



THE ADVERTISING POSTER: WHAT CONTRIBUTION IN FRENCH LESSONS?

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Abstract: Our article aims to present an approach that focuses on the didacticisation of advertising by proposing the key tools for successful teaching of French. These publicity documents can also be used for evaluation purposes. This being said, we are going to evoke examples of activities and approaches that a teacher of FLE can use in his class, notably in the Moroccan school with its socio-cultural specificities. The latter is an inseparable factor in the production and design of the advertising poster. Among other things, we propose an analysis of the construction of the poster at the iconic and textual level, based on a corpus composed of three advertising posters representing three different telecommunications companies: Maroc Telecom -INWI - Orange. We will review the contribution of the advertising image in French lessons. In addition, we will propose a model of methodology and approach conceived for a French course by referring to our problematic presented at the beginning of our work, namely: How to achieve a semiotic approach to the advertising poster in the French language classroom? This being said, the salient points of our study are: firstly, the semiology of the advertising image. Secondly, the cultural framework and intercultural pedagogy in relation to the advertising poster. Thirdly, advertising as a didactic support in the teaching/learning of FLE.

Keywords: FLE, Didactics, Advertising, Culture, Semiotics

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1. Introduction

Given the almost stellar and high intensity of the image use in our daily lives, which contributes to a large extent to advertising communication, the latter is increasingly taking on a privileged place in language teaching/learning. Therefore, the interest of researchers: linguists, semiologists, sociologists or others is to analyse the rhetorical discursive strategies implemented by advertising as a means of communication.

This complex object, the advertising image-text, is a rich enough authentic support for a multiple and varied pedagogical exploitation for our learners, thus offering an ease of access to the underlying meanings of its contents. In this sense, our semiotic approach will highlight the advertising poster as a linguistic, iconic and socio-cultural code in the so-called educational methodology.

Indeed, advertising is an excellent means of conveying knowledge and know-how, it is a bridge between cultures and ways of life. It also becomes an effective tool when associated with language teaching. However, advertising is often absent from learning contexts in the school environment. As a result, the school on the one hand misses an excellent method to develop its teaching methodologies at the theoretical and practical level, and on the other hand it misses an opportunity to form a responsible citizen, capable of criticizing and rationalizing her attitudes. An active actor with regard to

what is offered and not just a passive consumer who accepts everything.

Actually, these authentic advertising materials help to motivate learners by arousing their interest through creativity. In addition, they allow for concrete learning that targets written and oral language skills. These commercials can also be used as a learning tool and as an assessment tool. Therefore, the activities programmed in relation to these media must be adapted to the level of the targeted learners and according to the expected objectives without neglecting the implicit messages that these commercials can convey. This last point is closely linked to the cultural context.

Researchers in the field of didactics and pedagogy are well convinced of the usefulness of this method in classroom practice. This new trend, called the action approach, puts learners in real situations based on their experiences and their desire to buy, which will satisfy and meet their needs.

Considering the above, it seems appropriate to devote part of our study to the intercultural parameter, which is an attractive perspective for foreign language learning. Since the acquisition of the latter requires the use of grammatical rules and linguistic skills in addition to the implementation of the cultural factor. This approach requires the learner to adjust to these assets in order to achieve the objectives set for language teaching/learning



in general and FLE in particular.

This said, our study is part of the didactics of the FLE, by highlighting the importance of advertising discourse in the practice of the FLE class.

2. Methodological Overview

Our conception will be supported by a semiotic reading which will allow:

2.1. The Teacher

To be more vigilant and active with regard to the learners' productions which convey a multitude of messages and signs with varied socio-cultural and/or psycho-pedagogical charges. In addition to this skill, the teacher must have a perfect command of the description, analysis and interpretation of the various works according to the appropriate scientific standards.

2.2. The Learner

To apprehend a rational approach when reading teaching materials or even authentic productions. A procedure that will make him/her an active receiver with a censorship system that makes him/her an informed receiver instead of an inert one. To this is added the increase of his motivation through the use of the image in its advertising aspect, hence his pedagogical interest which is presented through his participation in the learning of FLE.

Therefore, our approach will focus on the following points:

- **Problematic:** In order to inform our research method and delimit our approach, we will opt for a clear and precise questioning. As a corollary, our problematic is the following: How to achieve a semiotic approach to the advertising poster in the EFL classroom?
- **Corpus:** Our problematic calls upon a corpus which is composed of three advertising posters representing the three big Moroccan telecommunication: MAROC TELECOM, INWI and ORANGE. The materials in question deal with a theme that is ubiquitous in the daily lives of learners, namely telecommunications.

Therefore, we will deal with the following salient points:

- The semiology of the advertising image.
- The relationship between the advertising discourse and the cultural framework.
- Advertising as a didactic support in the FLE classroom.

3. The Semiology of the Advertising Image

3.1. Definition

Semiology by definition is the study of linguistic signs, whether verbal or non-verbal. For (Littré and Hauréau, 1885) "the term semiology was related to medicine". It is a recent discipline that has taken its place in the social sciences with authors such as A.J. Greimas, R. Barthes, J. Baudrillard, G. Mounin and Umberto Eco (Greimas, 1984).

In linguistics, the appearance of Ferdinand De Saussure's "Cours de linguistique générale" provides another definition. It is thus "a science which studies the life of signs within social life; it would form a part of social psychology, and consequently of general psychology" (De Saussure, 1972). This linguistic aspect affects both the formal and conceptual sides.

Semiotics will expand its definition depending on the field in which it is used. For example, in the field of philology, it is a general science of communication. For this reason, Éric Buyssens considers semiology to be a "science that studies the processes we use to communicate our states of consciousness" (Buyssens, 1967). But (Greimas, 1984) proposes a broader definition by revealing its cultural dimension so that it becomes a total social fact.

3.2. The Rhetoric of the Image vs. the Motivation of the Learner

For the vast majority of people "advertising sucks". However, it is the result of several ingredients that have been methodically put together for a very precise and meticulously identified purpose. It is a product that is far from being a simple heterogeneity of concepts from multiple fields. In fact, advertising is the equivalent of a crossroads where psychology, sociology, linguistics, ethnology and even marketing (market research) intersect. This complexity is strengthened by other elements that come into play, such as the graphic and symbolic element. To find its legitimacy, this panoply of sciences refers to the socio-cultural aspect.

The specificity of the advertising image lies in its metaphorical nature, which conveys a variety of meanings and ideas. It is a fertile field for semiotic study in its branch devoted to the denotative and connotative analysis of the fixed image. It became a branch proposed by (Roland, 1964) in his article entitled "Rhetoric of the Image". The semiology of advertising was then developed by (Floch, 2002).

The advertising image is both communicative and meaningful, a multiple of tasks that requires the learner as receiver to decode the broadcasted messages according to norms. The nature of the advertising poster used in the EFL classroom encourages a dialogical discourse between the learner and the teacher.

The nature of the advertising poster used in the EFL classroom encourages a dialogic discourse between the learner and the teacher. This dialogue is enriched by all the components of the advertisement such as: the image, the colours, the words, the framing etc. This approach adopted by the producer of the advertisement aims to convince and persuade the receiver.

Among the tricks used to perfect the structure of the image is the notion of lines of force, which aim to control the receiver's gaze by focusing it on the name of the product and the brand, which is why the composition and layout are among the basic tools. This usefulness leads to the orientation and even the hierarchisation of the visual reading of the poster by the learner.

Indeed, the consideration of social affection and group membership seems to be one of the winning cards in the game of seduction played by advertising. A latent necessity provoked by the brand that impresses the learner who takes the action of analysis without being aware of this emotional and socio-cultural influence.

And if we try the cognitive key by appealing to the signifier/signified paradigm, we will find that the learner is more motivated once faced with an iconic or linguistic representation. These signifiers act as a catalyst for him to interpret them through a series of codes and signifiers which structure both his unconscious and his imaginary.

In fact, when we talk about the analysis of an advertising poster in a language class, we are revealing two major aspects that contribute to the understanding of its true meaning. The first aspect is the interaction of different tools and messages within the advertisement; the second aspect is the implicit and symbolic discourse between the advertiser and the receiver in this case the learner.

As far as the context of the advertising medium is concerned, it can be divided into two types: The first type has a denotative function. It includes all the plastic, iconic and linguistic signs which aim to persuade the receiver to act positively. The second conjuncture is from a cultural (connotative) perspective. The renewed dialogue between the sender and the receiver must respect the norms, representations and stereotypes conveyed in the social discourse.

4. The Cultural Framework and Intercultural Pedagogy

It is obvious that advertising discourse is inseparable from culture. Although each belongs to a different domain, they are linked by a situation of enunciation which converges towards the same objective, namely the persuasion of the enunciator.

4.1. The Conception of Culture

From an anthropological point of view, the conceptual framework of culture is among the social foundations of human activity, and is considered a very fertile field dominated by the human sciences. The notion of culture has had several definitions which vary according to the angle from which it is treated. For (Hall, 1984) "*Culture is communication and communication is culture*". In other words, learners' behaviours are permeated by culture, it is ubiquitous in their actions and interactions.

These human relationships convey a body of knowledge linked to social groups. In other words, it is intercultural communication that originates in the very individuals who transmit it, for without them culture would not exist. It is within a social group that culture is produced and later transmitted to other groups through the various intellectual, economic and social interactions.

This sharing, which contributes to the development of culture and even to the creation of another culture, leads us to consider another definition of culture, which is in reality a mixture of cultures that come into contact

according to a dynamic process and a particular mode of interaction and interrelations. In this sense, (Abdallah-Pretceille, 1996) specifies that "*culturalism, by its systematic accentuation of the cultural variable, leads to a form of "cultural scientism", a form of dogmatism or even cultural fundamentalism which leads to the negation of the universal dimension of any individual.*

In order to delimit our definition of the notion of culture, which is still largely polysemous, we opt for an approach that takes into consideration its conception according to the domains that we will choose. Indeed, the conflict that arises during cultural exchange is not an obstacle to the cohabitation of the holders of multiple cultures.

Culture is linked to the language of a social group or society in the broadest sense, they form an inseparable duo, and it is through language that culture manifests itself.

In view of the different definitions mentioned, we can conclude that culture is a phenomenon of society, a process in perpetual development that is enriched by the relationships and interactions between social groups that are ambassadors and actors of their identities and their own culture.

4.2. Intercultural Pedagogy

Intercultural pedagogy is an approach that consists in the internationalisation of the teaching/learning of EFL in a classroom where the learners come from one or more cultures different from the one that is the subject of learning. By putting the cursor on the said pedagogy, we will define it as an educational methodology based on mutual respect between representatives of differentiated cultures. As a result, the classroom provides an attractive context for its learners to learn by exploiting their diversity. This requires the adoption of a didactic planning and pedagogical steering that takes into consideration the available tools and the expected objectives.

Consequently, a culturally heterogeneous class is assimilated to society in its ethnic, religious and linguistic diversity. In other words, it is society in its micro perspective that aims at forming citizens who accept the other whatever his origins or representations. This future social actor is indeed supposed to be tolerant and flexible in his interactions with individuals and societies. This skill enables him/her to resolve the differences that characterise his/her surroundings. This type of reflection "*leads to a questioning of identity (for all partners) as well as to a communicative activity. It is indeed a work on oneself as much as a work with others*". (Abdallah-Pretceille, 2005).

It is clear that the frequent interaction of languages within the EFL classroom highlights the impact of languages on learners. In other words, language is one of the constitutive facets of the speaking subject as it is part of the diversities between social classes. Therefore, the activities programmed in the learning sessions are assimilations of everyday life as they provide opportunities for learners to prepare for real life.

The set of interactions carried out to learn FLE calls upon the different international resources capable of managing social relationships of all kinds. Learners are actors in their own learning in a heterogeneous context that conglomerates a variety of languages, cultures and religions.

By virtue of the above, this valuable asset is rich in vectors of meaning such as didactic and socio-cultural factors that intersect and combine despite the differences that set them apart (Appadurai, 2001) suggests that we "*think of the configuration of cultural forms as fundamentally fractal, that is, as lacking Euclidean boundaries, structures or regularities*". Therefore, the introduction of the intercultural parameter is a promising way to learn the foreign language. The acquisition of the latter is not limited to the knowledge of grammatical and linguistic rules, but it also affects its cultural dimension which requires the learner to adapt to its specificities in order to achieve the objectives set for the teaching/learning operation.

4.3. The Moroccan Socio-Cultural Context

It should be said that modern Moroccan culture is the result of a continuous evolution throughout history. It is an intertwining and interaction between its different components, for example: the plastic arts, cinema and literature without neglecting certain data, namely the colonial heritage in its linguistic aspect (the French language). This observation confirms the Francophone dimension of Moroccan culture, and therefore its educational system, which opts for a completely Napoleonic example through its centralised management and the rigid content of its programmes.

The current policy of the state is to change the present situation, especially that of the education system, which is determined in a state of consumption and dependence, to a state of creativity and autonomy. This policy aims at creating interactive relationships while preserving the identity of Moroccan society. Thus, cultural practice is not only a weak echo of a fundamentalist culture that is reduced to its ethical facet or its simplest ritualistic meaning; it is a whole process that takes into consideration the different activities and productions that are capable of facing the multiple challenges with theological, linguistic, intellectual references...

Clearly, there is no single or even dominant model of Moroccan culture. Several researches have endorsed the cultural diversity of Moroccan society which emanates from the variation of its communities characterised by their behaviors' which convey their own values and meanings. A reality that finds its place in its different public and private school cycles.

However, this specificity is far from being in its raw state, but rather in a dynamism of historical change joining the clan of the rest of the Maghreb countries. This situation which, according to (Moatassime and Berque, 1979)

Allows us to conclude, in the light of many verifications, that the Maghrebian system is based on regularities - agrarian order, rhythms, cycles, itineraries and gatherings

- that nowhere do we find either direct or raw, but shaped by - the Islam of the Doctors - in a back-and-forth movement between the Arab East and the Mediterranean West.

In other words, each society is part of an increasingly developing intercultural model, and this through a philosophical and historical tradition. This interactional relationship determines the place and characteristics of both these societies and their citizens.

Anthropologists have often said that an isolated culture is condemned to death. Moroccan culture was always open to other cultures. Its multicultural aspect contributed to the socialisation of its individuals by adapting to other cultures without losing their identities. Abdallah-Pretceille (2005) sees in this intercultural approach an adequate approach to the study of social mechanisms (in its macro aspect) and educational mechanisms (in its micro aspect): "It is the strategies, the manipulations, the dynamics, and not the structures, the characteristics or the categories that are the privileged objects of the intercultural approach".

Indeed, Moroccan culture is both simple and complex, clearly distinguished from other cultures by its unique characteristics. It is based on fundamental values that condition its dynamism. These values can be presented in three types: the logic of allegiance, the familiar dimension and the sacredness of dignity. This specificity has marked its educational system through its programmes, approaches and aims.

5. The Pragmatic Perspective of the Advertising Poster

The object of our study is an integral part of the communication process, which implies subjectivity and intentionality.

Our corpus consists of three advertising posters representing three Moroccan telecommunication companies: Orange (Figure 1); Inwi (Figure 2); Maroc télécom (Figure 3).



Figure 1. Orange: I want to live my passion for football.



Figure 2. Inwi: Call to discover all our good plans.



Figure 3. Maroc télécom: For a future of solidarity, equity and responsibility.

The operational objective of this semiotic analysis is the study of the poster as a whole composed of image and writing. These selected advertising posters are a set of connoted and denoted emblems and symbols. In visual semiotics, the image is seen as a self-sufficient unit of manifestation, as a whole of meaning, capable of being subjected to analysis. "The image is not constituted by the iconic or figurative sign alone, but weaves different materials together to form a visual message" (Joly, 2011). The design of the advertising poster is a matter of skill and rationality that aims at orienting the receiver towards a precise objective that manifests itself in its persuasion. In this article, we understand the functioning of the poster from a pragmatic perspective which, according to (Everaert-Desmedt, 2012), explains the meaning of signs and their action on the interpreter, in this case the learner.

6. The Socio-Cultural Challenge of Maroc Telecom

In order to highlight the socio-cultural aspect of the advertising poster, we will focus on one of the three components of our corpus, which is the Maroc Telecom poster (Figure 3).

It is obvious that "Advertising is a social phenomenon, an active agent of cultural evolution" (Cathelat, 1992). In this perspective the analysis will be carried out from a socio-cultural perspective. In other words, the learner will try to dismantle the signs of multiculturalism in the poster through the characters and the style, which offers a very interesting specificity for his advertising creation. Indeed, we are looking at a "globalisation" (Maalouf, 1998) through the different cultures represented by the children in the image. A strategy that will lead the learner to create a common bond, a culture that is not alien to their own and to individuals of different ethnicities, colours and societies.

Referring to the textual component "Maroc Telecom Group Annual Report 2010" (URL1) We can see that the international vision of the Maroc Telecom company is well and truly present in this advertisement. On the one hand, it targets Moroccan society with its cultural identity, and on the other hand, it appeals to a new culture that refers to westernisation and multilingualism. The latter concept aims to bring together a majority that is accessible to them through the means of communication of the modern world.

Consequently, the French language taught is impregnated by this multicultural intention, but with an influential privilege of French culture imposed by its language and the fashion of the characters' clothing. The use of this foreign language, which is intended above all for a Moroccan learner of mixed Arab and Amazigh culture, reflects a tendency on the part of the advertiser to arouse the social side of a part of the receivers who consider the French language as an index of prestige, luxury and modernisation. This obsession has remained rooted in the minds of the majority of Moroccans since the years of French colonisation, which explains the decision taken by the advertiser who is well convinced of the relevance of his choice which goes well with the linguistic prejudices of Moroccan society.

It is clear that the staging of the characters and the colours (blue, orange, green) as well as the marriage of the text and the visual were treated to seduce and attract the public towards the advertising object. Nevertheless, the context of the poster deals with cultural diversity, so the problem lies in the identity of the target audience, which remains difficult to define or categorise.

7. Integrating Advertising into a Language Course

We all know that mobile phones are ubiquitous among learners, and have become a necessity for them, even an obsession, as they use them. It is the most motivating

topical subject that can guarantee the participation of learners in the activity envisaged in class, following the example of the advertising posters that we propose as the corpus of our study, and which represent the telecommunication products belonging to three companies active on the Moroccan market.

The exploitation of advertising discourse seems to be a motivating way to learn French insofar as it takes into consideration the needs of the learners, what interests them to the benefit of their interests.

In terms of examples, the learners are called upon to critically read the different messages based on an observation grid proposed by the teacher. The methodology implemented by the teacher will mobilise a whole range of resources, including the discourse used and the various adapted didactic methods which will facilitate the task of both the teacher and the learners. The latter will try to deepen their understanding and improve their ability to interpret and critique the messages received. More than that, they will question the sincerity of the sender. The creation of such an "active" reception in the learner could be one of the skills to be set by the teacher.

By means of the main characteristics of the advertising poster studied, the learners will identify and analyse the determinants of the target group aimed at by the advertiser, i.e. its socio-cultural and psychological characteristics. Of course, the interpretation of the different textual and iconic signs remains a complex and complicated task in a classroom. In the French classroom, this type of activity using advertising posters allows learners to study all the discursive forms used (informative, mechanistic, suggestive, etc.) and particularly the construction of the language.

This method, for which the advertising poster is a support, allows the learner to study the discursive forms used, such as: informative and suggestive, particularly the construction of the messages conveyed, without obviously neglecting the means used by the speaker to defend their point of view. The latter is intended to incite the receiver to adhere to the advertisement.

The use of advertising as an authentic document is one approach among others recommended by educationalists. This tool, known as advertising, is one of the essential media in the teaching of foreign languages, which requires its didactisation by means of analysis and highlighting of its characteristics. This is an obvious fact that reinforces the importance of this pedagogical tool. In other words, opt for the mastery of communication skills. Indeed, the real value of advertising is that it offers wide possibilities for discussion and analysis that further encourage learners' creativity and teachers' enthusiasm. It "*seems to be a rich and interesting concept: rich because it is multifaceted, interesting because it is fascinating*" (Dao, 2009, p. 95).

Furthermore, the integration of advertising in a language course offers learners "*opportunities to approach a whole professional sector and lead them to carry out projects*

where they produce media themselves" (Marmisese and Bensa, 2005). That said, (Dolz and Schneuwly, 1998) advocate "designing didactic sequences based on the logic of textual genres" of which advertising is one of the didactically profitable elements with its specific combination of linguistic and iconic signs.

For (Fath, 2010) "*the advertising spot can become a valuable pedagogical tool*" insofar as it is a gateway to the cultural context of a given society with its values, norms and representations.

8. Methodology and Approach in a French Course

Advertising is presented as an assembly uniting iconic and linguistic signs, two distinct but inseparable components. It is the "image-text" (Spitzer, 1978, p. 54). This particularity opens several avenues for its pedagogical use in the language classroom.

8.1. The Images Used

All advertisements can be used for educational purposes, but modifications can be made to adapt them and make them suitable for teaching.

The analysis and interpretation of an advertising poster is based on two major axes: Iconographic and textual (Figure 1).

8.1.1. The iconographic axis

- The immediate constituents of the image (the first elements that jump out at us).
- The meaning and representation of iconographic signs (lines, colours, logo).
- The scenic characteristics of the image (the different planes, the angles of the shot).
- The communicative relationship between the content presented (the product) and the receiver.
- The socio-cultural issue and its impact.

8.1.2. The textual axis

- Identification of the words in the advertising text: brand name, slogan and their meaning at the denotative and connotative level.
- The rhetorical dimension of the discourse: metaphors / figures of speech in addition to the implicit.
- The message in its argumentative dimension: logical sequences and sales arguments.

8.1.3. The actors

The learner is at the centre of the teaching/learning process. His/her act consists of the construction of his/her own learning (empowerment) under the guidance of the teacher.

8.2. Examples of Advertising Analysis

8.2.1. Example 1

The context

Among the criteria that contribute to the success of the advertisement is the right choice of context. A selection that targets the most relevant objects to be used with the primary objective of consolidating the growing reputation of the producer, and presenting the

product/service in a very "people" and worldly way.

The advertiser also capitalises on the product with different types of spots aimed at customers with good purchasing power. It is therefore reasonable to choose the best-known and most frequented channels to promote your models, and the quality of the high-end printing medium is highly recommended.

Visual signs

The analysis of the visual signs that make up the plastic message remains an infallible step, a must for a complete and fairly broad vision of the ad. These elements concern:

- The framework [...]
- The framing [...]
- The angle of the shot and the choice of the lens [...] o
The composition [...]
- Layout, colour and lighting, shape, composition, texture (URL2).

For example, the placement of the elements, the fact of placing the product in line with the eye, immediately attracts the reader's attention. At the symbolic level, the chromatic codes and the choice of colours highlight the body and better present its curves and shapes, and also evoke art photography in a subjective way.

Indeed, the enhancement of the property is highly dependent on the textual aspect of a typeface whose ornamental perspective is a guarantee of aestheticism and attractiveness. In addition, the reader is influenced by the various iconic messages that have prepared him to accept and mentally integrate the rhetorical aspect. This multi-dimensional technique creates a set of cognitive abilities in the learner that facilitates both the coding and memorization of the product.

8.2.2. Example 2

We propose here a pedagogical approach that can be carried out in an FLE class:

In an oral or written session, learners will work on the advertising poster by analysing its two components: iconic and textual. For the icon, learners will be asked to study figurative and non-figurative elements such as colours and composition, i.e. qualified (value-bearing) icons.

They will also resort to a triadic semiotic analysis by exploiting its three basic poles: the representamen as a trigger of the semiotic process, the interpreter and the object in order to deconstruct the advertising image and grasp its different meanings.

They will then try to show the socio-cultural side of the poster by pointing out the Moroccan context. To conclude the analysis, the learners will highlight the relationship between the textual and the visual and the contribution of this relationship to the success of the advertising poster.

8.3. The Argumentative Strategy

For Figure 2 the argumentative strategy is carried out in three stages:

8.3.1. The first stage

Which aims first of all to make the recipient aware of the product and then its learning (a cognitive option). In

order to achieve this objective, it is necessary to use framing in its notion of distance by focusing on the size of the image (the dimensions of the object).

8.3.2. The second stage

This stage is designed to seduce and hook the learner by emphasising the emotional aspect (an affective option). The colours, shapes and fashions of the photos the advertiser chooses are not random, they all have significant affective dimensions. Of course, this is not without the socio-cultural frame of reference which is omnipresent in the advertising mind and which is considered to be the promising guarantor of the credibility of the ad.

8.3.3. The third stage

Concludes the two previous stages. Its aim is to challenge the reader and expect a response from him or her by means of

- Stimulating the cognitive process via perception, memorization, reasoning and decision making.
- Inspiring the desire to buy the product and persuading the receiver to make the purchase.

The highlighted product and/or service becomes in a way the representation of an abstract implicit discourse, which goes beyond the image and refers more to the social clan by pushing the receiver to adopt the values propagated by the ad. This affective/emotional aspect deals in magnitude with the subjective function in relation to the objective one. In other words, to enhance the evaluative component of the product and its social perception (the search for belonging to a social class).

8.4. The Main Phases of a French Course

The course is structured around three phases:

8.4.1. Before the lesson

The teacher integrates the learner in the construction of the lesson by asking him/her to prepare a file on the chosen theme. For example: the effects of new communication technology on people's daily lives, based on the INWI advertisement.

The research carried out can occasionally deal with the lexical or semantic field that will be the framework of the activity envisaged in class. E.g.: a list of all the words related to communication.

8.4.2. During the course

Getting the learners involved in the piloting and implementation of the course is not an easy task. To achieve this, the teacher first explains the process to be followed to analyse the poster, then recommends working in groups according to a clear grid covering shapes, colours, characters and words. Once this has been done, the results should be pooled and the clues noted on the board. The evaluation of the effectiveness of the analysed message is the final point to be discussed. During this evaluation questions can be asked such as:

- Did you like the product?
- Would you like to buy it?

8.4.3. After the lesson

This last phase is seen as an extension of the oral work done in class, the learner is asked to continue his or her

written research individually at home. The suggested activities consist of:

- Reproduction of the subject sheet from the class session (for the more advanced learners)
- Collecting similar advertisements from competing brands.

To get more out of the product, the use of ICT is one of the best ways to manipulate the image. This step is supposed to be supported by the necessary linguistic work to improve learners' lexical competence.

In this sense, learners will use computers with image editing software to change elements of the text-image such as the frame or background, which will allow them to check the assumptions and answers they have made about the meanings of the advert.

9. Conclusion

In conclusion, we have mentioned a section on advertising in the French classroom in an attempt to present one didactic model among others. In other words, our proposal has covered the activities and the methodology adapted to the exploitation of this didactic support.

Thus, we have carried out a semiotic analysis of advertising posters which are both a means of expression for the advertisers as enunciators and a means of understanding and interpretation for the public, in this case the learners in the FLE classroom. Along the way, we became interested in other themes that we consider essential to our work, such as pragmatics and argumentative strategy, focusing on the textual, the visual, the socio-cultural and the image/text relationship. We found through our study that the socio-cultural factor is inseparable from the production and design of an advertising poster. Moreover it has an impact on the analysis and the choice of the type of advertising poster in an EFL classroom. The learner looks for situations in the learning situations that are similar to his or her real life experience. This procedure allows him to operate the signs which are familiar to him to use them in the various proposed pedagogical operations.

Finally, it should be noted that the contribution of the semiotic model to the field of didactics is manifested in the understanding of the different processes of description of actions used in the field of teaching. In other words, this model aims to highlight systems of meaning that are based on objective representations and rational operating rules.

Author Contributions

The percentage of the author contributions is present below. The author reviewed and approved final version of the manuscript.

	A.M.
C	100
D	100
S	100
DCP	100
DAI	100
L	100
W	100
CR	100
SR	100
PM	100
FA	100

C=Concept, D= design, S= supervision, DCP= data collection and/or processing, DAI= data analysis and/or interpretation, L= literature search, W= writing, CR= critical review, SR= submission and revision, PM= project management, FA= funding acquisition.

Conflict of Interest

The author declare that there is no conflict of interest.

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