

## Developing metacognitive thinking through the semantics of the advertisement idea

Prof. Dr. Ebtahag Hafez Al Drady

Lecturer at Advertising Department Higher Institute of Applied Arts

the 5th Settlement -New Cairo

[Bega\\_mishoo2007@yahoo.com](mailto:Bega_mishoo2007@yahoo.com)

### ▪ Abstract:

The advertisement idea is the core base of any advertising campaign, due to its great potency to express the targeted advertising message and achieve the communication objective. It can be adapted and composed to support the values, behavior and culture of the society, attain an effective positive social value and fulfill the marketing, commercial and economical objectives. This can be achieved through the symbolic implications, meanings and contents of the advertisement idea; which might be well known, or created by the designer according to its appropriateness to the idea. These implications and meanings hold deduced ideas that express the context of the advertising message, so; they convey substantial images fraught with moral and sentimental connections that stimulate the receiver to recall the internal cognitive information to try to extract and understand the symbolic meaning of the idea.

Therefore; the important role that the metacognitive thinking strategies play in the field of advertising should be noted, as well as their function in the receiving, understanding and comprehending processes, because they help the audience revive their reading behaviors and strategies which can facilitate understanding and comprehending the symbols; and decide which of these symbols they understand and which they don't. Metacognitive thinking can also assist the audience obtain self insight about their cognitive domain and structure, in addition to the ability to make decisions; as metacognitive thinking is the awareness of an individual of the processes they conduct through different situations of receiving the advertisement ideas.

▪ **Keywords:** (metacognitive thinking – advertisement idea – the semantics).

### ▪ Introduction:

Any advertising campaign is originally based on its idea; as it is the main element for its success; and the accomplishment of the whole communication process.

Creating advertising ideas that have symbolic indications is one of the hardest phases that the designer goes through; due to its pivotal role in positively affect the advertisement receiver and create a response from them. Therefore; the designer should thoroughly consider the utilized advertising idea and how it engages the design elements; as well as the symbolic indications; in consistency with the nature of the targeted audience, their culture and past experiences.

Symbolic indications are derived from the culture and values of the society, so it brings its individuals together; despite their differences; due to its general accepted meaning. It is undeniable that employing symbolic indications in the advertising idea attracts the receiver's attention, thus; stimulate their thinking levels which cause them to use metacognitive strategies to interpret the advertising idea, conceive its meanings; and interact with it. These

strategies also make the receiver autonomously recognize their actions, as well as their mental and intellectual processes in comprehending the required advertising idea.

#### ▪ **Problem:**

The problem of this study can be identified by answering the following questions:

- How can the symbolic indications of the advertisement idea develop the receiver's metacognitive thinking?
- How can the development of metacognitive thinking become a positive cultural element in regards to the receiving audience?
- How can the symbolic indications convey the advertising idea appropriate with the culture and beliefs of the society?

#### ▪ **Objective:**

The study aims to utilize the "form" and "color" symbolic indications in the advertisement idea; and its capability to promote the metacognitive thinking of the receiving audience.

#### ▪ **Significance:**

This study is an attempt to utilize symbolic indications in the advertising idea as a supporter; to elevate the metacognitive thinking levels of the receiver.

#### ▪ **Hypothesis:**

The study assumes that using symbolic indications in the advertising idea improves the metacognitive thinking levels of the receiver.

#### ▪ **Methodology**

The study follows the analytical and descriptive methods which are suitable to attain its objective.

#### ▪ **Delimitation:**

The study is limited in selecting some advertisement campaigns ideas that are based on symbolic indications and tacit meanings that entice the receivers; causing them to employ metacognitive thinking strategies to decode them.

#### ▪ **Terminology**

- Metacognitive thinking: the individual's awareness of their specific processes and strategies of thinking (planning – monitoring – assessment – decision making); as well as choosing and adapting the appropriate strategies, in addition to their capability to self- monitor and evaluate their cognitive actions down to achieving the objective.
- Symbolic indications: they are not just a substitute sign which we respond to its original meaning, but it recalls our personal perceptions of the matters; instead of the matters themselves.
- Advertising idea: it is the mental image of the advertised product, which expresses the designer's vision. It is formulated by a combination of elements; that might appear different; but include both the product's features and the receiver's desires; it is considered to be the core of the advertising campaign.

## ▪ 1<sup>st</sup>: Theoretical framework

### 1- Metacognitive thinking and the advertising idea:

1-1 The emergence of the metacognitive concept

1-2 Definition of metacognitive thinking

1-3 The correlation between thinking and the advertising idea

1-3-1 Components of metacognitive thinking

1-4 Metacognitive thinking strategies; and the advertising idea receiver

1-5 The importance of developing the metacognitive thinking strategies of the advertising idea receiver

### 2- Symbolic indications; and the development of metacognitive thinking:

2-1 The advertising idea between the designer and the receiver

2-2 Utilization of symbolic indications in the advertising idea

2-3 The symbolic implication in the advertising idea.

2-4 The influence of symbolic indications on promoting the metacognitive thinking of the receiver.

## ▪ 2<sup>nd</sup>: Analytical framework

### ♣ Model No. 1: World Refugee Day ad campaign:



Model No. 1: World Refugee Day ad campaign<sup>[22]</sup>

The idea relied on the use of Shadows to express an international issue, the World Refugee Day and the problems they face, where a charitable foundation provided assistance and support through an advertising campaign aimed at raising the awareness and understanding of the recipient of this important issue, thus interacting with it in a way Positive and effective the advertising idea was based on the symbolic connotations in its design construction and the designer chose to express his idea in the open air to indicate that the refugees are homeless

and express themselves through the shadow, a clear person appeared in every advertisement of the campaign while the Shadows came the expression of an entire family to signify Tell me that we don't know about their problems and their faces and the background of their previous lives. Each refugee has a tale but what we need to know is what he needs help their lives are like these shadows. They have no precise details, proof that they have lost their lives with their country and their homes, and this campaign was adopted on the Creativity in the advertising idea where the conscious part of the mind of the receiver is addressed through the symbolic connotations and intimations and has carried more than its direct meaning because it contains varying dimensions that are difficult to interpret clearly only through the use of the receiver in the strategies of thinking beyond cognitive in An attempt to find out how he is aware and fully aware of the dimensions of the issue and the evaluation of the campaign itself it must be pointed out that the advertising idea of positive value pushes the receiver to be influenced by psychological, emotional, mental and cognitive as it pushes them to levels of thinking beyond cognitive to the content of Advertising message .

♣**Model No. 2:** An advertising campaign on the efficiency, capabilities and features of Olympus Camera:



**Model No. 2: An advertising campaign on the efficiency, capabilities and features of Olympus Camera<sup>[16]</sup>**

The ad idea of the Olympus Camera campaign is based on the elements of exaggeration and imagination the designer may rely on the imagination in the design of the advertising idea as a supporting force in his attempt to bypass the apparent form beyond the semantic meaning of it

and the method of exaggeration by using the design elements in a form Uncommon gives a sort of surprise where the designer expresses his idea in an impossible way, relying on reasonable imagery.

The advertising campaign expressed the use of Olympus camera in the Australian forest and the designer showed the animals dramatically exaggerated and stuck to the camera where he tries to explain how much their abilities to clarify things in a big way and also there are implicit meanings in the design and are the people who are professional photographers This is illustrated by their clothing and the way they use the camera. It is clear from the general atmosphere of the design that this type of camera has a high durability of the different geographical nature as it shows that the lenses used can withstand natural phenomena of dust, water, heat and shocks all these meanings appear behind the surface The appearance of the advertisement and so we find that the use of the designer for symbolic instruments and the element of surprise and unreasonable opens the horizons for the imagination of the receiver to move and proceed, which helps him to develop the levels of thinking beyond cognitive where help him to organize his cognitive ideas and analysis of the design elements with the meanings Latent as it helps him to determine his own abilities to understand the advertising idea and know what he knows and what he does not know .

♣ **Model No. (3):** An advertising campaign to warn of the dangers of agricultural pesticides:



**Model No. (3):** An advertising campaign to warn of the dangers of agricultural pesticides<sup>[25]</sup> .

the advertising idea in this campaign was based on the method of the visual metaphor by comparing to another concept often irrelevant as it is a metaphor in which to replace something with another with a difference of two levels and that is what gives A space for imagination that differs from one receiver to another according to the level of mental and cognitive consciousness they have such advertising ideas that rely on visual metaphors and symbolic connotations positively affect the receiver where you pay to call the levels of thinking beyond cognitive in an attempt to interpret and understand the implied meaning Through his awareness of the different strategies he uses to try to decipher the idea of advertising, which helps him to develop awareness of the methods of mental processing of information. The designer has expressed the theme of the campaign by linking vegetables that have not been well washed from the impact of agricultural pesticides. For bacteria and dust and between the bomb in an attempt to confirm a strong message about the attention to food safety by washing it well

the choice of the designer to form the bomb came as a confirmation of the seriousness of the effects of this because it is known that the bomb is a means of mass lethality and warranty.

♣ **Model No.4:** An advertising campaign to end corruption in child servitude.

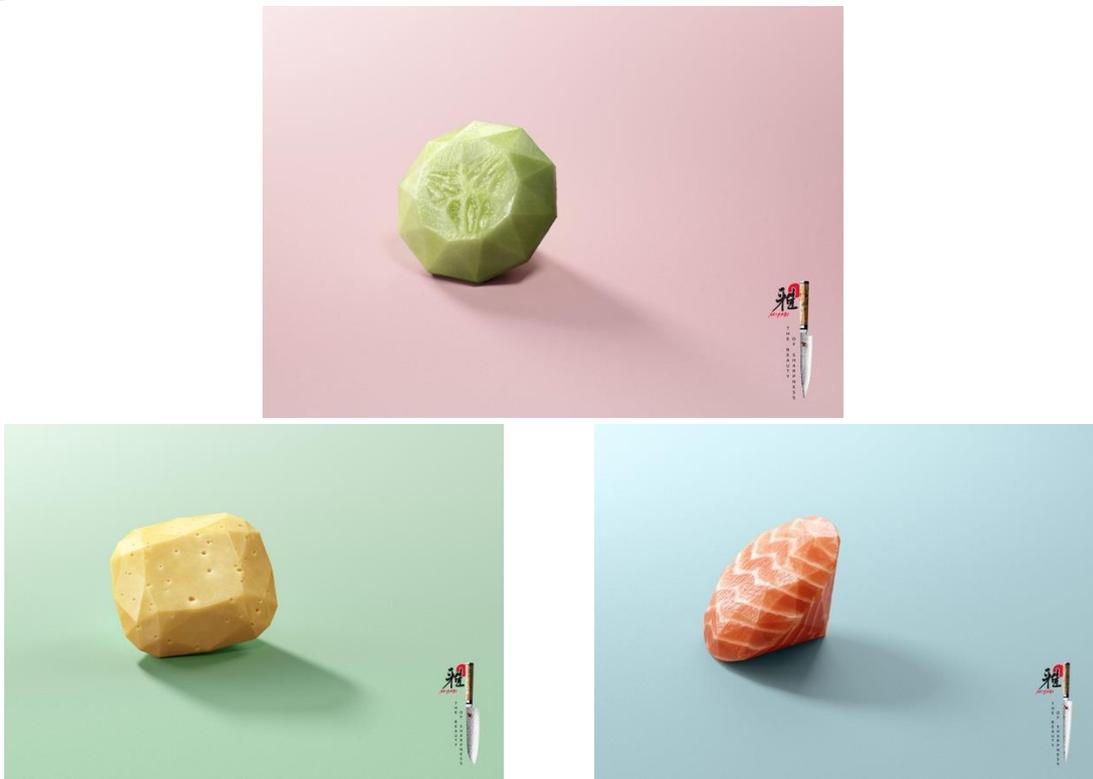


**Model No.4: An advertising campaign to end corruption in child servitude<sup>[30]</sup>**

The advertising idea of this campaign was to express the tragedy of the employment of young children, who are working in an age-period that is forced to teach, play, enjoy care and attention, not hard work, shoulder responsibilities and heavy burdens. This campaign is titled a Global Vision of child slavery and has The idea was based on semantic symbolic meanings that give more than its direct meaning. The designer has made the child the focal point of the campaign design to focus on the suffering of these children and show the extent of oppression on them, attaching a sign to put the price on the body of the child, which reflects the

humiliation and trading By their innocence and this symbolizes slavery the designer has relied on the semantic symbolic implication in the design of the advertising campaign in an attempt to express that these children have become goods sold and use the black color of the mark written on them that some things should not be for sale proof of sadness and oppression. All these connotations and implicit hidden meanings in the design to motivate the recipient to use cognitive strategies beyond knowledge to become the reality behind the visible surface. It must be pointed out that the designer has succeeded in addressing the intellect and conscience of the recipient through its construction of the elements with a new liberal vision that helps to develop the creative thinking of the recipient with what he interacts with and is affected by the knowledge shared by the designer and the recipient.

**Model No. 5:** Advertising campaign for French knives under the slogan (Beauty of sharpness)

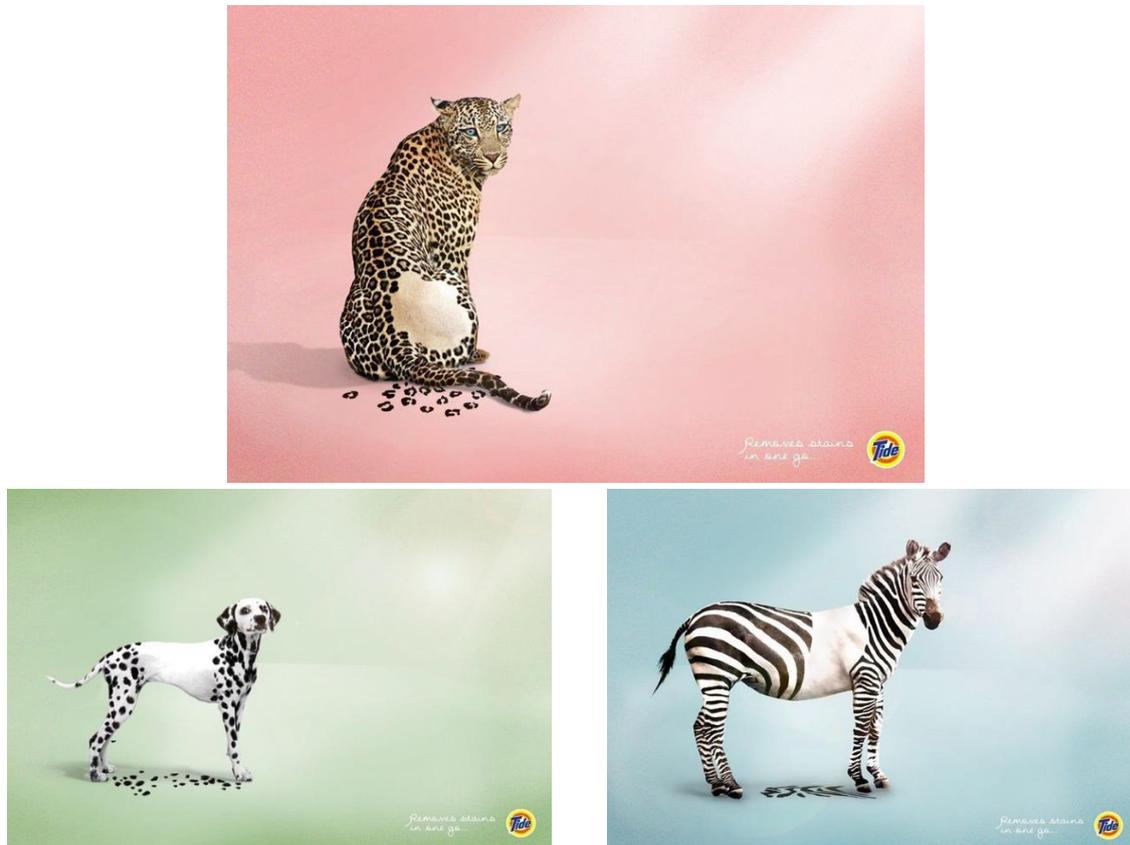


**Model No. 5: Advertising campaign for French knives under the slogan (Beauty of sharpness)** <sup>[17]</sup>

The advertising idea for this sentence is based on the visual metaphor in an attempt to link the body of form and the product-related connotation where the semi-designer cut the food with different jewellery so as to display the types of knives and illustrate that they are high quality and performance and each of them is expressed in a different jewel in a An attempt at the efficiency of knives and their legendary accuracy in performance is similar to the precise instruments used for the manufacture of precious jewellery and this is the effective role of the visual metaphor in the advertisement, which is the transfer of value from a nonlinear element, which makes a psychological impact in the receiver entity, so as to link symbolic semantics to the work Aesthetic value of the product the designer has succeeded in choosing the semantics that express the subtle and subtle possibilities of the knives. He has unleashed his imagination and his intellectual fluency to express this advertising idea and to achieve the positive impact

on the recipient and develop his ability on imaginary imagination, which helps him to connect Previous and new cognitive experiences and then develop thinking beyond cognitive.

♣ **Model No. 6:** Advertising campaign for the strength of tide washing powder.



**Model No. 6: Advertising campaign for the strength of tide washing powder<sup>[19]</sup>**

The advertising idea of the washing powder campaign tide on the use of imagination and extreme exaggeration has cleared the design elements unexpectedly, relying on opening the horizons of imagination of the recipient where the elements came in a variable way from their qualities in fact in an attempt to prove the ability of the tide powder and its spectacular effectiveness in Remove stains even if they are of the origin and nature of the fabric to the efficiency of the ante to a distinct level. The designer has used familiar elements in an unfamiliar context, which raises the attention and ideas of the recipient and pushes him to use cognitive strategies beyond knowledge so that he can be self-conscious and mentally and mentally capable of translating the blades of this unreasonable integration into the design elements. The use of the designer for the element of strangeness and distortion contributed greatly to the delivery of the desired message of the campaign, which is to prove the strength of the powder to the mind and feelings of the recipient where the receiver reacts emotionally, mentally and epistemological to the true meaning of the message.

## Conclusions

- 1- There is a correlation between using symbolic indications in the advertising idea; in a scientific well-considered method; and the positive sentimental, cultural and cognitive effect on the receiver.
- 2- Using symbolic indications in the advertising idea transfers the receiver from the cognitive- to the metacognitive phase; which is considered an attempt to develop a receiver who is capable of keeping up with the massive technological development in the advertising field.
- 3- Improving the metacognitive thinking strategies enables the receiver to autonomously recognize their cognitive processes and structure; and to utilize this awareness in managing their mental processes by using the appropriate skills (planning – monitoring – assessment – decision making) and strategies.
- 4- Symbolic indications hold a significant place in the cognitive structure of the receiver that helps them improve their cognitive experiences, thus; use metacognitive thinking strategies.

## Recommendations:

- 1- Attention must be paid to how to utilize symbolic indications in the advertising idea, in a more thorough method, to assist the receiver in improving their cognitive experiences and developing their efficiency and ability to use different thinking patterns.
- 2- Attention must be paid to the design orientations of the advertising idea, to open up new avenues to the receivers' frame of mind, to improve their imagination and creative thinking, in order to keep pace with the technological development and social changes.

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