

A Hello.....
can you
help me?

Hello.....
can you
help me?



Thank you.

With your support we will do everything possible to make sure there's someone for children like Molly to talk to.

There are three ways to donate:

- Fill in and return this donation form
- Call us on 0800 408 1877 quoting 'Molly'
- Visit www.nspcc.org.uk/molly

NSPCC
Crusely to children must stop. FILL HERE

21

Freeport RSXJ-TYST-GEYX
Lisa Williams
NSPCC
Valldata House
2a Halifax Road
MELKSHAM
SN12 6YY

B ChildLine forms an integral part of the NSPCC, providing a free and confidential service for children to turn to in distress.

Children contacted ChildLine over 650,000 times last year
One of them was Molly...

C I'm Molly, and I am 10 years old. The first time I called ChildLine it was after midnight, and my Mum still hadn't come home.

D She kept leaving me and my baby brother Tommy alone. I wasn't allowed to answer the door when she was out. I didn't know how to take care of him. He kept crying, he was all sweaty and he had a rash.

E I was lonely and scared, so I rang ChildLine. I spoke to a nice lady who said 'Take your time, we're here to listen.' I felt better, but had to hang up when I heard Mum's Key in the lock.

Me and Tommy went to live with a foster family while Mum got help. I still phoned ChildLine every Thursday. Everything was changing, so I liked my chats with the people there.

F Molly and me have visits with Mum now. I will never forget the help ChildLine gave me. They helped me see that calling was a brave thing to do. That makes me more confident whenever I get nervous.

Thank you for reading my story,
Molly

Please give a little to help a lot
£2 a month means ChildLine can answer more contacts from children like Molly. The NSPCC urgently needs your help to maintain this crucial service. There are three ways to donate to us: complete the donation form on the right, or call us on 0800 408 1877 quoting 'Molly' or visit our website and make a donation at www.nspcc.org.uk/molly

Calls will be charged at the local rate. ChildLine is a service provided by the NSPCC. This case study draws on what children tell ChildLine but does not describe a specific case. Illustrations by Morris Munro.

ENVIRONMENTALLY FRIENDLY NEWS

I will help the NSPCC answer more calls from children like Molly.

NSPCC
Crusely to children must stop. FILL HERE

1. Your gift

Please pay NSPCC £2 Other £
I wish to pay monthly/quarterly/annually (Delete as appropriate)
I wish my donation to be made on the 3rd 10th 20th 25th
I would like my first donation to be made during the month of (Please choose a start date at least one month from now.)

2. Gift Aid declaration

Please make every pound you give worth an extra 25% to the NSPCC by ticking this Gift Aid declaration.
"I want the NSPCC to treat all gifts of money that I have made in the past four years and all future gifts of money that I make from the date of this declaration as Gift Aid donations."
Please tick the box: You must pay an amount of UK Income and/or Capital Gains Tax for each year (If April one year to 5 April the next) that is at least equal to the tax that the NSPCC and any other charities and CASCs you support will reclaim on your donations for that tax year (Council tax and VAT do not count). The NSPCC will claim 25p in tax back for every £1 gift added.

3. Your details

Title First name Surname
Address
Postcode

NSPCC would like to keep you informed about how your donation is helping to end cruelty to children and how you can support further. Please tick here if you would rather we didn't contact you by:
Post Phone

4. Your bank details

Instruction to your bank or building society to pay by Direct Debit
Name and full postal address of your bank or building society.
To (name of bank)
At (your bank's full address)

Name(s) of account holder(s) Postcode
Sort code

Your bank/building society account No.
Please pay the NSPCC Direct Debit from the account detailed on this instruction subject to the safeguards assured by the Direct Debit Guarantee. I understand that this instruction may remain with the NSPCC and, if so, details will be passed electronically to my bank/building society.

Signature
Please note that banks and building societies may not accept Direct Debit instructions for some types of accounts.

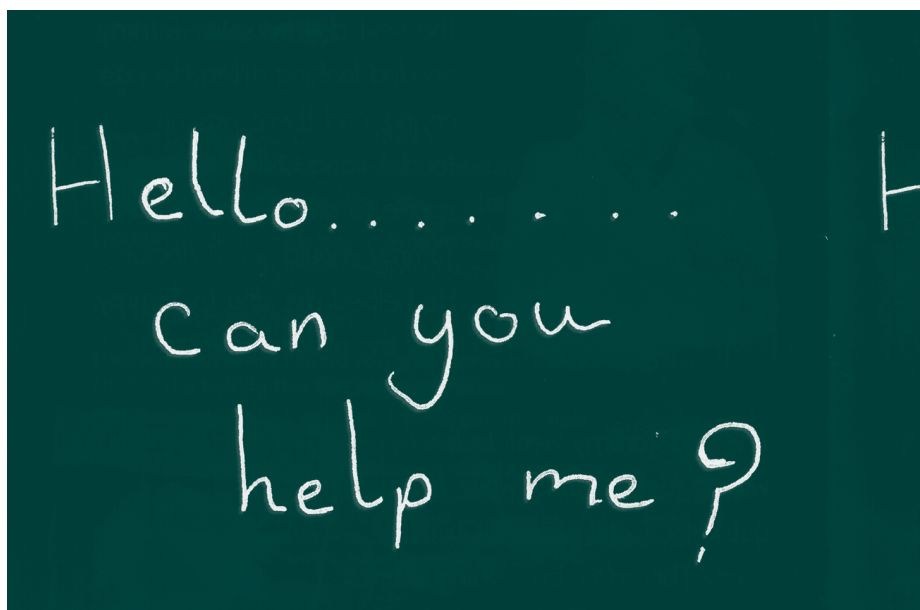
Date

Hello... can you help me?

Analysing an NSPCC advertising campaign

Charity advertisements are a common form of everyday non-fiction text and can often provide a useful introduction to the language frameworks applied at A Level. In this modelled example, Dan Clayton takes an approach to language analysis developed in EMC's *Language Frameworks* download, co-authored with Marcello Giovanelli.

You can download a full-size version of the advert from www.emagazine.org.uk



Language Frameworks

The National Society for the Prevention of Cruelty to Children (NSPCC) leaflet *Hello... Can You Help Me?* is a simple but effective piece of campaigning that makes use of a number of different language techniques. Here we will have a look at which language frameworks can be best used to analyse the text and then focus in more detail on some key areas and how they create particular meanings and potential effects through language choices.

While there are many features to jump in and identify, it's important first of all to think of the overall audiences and purposes of the leaflet, and to then link these to the language features employed

The key frameworks we will use to analyse this text are:

- Audience, context and purpose
- Graphology and design
- Address
- Structure and rhetoric

Audience, Context and Purpose

While there are many features to jump in and identify, it's important first of all to think of the overall audiences and purposes of the leaflet, and to then link these to the language features employed. Charity advertisements have a very strong sense of an **ideal reader** in mind: usually someone who will give the text a sympathetic reading and respond with a donation. It's not easy (and often not a very good idea) to try and pin this down to a specific age group or social class, but it might be fair to say that this ad is aimed at older teenagers and above as it requires a direct debit to be filled out. However, the ad has wider purposes than just persuading people to part with their money; there is also an informative purpose behind it.

Graphology and Design

The graphology and design are effective in conveying a simple message to the text's potential audience. The simple, child-like illustrations support the narrative, while the font choices show the difference between the voice of the narrator and the more authoritative voice of the charity itself. Graphology is often something that students get fixated on, describing rather than analysing, so it's important here to link the graphology to meaning and make sure that examples are specific and well chosen.

Voice and Address – the Use of Pronouns

The address used in the text is constructed to create a first-person voice for the child, 'Molly'. The first-person pronouns

(and possessive determiners) in the first paragraph of the narrative ('I' and 'my') help establish the first-person account and create an identity from which the rest of the story will be told. The NSPCC's voice is constructed rather differently, initially avoiding direct address to the reader, taking a third-person approach in the first text box ('*Childline forms...*') before switching to direct address in the last text box with an imperative ('*Please give a little to help a lot*') and second-person pronouns/possessive determiners ('*your help*') as well as constructing a group identity for the charity with the 1st person plural pronoun 'us' (a much more 'human' choice than 'it' which they could have used instead in a clause like '*There are three ways to donate to it...*'). The voice of the child, Molly, is established not just in terms of her address to the reader but in her quite colloquial style and child-like register. Instead of using the more formal subject pronoun 'I' in '*Tommy and I...*', she uses the colloquial and non-standard object pronoun '*Me and Tommy*'.

A Story-like Structure

The structure of the text is story-like, so effectively uses narrative elements that are familiar to most readers. The first and last few lines of the narrative are in the present tense ('*I'm Molly...*' and '*Tommy and me have visits...*'), but these bookend a mostly past tense narrative ('*The first time I called it was after midnight...*'). The structural elements also fit into a **Labovian narrative structure**, perhaps intentionally designed to make it sound more like a genuinely spoken account. There is an **abstract** just before Molly's narrative begins ('*Children contacted Childline...*'), an **orientation** (the first paragraph of Molly's story, setting the scene and giving contextualising details such as her age and where she was), a **complicating action** (Tommy becoming ill and her call to Childline), a **resolution** (Childline's intervention and support) and a **coda** (what's happened since their intervention). The narrative helps provide a positive model for what can happen to children like Molly if the audience follow the intention of the text producers and support the campaign.

Analysing the Text in detail

A: Effective Use of Modals

The title of the text, with its simple, hand-drawn style and direct appeal for help (to two audiences – Childline and the ideal reader) works effectively to establish a voice and identity for the rest of the ad. The use

of one clause is straightforward, and the use of a modal auxiliary ‘...can you help me?’ adds a simple appeal on the part of the narrator. If this had been switched for a different modal (*will* or *could*, perhaps) the effect might have been less powerful.

B: A Contrasting Register

The first text box in the main part of the ad uses a very different style from much of the rest of the text. Here the noun phrases ‘an integral part of the NSPCC’ and ‘a free and confidential service...’ sound more formal and seem to come from a different register (that of social work and care) than the style used in Molly’s own account. It’s perhaps this contrast in registers that shows how the NSPCC can offer expertise and experience to help Molly and children like her, framing her lonely and desperate experience with the language of care and support.

C: Manipulating Tense

The use of the present tense here (shown by ‘*am*’ and its contracted form ‘*m*’) helps establish the narrative and the voice of the narrator. There is a switch into the simple past tense in the second sentence with the verbs ‘*called*’ and ‘*was*’ before the scene is completed using the past perfective ‘and my Mum still *hadn’t come home*’.

D: Revealing Insecurities Through Grammar

The insecure status of Molly is highlighted by two verb processes in this section. In the first sentence, the subject of the clause (she i.e. her Mum) keeps leaving the children alone, so they are the object of the verb phrase ‘*kept leaving*’. In the second sentence, Molly herself is the subject (‘*I*’) but in a passive construction where she is receiving the action of the verb *to be allowed* (‘*wasn’t allowed*’). This means that the mother is shown to be responsible for the process of leaving the children alone, while Molly is the victim of the process of not being allowed to answer the door; this contributes to the representation of Molly as lacking control and power in her life. This is then accentuated by the lack of knowledge she has in the clause ‘*I didn’t know how to take care of him*’. The child-like compound sentence structure of the final sentence and the choice of the adverb intensifier ‘*all sweaty*’ add to the presentation of Molly as lacking in experience and confidence: hardly surprising, given that she’s only 10 and shouldn’t have to deal with situations like this.

E: Adjectival Choices and Noun Phrases

The simplicity of the adjective choices here again reflect the age of the narrator (‘*lonely*’, ‘*scared*’ and ‘*nice*’) and the straightforward reassurance that Childline offer her, but once again the lack of control Molly has over her own life is reflected in the last compound-complex sentence which all hinges upon the final clause (‘...when I heard Mum’s key in the lock’). Even at this stage of the narrative, the choice of noun phrase ‘*Mum’s key*’ rather than ‘Mum’ highlights the absence of the mother in her children’s lives.



F: Language Choices for an Upbeat Ending

The last part of Molly’s narrative returns (in part, at least) to the present tense she began with (‘*Tommy and me have visits with Mum now*’) and there is a move away from Molly being at the mercy of verb processes to a degree of control: she and Tommy are the agents of the verb ‘to have’. There’s even a nod to the future with the use of the modal auxiliary ‘*I will never forget...*’, so a suggestion that she doesn’t have to concern herself all the time with what is happening now but can think ahead once again. The final complex sentence ‘*That makes me more confident whenever I get nervous*’ foregrounds the positive main clause with its comparative adjective phrase ‘more confident’, rather than the nervousness described in the subordinate clause (‘*whenever I get nervous*’), creating a more hopeful impression to finish with. Like many other choices of language and structure, think about how this might have been different had the text producers chosen a different structure. Here it works well because it fits the overall pattern – ending Molly’s story with a more upbeat tone.

The Creation of Hope

The overall picture from this charity ad is one of hope and it’s clear to see that this is created in a number of ways. There are

lexical choices which make a difference – so individual words and their meanings have quite an impact on how we read the text – but **grammatical** choices, often to do with **tense** and **aspect** (how time is represented through language) and **clause linking** (how clauses are linked and the relationships between them) also have a big impact. Beyond the level of words and sentences, there’s also the use of a wider structure, not just in Molly’s narrative but in the whole of the ad itself.

Next steps

Collect your own set of charity ads and look to see if you can group them together using some of the approaches suggested here. For example, which ads use narratives as part of their approach? Which ads employ different registers to show a contrast between parts of their ads? Which ads use direct address? Which ads manipulate time using tense and aspect?

Find spoken or online versions of charity ad campaigns and see if there are similarities or differences between them in their approaches. The transcript of the street collector’s patter in the *EMC Language Frameworks* pack gives a good example of how a spoken charity appeal uses more interactive approaches, but you can find your own too.

Dan Clayton teaches A Level English Language at Colchester Sixth Form College.

With thanks to the NSPCC for giving permission to reproduce ‘Hello can you hear me?’

You can download a full size version of the advert from www.emagazine.org.uk

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Gender Stereotyping in the Language of Advertising

Hello... can you help me?

Analysing an NSPCC advertising campaign

A full size version of the NSPCC advert analysed by
Dan Clayton in emagazine 63 (February 2014)

A

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Can you
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131009

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Cruelty to children must stop. FULL STOP.

2
||| |||

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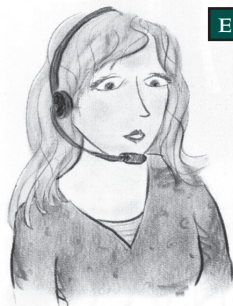
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I was lonely and scared, so I rang ChildLine. I spoke to a nice lady who said 'Take your time, we're here to listen.' I felt better, but had to hang up when I heard Mum's key in the lock.



Patron: Her Majesty The Queen. Chairman: Mark Wood. Chief Executive: Andrew Fianagan. Founded in 1884. Incorporated by Royal Charter.
National Society for the Prevention of Cruelty to Children, Weston House, 42 Curtain Road, London EC2A 3NH



I couldn't go to school again the next day because Tommy needed looking after. He was crying, and there was no food. I rang ChildLine and spoke to an advisor. He said Tommy should see a doctor. He helped me sing to Tommy until the police came.

Me and Tommy went to live with a foster family while Mum got help. I still phoned ChildLine every Thursday. Everything was changing, so I liked my chats with the people there.



F

Tommy and me have visits with Mum now. I will never forget the help ChildLine gave me. They helped me see that calling was a brave thing to do. That makes me more confident whenever I get nervous.



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ENVIRONMENTALLY FRIENDLY PAPER

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NSPCC
Cruelty to children must stop. FULL STOP.

131009

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3. Your details

Title First name Surname

Address

Postcode

Home No:

NSPCC would like to keep you informed about how your donation is helping to end cruelty to children and how you can support further. Please tick here if you would rather we didn't contact you by:
Post Phone

4. Your bank details

Instruction to your bank or building society to pay by Direct Debit

Originator's Identification No.

9 7 2 5 0 9



Name and full postal address of your bank or building society.

To (name of bank)

At (your bank's full address)

Postcode

Name(s) of account holder(s)

Sort code

Your bank/building society account No.

Please pay the NSPCC Direct Debits from the account detailed on this instruction subject to the safeguards assured by the Direct Debit Guarantee. I understand that this instruction may remain with the NSPCC and, if so, details will be passed electronically to my bank/building society.

Signature

Date

Please note that banks and building societies may not accept Direct Debit instructions for some types of accounts.

MOISTEN HERE, FOLD AND SEAL