we note the absence of capacities — and, in our specific case, of analysis categories — that can assist in the analysis of verbal-visual texts, such as outdoor advertising. Thus, we sought theoretical support for this analysis in the Grammar of Visual Design (Kress and Van Leeuwen, 2006). The authors of VDG propose three categories, called metafunctions, that are presented simultaneously in the visual text: the representational metafunction, linked to the relationship of the participants and their interaction with the world; the interactional metafunction, which encompasses the way in which the participants interact; and the compositional metafunction, linked to the theory of visual language, constituted by the semiotic modes that structure the visual text. Thus, in order to read visual texts, it is necessary to consider the aspects of the layout and composition of the page, the colors and tones, among other elements. Therefore, recognizing that the visual composition present in image texts has specific meanings, the image transcends what is apparent to our eyes; its role is ideological, intellectual and social. Therefore, image texts encode understandings of the world, being socio-interactional.

## 5 Outdoor advertisement

In this section, an outdoor advertisement for the brand Nivea will be analyzed. The choice of this advertisement is due, in particular, to the fact that it has been the target of much criticism and has been



accused by some media outlets of echoing racist ideas, and therefore, in an attempt to denounce and combat such practices, this advertisement is taken as the object of analysis of this article.

Figure 1: Outdoor advertising for the Nivea brand.



Source: <https://veja.abril.com.br/saude/nivea-e-acusada-de-racismo-por-propaganda-polemica-na-africa>

On the outdoor, former Miss Nigeria, Omowunmi Akinnifesi, is the face of the brand Nivea. This outdoor was shown in several countries, including Nigeria, Senegal, Ghana and Cameroon. In general, the internet public was bothered by the advertisement because it stated that the model's skin would become lighter after using the moisturizer in question. In addition, the words "for visibly lighter skin" contributed to making the outdoor a source of controversy among internet users.

According to Dolz and Schneuwly (2004), action capacities are responsible for the adaptation to the contexts of production and their relationship with the thematic content of the text. In the outdoor advertisement, it is possible to establish relationships about where this text was produced and what its objective was. The company Nivea produces feminine care products and has a line aimed at women, its receivers, who would be the target audience of the advertisement.

Another factor to be highlighted is that, in the countries where the outdoor advertisement was released and has circulated, the black population predominates. In order to develop the capacity for action, it is necessary to act with the perspective that the partners in the dialogue are situated in specific spheres of communication (family, work, intimate, police, press, school) with social roles (Rojo, 2005),

and, in the context of the advertisement, the press. In other words, in the case of this outdoor, the woman who is doing the advertisement presents a standard of beauty for black women and shows herself to be beautiful when using Nivea products. Furthermore, the level of beauty achieved by the former Miss Nigeria is only possible if she uses the company's products. This ends up influencing the receivers to believe that they will reach a certain beauty level by using the product, since, to achieve the title of Miss, the model on the outdoor meets requirements such as beauty and charisma.

Regarding discursive capacities, Dolz and Schneuwly (2004) conceptualize them as skills that enable the subject to understand the organization of the discourse with a view to achieving its enunciative purpose. In the case of the aforementioned advertisement, it is possible to consider that the choice of the model for the campaign influences the perception of women (receivers) who see this outdoor, especially considering that its production context is in countries where there is a predominance of black women.

Furthermore, the colors of the brand logo are identical to those of the model's dress in the advertisement. The use of the logo colors is what visually allows the brand to be instantly recognized. Said that, the implication of the subjects with the situation is related to the fact that the company chose a former miss, who uses Nivea brand products, as the model for the outdoor. This choice, made by someone who is also in the beauty industry to promote the product, can influence other people, even those outside the beauty industry, to use the product in question. In the same vein, Colet (2019), when discussing her research on reading cartoons and addressing the grammar of visual texts, emphasizes that “to read image-based texts, it is necessary to consider the aspects of the layout and composition of the page, the colors and tones, among others” (Colet, 2019, p. 46), corroborating the idea already discussed about the brand colors used by the interlocutor in the case of the outdoor.

Next, we present in Table 1 a summarized analysis of outdoor advertising, following the VDG criteria and observing the interrelationship that the image text establishes through the different semiotic modes, leading to multimodality.

Table 1 - Interactional and Compositional Metafunction

Contact	In the overall composition of the image displayed on the outdoor, we see, in the foreground, a woman looking directly at the reader, creating a direct link with him/her. Thus, the reader is not an object, but rather the subject of the gaze.
Social Distance or Affinity	In the advertisement, we see a close-up shot, which depicts, approximately, the head and shoulders of the former Miss Nigeria. This type of shot can be coded as an imaginary relationship of lesser social distance.

Attitude	In the advertisement, the frontal and oblique angle of the former Miss Nigeria, indicates: a) power – conceived by the high or low angle and the eye level; b) realism – determined by color, context, details, depth and light.
Informational Values	In the bottom right corner, Nivea products are in the foreground on the consumer's view scale. In the background, we have the image of the former Miss Nigeria.
Frame	In the advertisement, the frame is expressed by the type of connection between the elements – highly connected to the gaze of passers-by and potential consumers.
Salience	In the advertisement, the salience is created by the effects of the large size proposed by the outdoor, visible from long distances, and by the presence of strong colors (contrasting shades of blue and white), the perspective in the foreground presents Nivea products with their respective colors: blue covering the product brand and white covering most of the packaging. In the background, we see the former Nigerian Miss, whose combination of the blue tone of her dress with the black tone of her skin presents a different bias than that observed in Nivea products, where the white color prevails over the blue tone. In the model, there is a balanced coexistence between blue and black. In the background, we have, in a blurred way, white and blue tones.

Source: Survey data, 2023.

Linguistic-discursive capacities, according to Dolz and Schneuwly (2004), are defined as verbal material structured by different textualization and enunciative mechanisms. In the outdoor, the use of the preposition “for” suggests that the reader will only achieve the desired result (lighter skin) if she uses the product, that is, “to have visibly lighter skin, you must use the product”, implying this in an implicit way in the sentence. Likewise, in the same sentence, the role of “for” is to indicate the function of the cream, that is, “to achieve this light skin, you must use”. This is a common characteristic in advertising outdoors, which, when promoting their products, require short messages and impactful images, since they are usually displayed on highways and passages, requiring a quick reading by people passing by the place.

The fact that the advertisement is written in English can be justified by the fact that the countries where the outdoor was displayed, despite having many African languages, English is one of their official languages. These traits are a result of English colonization and the strong presence of foreign brands in those countries.

The discursive problem in advertising is established in the sentence “For visibly fairer skin”, which promotes a cream that lightens the skin, called “Natural Fairness”. In this context, although the product may have been created with the aim of treating skin blemishes caused by various factors, the use of the product on a black model, who does not have visible blemishes, implicitly suggests that the desired effect

is the lightening of the model's skin. In addition, the adverb 'visibly' may suggest in the sentence that the skin will only become visible or truly noticeable after the use of the cream, thus using a persuasive resource, which is a characteristic of the advertising genre. In this way, the message involves enunciative mechanisms, as it requires choices for the construction of the enunciation, as proposed in the linguistic-discursive capacities (Dolz and Schneuwly, 2004). In light of this, Colet (2019) also discusses in her studies the use of certain modalities to express the the author's point of view, through resources such as adjectives or auxiliary verbs, in the same way that image-based texts highlight the opinion of those who produced them (Kress; van Leeuwen, 2006, apud Colet, 2019, p. 46). In other words, the use of the adverb 'visibly', in this case, highlights that, when using the product, not only the skin will be visibly lighter for the user herself, but other people will also notice the clarity of the skin.

## 6 Pedagogical implications: outline of a Didactic Sequence around the outdoor advertising genre

The analysis previously presented does not refer to a didactic model for the outdoor advertising genre, since it is the analysis of a single text. In contrast, a didactic model for a given text genre consists of an analysis of a *corpus* of texts belonging to that genre, with the aim of highlighting the recurrences that these texts present in relation to the different language capacities that configure them.

However, the analysis presented can be used as a reference for the implementation of a Didactic Sequence on the outdoor advertising genre, as well as it can be an instrument to discuss and raise awareness of High School students on racial prejudice, as outlined below.

Didactic Sequence (DS): Outdoor advertisement: "Say no to women racial prejudice"

Target audience: High School students

DS duration: 8 to 10 class hours

General Objective: To guide students in the development of reading and writing texts in English, with the ultimate goal of critical and multimodal literacy on the theme "Say no to women racial prejudice".

Specific Objectives:

\* Social: To create critical awareness about commercial and institutional advertisements, understanding their differences in objectives and social functions, as well as discussing racial prejudice against women.

\* Discursive: To enable students to interpret a commercial or institutional advertisement, as well as to understand its compositional components, especially the argumentation.

\* Linguistic-Discursive: To explore grammatical and structural contents of the language related to the world of advertisements, addressing nominal and verbal cohesion and textual coherence.

\* Multimodal: To guide the student to interpret different images and signs in a commercial or institutional advertisement, as well as to use these elements.

Methodological procedures:

1 - Discuss with students the topic of 'racial prejudice against women'. Although 75 years have passed since the adoption of the Declaration of Human Rights, promulgated by the United Nations (UN), racial discrimination still persists. Invite students to access the website 'Fight Racism' (<https://www.un.org/en/fight-racism/get-involved/engage>) and, together, comment on attitudes related to combating racism one by one, in order to show that this fight is everyone's and that all of us can do something to reduce disrespectful attitudes and racism, thus contributing to a better world.

2- Ask students if they know personalities like Nelson Mandela and Oprah Winfrey. What can they say about them? Lead the conversation by adding information and encouraging students to research more about black personalities and their challenges and life goals. Mention that black women are even more vulnerable when it comes to racial prejudice and suggest the activity of reading and producing an outdoor focusing on the fight against racism that affects black women.

3- Briefly describe the genre outdoor advertisement with the aim of recalling previous knowledge about this genre.

4 - Together with the students, create a situation for using the outdoor and decide where and how the final work will be published or disseminated. For example: students can create the outdoor to participate in the tributes to National Zumbi dos Palmares Day and Black Consciousness Day, celebrated on November 20 in several states in Brazil.

5 - Students will be organized in pairs or trios and must decide on the product, the name and social function of the company, their professional roles in the company and in the construction of the outdoor, in addition to choosing a strategic place in the city to display the outdoor. They must also produce a preliminary version of the outdoor.

6 - As an extracurricular activity, the teacher will collect the students' first productions with the aim of evaluating the previous knowledge collected. To do this, the teacher will write down in a notebook or computer file the language operations and capacities used by the students when producing the outdoor.

7 - In subsequent classes<sup>1</sup>, the teacher will use the outdoor advertisement analyzed in this article as a reference text to work on language operations and capacities with his/her students in an articulated manner. To do this, the teacher can project the photo of the outdoor on the classroom wall by a multimedia projector or hand out copies of the image to the students, starting with questions about the content and context of production. The teacher can then address other compositional and constituent elements of the analyzed text, such as slogans, logos, catchphrases, and the relationship between image and text. The teacher should pay special attention to the issue of argumentation and persuasion, in addition to all the linguistic and semiotic elements that contribute to the construction of the texts meaning, since the advertising genre is based on these principles.

8 - While the teacher asks the questions about the different elements that constitute an outdoor advertisement to the class, he/she can write them on the board, creating a checklist in collaboration with the students. This checklist will later be used by pairs or trios when they will produce and/or/ redo their outdoors.

9 - It is also important that teachers discuss with their students the different types of advertisements, the difference between propaganda and publicity, as well as public announcement services. To do this, teachers can ask students to do research on the Internet or visit advertising companies to talk to professionals. In addition, teachers should suggest reading material and websites where students can deepen their knowledge about racism, in general and against women, contributing to the development of students' critical awareness. All information obtained should be shared in class.

10 - To work with linguistic elements, with emphasis on the imperative mood (affirmative and negative), teachers can ask students to bring slogans and catchphrases from different advertisements to be analysed and practiced in the classroom.

11 - Finally, students will create their outdoor advertisements and present them in class, keeping in mind the communicative situation established in Stage 4 of this outline. At this point, students will use a new genre focused on orality: the oral presentation. In this way, the teacher can guide the students towards a new Didactic Sequence that works on orality in the English language.

The construction of this DS proposal becomes relevant for High School students, in the English Language subject, for several reasons, among them, DS here analyzed presents: a) a methodology based on the systematic activity of rewriting fragments of verbal texts that make up the outdoor

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<sup>1</sup> Although we could suggest a distribution of the number of classes for each pedagogical action suggested in Stage 7, to the following classes (Stages 1, 2, 3, 4, 5 and 6), we prefer to only suggest the actions so that the teacher can implement them according to the work pace and needs of his/her students.



advertisement (slogan and impactful phrase/sentence). Since outdoors advertisements generally consist of short verbal texts, at the sentence level, linguistic elements, such as prepositions, adverbs, conjunctions, articles, nouns, nominal groups, numerals, etc.; and the syntax of the sentence should be worked on; b) an interesting reading of the combination of linguistic and semiotic elements, by showing students how the construction of meanings occurs from these elements; and c) a proposal to expand students' points of view and knowledge on the topic of "racism", by suggesting research on the internet and other media, contributing to critical literacy, including racial literacy.

### Concluding Remarks

Back to the main objective of this article, which was to analyze a sample of the outdoor advertising genre, it is possible to conclude that, since it is an advertising text, the outdoor in question allows for work with language operations and capacities. The action capacities dealt with the suitability of the former Miss Nigeria, Omowunmi Akinnifesi, in the advertisement, which can influence other Nigerian women. The discursive capacities involved the use of the colors of the model's dress in relation to the brand as linguistic-visual material, as well as the distribution of the constitutive elements of the commercial advertising genre, such as the logo, the brand and the impactful phrase, among others. In relation to the linguistic-discursive capacities, they allowed the analysis of the adverb "visibly" and the comparative form of the adjective "fairer", associated with the skin color of the model on the outdoor, enabling the problematization of the use of these words, which generated discussions about the possible racist bias of the advertisement. Furthermore, the perspective of critical literacy, based on a discursive view of the world and by assigning an indispensable role in the process of understanding our experience of the world, allows the outdoor genre addressed in this discussion to become an object of analysis. By problematizing racial issues involved in advertising, the perspective of racial literacy allowed for a dialogue between theory and genre. For Twine (2010), this literacy deals precisely with the way in which we perceive and respond to the racial contexts and structures with which the subjects are involved.

As already mentioned, although it is categorized as a genre of quick reading, without a critical analysis of the verbal and visual text, the controversial issues highlighted in the outdoor could go unnoticed if they were not examined. Finally, by adopting the perspective of critical and racial literacy, and by corroborating the ideas of Jordão and Fogaça (2012), the analysed outdoor advertisement sample can contribute to dealing with the large amount of information to which students are exposed, using both verbal and visual language, in addition to the contexts of production which underlined these discourses.



In this way, the critical approach to those who read and visualize also contributes to future analysis work in contexts similar to this one.

Finally, given the theoretical principles and methodological characteristics of a DS, that is, emphasis on the process of understanding and textual production, rewriting texts with a focus on language operations and capacities, use of checklists, formative and summative assessment, among others, we hope that the DS proposal presented here can contribute to the improvement of practices of understanding and producing different types of texts, consequently to the critical literacy of students of Basic Education.

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