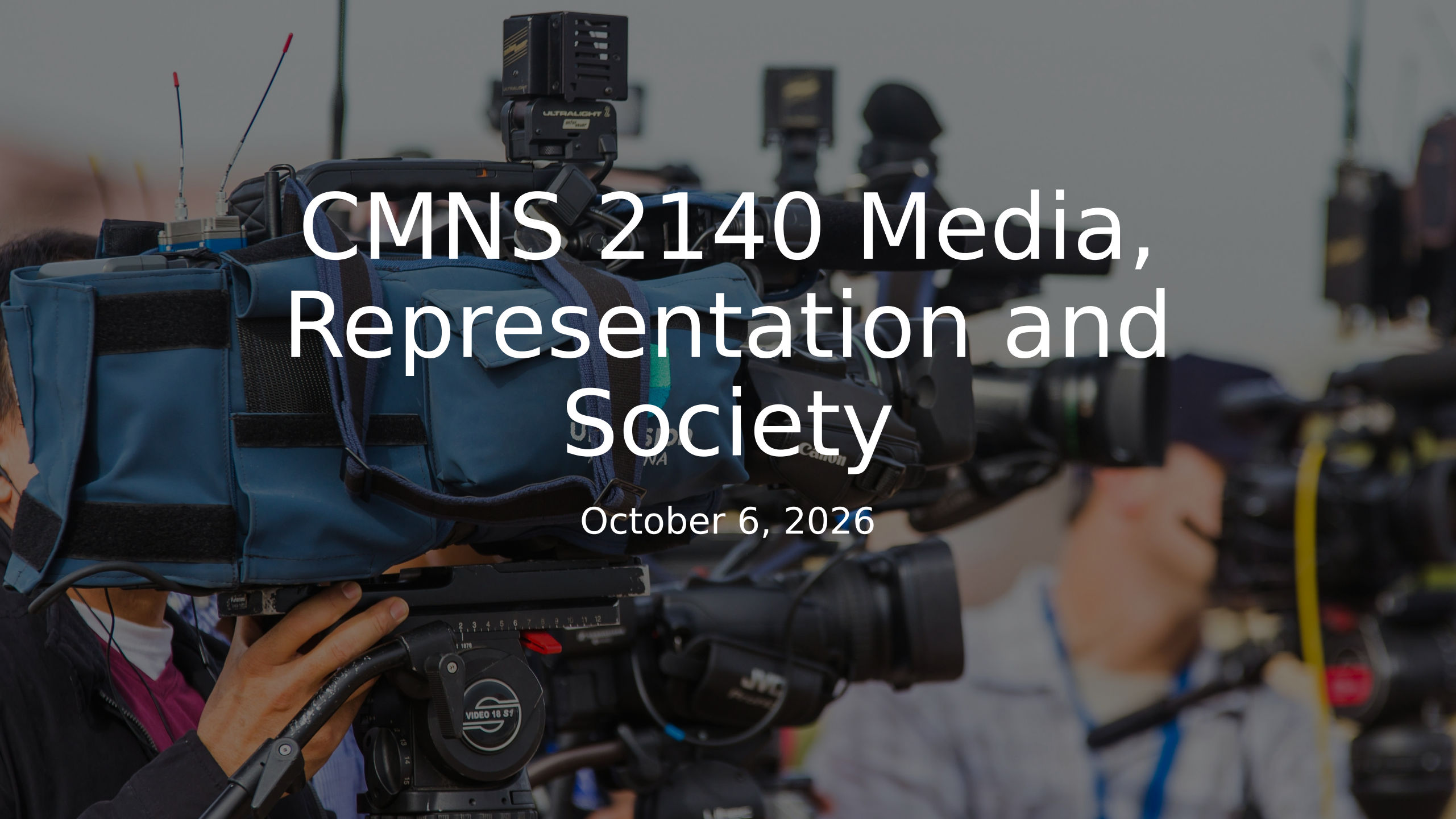


The background image shows a professional video production environment. In the foreground, a large professional video camera is mounted on a rig, featuring a blue protective bag and various attachments like an "ULTRALIGHT" monitor. A person's hand is visible adjusting the camera. In the background, other crew members and cameras are visible, though out of focus. The overall scene is dimly lit, with a focus on the technical equipment.

# CMNS 2140 Media, Representation and Society

October 6, 2026

# News and events

Tomorrow, 11:00-12:30,  
AE 101: Gender equality  
talk, Angela Kolb-Jansen

Thu Oct 8, 12:00-1:00:  
TRUSU Community Meal

Oct 9 & 10, 7:30 p.m.:  
Shakespeare's  
Playhouse of Horror  
(Actors Workshop  
Theatre)

Yoga for Self Regulation,  
1522 Old Main: Mon  
9:30, Wed 2:00



# Territorial Acknowledgem ent



# Where we're going today...

## **Ideology**

Why some meanings feel like common sense

## **Interpellation**

How media hails you as a certain kind of person

## **Hail-spotting**

Try it on ads from your own feed

# Warm-up: has an ad ever known you?

3

**minutes**

Talk to the person next to you.

Think of one ad, post or video that seemed to talk straight to you.

What did it assume about you? Age, gender, money, worries, hopes?

Was it right? How did it feel to be “known”?

# Remember the habit?

## The habit from Unit 1

*Whenever a media object feels “obvious” or “natural,” that’s the moment to ask what work the sign, the connotation, and the discourse are doing to make it feel that way.*

## Unit 1: Seeing

What is constructed here?



## Unit 2: Naming

Whose idea of “normal” does the construction serve?

# Ideology: what feels like common sense

## Ideology

The shared frameworks (words, concepts, categories, images) that groups use to make sense of how society works and their place in it.

*After Hall (1986)*

### **Remember the truck ad from Oct 1?**

“Being in control is masculine” was never said. It was assumed. That assumption is ideology at work.

## How to spot it

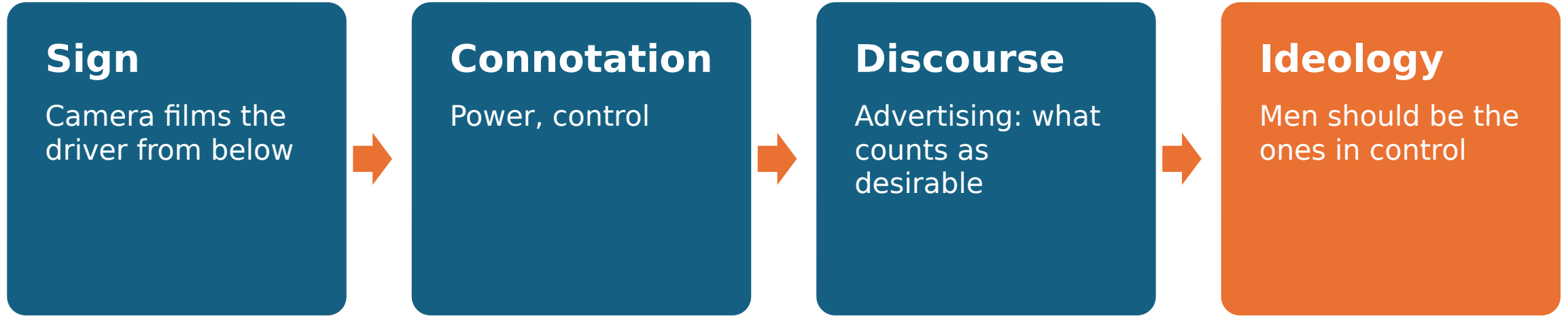
It feels obvious: “just how things are”

It’s rarely stated, only assumed

It makes one arrangement of power look normal

Questioning it feels odd, rude or too much

# From sign to ideology



**Ideology is connotation repeated until it stops looking like a choice.**

# Interpellation: being hailed

**1**

## **The hail**

A police officer shouts,  
“Hey, you there!”



**2**

## **The turn**

You turn around. You  
recognise the call was  
meant for you.



**3**

## **The subject**

By turning, you take up the  
position the call offered.

### **Media hails us all the time**

An ad, a feed or a news story calls out to a certain kind of person. When you recognise yourself in it, you’ve been interpellated.

*Althusser (1970)*

# How ads hail you

| Technique                 | What it looks like                                 | What it assumes about you        |
|---------------------------|----------------------------------------------------|----------------------------------|
| <b>Direct address</b>     | "You deserve this." A model looks into the camera. | You are the one being spoken to  |
| <b>Inclusive "we"</b>     | "We Canadians..." "People like us..."              | You already belong to this group |
| <b>Point-of-view shot</b> | You see through the driver's or shopper's eyes     | You are that person              |
| <b>Problem question</b>   | "Tired of feeling...?"                             | You have this problem            |
| <b>Who's missing</b>      | Bodies, places, accents the ad never shows         | Some people are never the "you"  |

*Williamson (1978) applied Althusser's idea to advertising.*

# Worked example: Molson's "The Rant" (2000)

## Watch

About 1 minute

Listen for who the ad says "you" are.

### Choice

One man, alone on a stage, speaks straight to camera.

### The hail

"My name is Joe, and I am Canadian!" First person: viewers are invited to say it with him.

### Who's hailed

A Canadian who knows who they are by what they are not: American.

### Effect

Beer becomes a way to perform national identity. Buying it means answering the hail.

# Not everyone turns around

## **Dominant**

*"Yes, that's me."*

You accept the hail and the meaning the ad intends.

## **Negotiated**

*"Sort of."*

You accept the big picture but adjust it to your own situation.

## **Oppositional**

*"No."*

You see the hail and refuse it, reading the ad against itself.

Hall (1980): producers encode a meaning, but audiences decode it from where they stand.

# Hail-spotting

# 15

**minutes**

Groups of three. One ad per group.

**Pick an ad from someone's feed right now, or the object from your media audit.**

1. Who is “you”? Name the kind of person the ad hails.
2. How do you know? Point to the exact choice: words, camera, casting, sound.
3. What has to be “common sense” for this hail to work? That’s the ideology.
4. Who is not hailed?

# Share out: one sentence

This ad hails viewers as \_\_\_\_\_ by \_\_\_\_\_, which makes \_\_\_\_\_ seem normal.

Keep your sentence. It's a first draft of a line for your annotated media analysis.

# Next class

- Next class: working with your media audit feedback
- Coming up: othering and stereotyping. Who does your ad's "you" depend on not being?
- Next Tuesday, bring the ad you used today