

Advertising discourse and intertextuality: itineraries for communicative teacher training

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Abstract

The essentiality presented by language and literature teaching means that learning is continuous on the part of teachers, taking into account new spaces and forms of communication, as well as the mechanisms of educational innovation. But no less important is the development of their own communicative competence, especially in that which refers to the academic field. To this end, in the present work we highlight the role played by advertising discourse as an axis of integrated and interdisciplinary didactic sequences that, from an intertextual standpoint, allows us to reinforce such skills. Following an approach to advertising texts inspired by classic tales and artistic references, we offer the resulting didactic keys for training teachers in communication skills.

Keywords

Communicative competence. Intertextuality. Advertising speech. Teacher training. Academic language.

Discurso publicitário e intertextualidade: itinerários para formação comunicativa de professores

Resumo

A essencialidade apresentada pelo ensino da língua e da literatura implica que haja um aprendizado contínuo dos professores que leve em consideração novos espaços e formas de comunicação, bem como mecanismos de inovação educacional. Mas não menos importante é o desenvolvimento de sua própria competência comunicativa, especialmente no que se refere ao campo acadêmico. Nesse sentido, destacamos neste trabalho o papel do discurso publicitário como eixo das sequências didáticas integradas e interdisciplinares que, por meio de uma abordagem intertextual, permitem reforçar essas habilidades. Após uma abordagem aos textos publicitários inspirados em contos clássicos e referências artísticas, oferecemos como resultado as chaves didáticas para a formação de professores em habilidades de comunicação.

Palavras-chave

Competência comunicativa. Intertextualidade. Discurso publicitário. Formação do professorado. Linguagem acadêmica.

**Discurso publicitario e intertextualidad:
itinerarios para la formación comunicativa del profesorado**

Resumen

La esencialidad que presenta la didáctica de la lengua y la literatura implica que exista por parte de los docentes un aprendizaje continuo que tenga en cuenta los nuevos espacios y formas de comunicación, así como los mecanismos de innovación educativa. Pero no menos importante es el desarrollo de su propia competencia comunicativa, especialmente en lo que se refiere al ámbito académico. Para ello, en este trabajo ponemos de relieve el papel que cumple el discurso publicitario como eje de secuencias didácticas integradas e interdisciplinarias que, mediante un enfoque intertextual, nos permiten reforzar tales destrezas. Tras una aproximación a los textos publicitarios inspirados en cuentos clásicos y referentes artísticos, ofrecemos como resultado las claves didácticas para la formación de maestros/as en habilidades comunicativas.

Palabras clave

Competencia comunicativa. Intertextualidad. Discurso publicitario. Formación del profesorado. Lenguaje académico.

1 Introduction: communicative competence and teacher training

The development of communicative competence is the central axis around which all the assumptions regarding language and literature teaching revolve. When we train Pre-school, Primary or Secondary School teachers in university classrooms, we insist on the importance of developing discursive skills in formal environments, given the difficulty that the students often have in separating their academic usage from the colloquial register. When we emphasize these issues, the need to reinforce such skills comes up among the mediators in training themselves, as has been highlighted in previous works (QUILES, 2011; ROMERO OLIVA, 2014). The need for such improvement is common, and it is fundamentally evident in two basic contexts of Higher Education: oral presentations and research tasks (such as the preparation of reports, end-of-degree work or the design of didactic undertakings). The basic pillars of our discipline: speaking and listening, and reading and writing, involve higher cognitive processes, as pointed out in the theories of Piaget, Vigotsky or Bruner; these evolve over time and never stop developing. We believe that it is a mistake to place their learning exclusively within the initial educational levels, as if human beings *stopped learning things* at the end of compulsory schooling. We are in a continuous learning process, termed *life-long learning*

(LÓPEZ-BARAJAS, 2006), which leads us to discover new communicative contexts in which we have to develop fluency; the current network interaction spaces are a very visible example of how communication between the members of a community has been transformed and, therefore, has generated different forms to which language users have had to adapt.

In a prologue that is fundamental to understanding the present and future paradigm in language and literature teaching, López Valero (2019, p. 8) recently stated that:

En la búsqueda del factor didáctico y de conocimiento que aplicar, desde estas líneas reclamo una formación más completa para los profesionales del área. No es suficiente con la formación inicial de carácter bien filológico o bien pedagógico, ya que, cualquiera de las dos exclusividades plantea un importante problema de falta de recursos en las aulas.

With this in mind, those who are preparing to become mediators in language and literary education must carefully consider two elements:

- Exercising their metacommunicative capacity to guarantee the implementation of their own usage.
- Knowing how to effectively handle proposals and resources to develop communication skills in children.

We have no doubt that, in order to achieve these two clear objectives, the incorporation of advertising discourse opens up multiple possibilities, given its multimodal, transversal and interdisciplinary nature. These texts - in both their graphic and audiovisual versions - allow us to develop competencies in an integrated way, advancing from elements merely related to the linguistic code to pragmatic-discursive and sociolinguistic ones, and establishing bridges to literary competence; for example, the student who shows little interest in classical works such as *Alice in Wonderland* and yet discovers in the classroom that a well-known British supermarket chain has a campaign focusing on its protagonist¹, hence the path becomes less tortuous and access much easier and more attractive. In addition, during the journey, we can develop extensive communication skills.

¹ We also recognize Alice – together with Little Red Riding Hood and Snow White – in the wine collection, *Vinos de cuento*, distributed in Spain by the much-frequented supermarkets of Valencian origin.

2 Methodology

The work we present follows a methodology based on different approaches, combining the *descriptive and exploratory research* of documents using the *design research* paradigm. The methodology also tracks and searches for advertising testimonies in connection with classic literary and/or artistic references (marked by an intertextual character) through online search engines. After laying the epistemological foundations of the intertextuality concept and exemplifying it, we then proceeded to analyze and critically reflect on the most representative documents in order to offer the mediator the keys on *how to read* the advertising text. Finally, we synthetically designed several exemplifying work lines for the university classroom centered on teacher training.

3 Intertextuality and advertising discourse

3.1 *The texts speak to each other*

The fact that the texts *speak to each other* and are interwoven, as though they were a tapestry, is not a new issue. It is widely known that Julia Kristeva coined the term "intertextuality" (1967), following the Bajtinian postulates and, along with her, Roland Barthes (1968), Arrivé (1973), Dällenbach (1976) and Genette (1989), among others, would highlight this textual dialogue coming from classical *imitatio*; in our time, this has been updated by recognizing some discursive references in others. The texts are produced on *what has already been constructed*; that is, they recreate voices or images that have already been outlined and that our intertext reader will identify on many occasions. Later on, the concept was addressed in the evolution of literary theory and comparative literature, through the research of authors such as Vázquez Medel (1995), Martínez (2001) and Lara (2007), among others. In addition, Mendoza Fillola (1994, 2003) and Durañona *et al.* (2006) marked the field of action when understanding the intertextual character of discourses and their didactic potential in language education.

In our previous contributions on this subject (QUILES CABRERA, 2010, 2012), we highlighted the pedagogical potential of the intertextual and interdisciplinary approach in our

area of knowledge. The connection between the various arts and disciplines, as well as the very inclusion of these areas in the discourses that explain social events - such as in the press or in urban texts - is very evident and common. Also, this linkage helps us to understand the world, to shape our own criteria and conception of the events around us. Let us recall the poster in which the film character King-Kong was used to refer to the September 11th tragedy:

Image 1



Source: Extracted from free access pages via Google.

The collective imagination contains an endless number of artistic or cultural elements that, inherited from the cinema, art history, music or literature, activate the intertext of the readers by establishing bridges that take us from one field to the other. As in the example above, a question mark - the words - and an image establish a dialogue between reality and a filmic classic to allude to a terrorist catastrophe that overwhelmed the entire planet.

Let us also recall the homage that the popular television series *The Simpsons* paid to the art world, alluding to great paintings and cinematographic references in some of its chapters. The most representative example is that of its special installment for Halloween in 1993, in which we find works by various painters, such as Dalí, whose work entitled *The Dream* is recreated in the following way:

Image 2



Source: <https://www.lacamaradelarte.com/2018/12/simpsons-historia-arte.html>.

Another example would be the frame where Mrs. Simpson reproduces the *Girl at mirror* picture by Norman Rockwell:

Image 3



Source: <https://culturacolectiva.com/arte/25-obras-de-arte-que-aparecen-en-los-simpson>.

Intertextuality and interdisciplinarity in this animation series has been studied in very interesting works such as those by Gray (2006), Martín and Martín (2010), Horacio Sánchez (2010), Enríquez Veloso (2012), García Torralbo (2013), Irwin, Conard, and Skoble (2009), Rodríguez Arrieta (2015), and Del Río (2017).

For their part, advertising texts are also not exempt from this discursive dialogue to which we have been referring. The study of advertising has been carried out for a long time and from very different perspectives. Within the didactics of language and literature

we must undoubtedly mention the works of Lomas (1993, 1996, 2001) and Sánchez Corral (1991, 1997, 2006) who, taking the presuppositions of semiotics and advertising rhetoric, opened a door to analyzing these texts from an educational standpoint. Likewise, in recent years, the works of López (2017, 2020) and Martínez Ezquerro (2012, 2021) are of great interest. Today, we know the importance of learning to read advertising as a way of understanding the world around us from the criticism and social commitment perspectives; advertising discourse entails a entire aesthetic where nothing is innocent and where images and words converge to knock on the readers' door – as potential consumers.

How could Leonardo Da Vinci have known that, long after painting *Mona Lisa*, McDonalds would run an advertising campaign using it as a reference and trying to "reveal" the reason for her smile. In Image 4, we observe one of the frames from the video, which can be found in its entirety on the YouTube platform. Nor could Diego Velázquez have foreseen that *Las Meninas* would be used as an inspiration for prestigious brands and certain fashion companies to advertise themselves. In Image 5, we show an example in which the slogan "Welcome where the fashion is art" plays at linking two artistic fields: fashion and painting.

Image 4



Source: <https://www.youtube.com/watch?v=afLsk1lksB0>.

Image 5



Source: <http://www.google.es>.

Nymphs, which are characters from traditional literature associated with water and natural spaces (FERNÁNDEZ-FÍGARES; GARCÍA RIVERA, 2017; MARTOS NÚÑEZ, 1997; MARTOS; MARTOS, 2019), are taken up again in current advertisements by companies such as Dior and Gucci to advertise their perfumes. In both, women are alluded to within the same canon of beauty, framed in an aquatic environment that transports us to the classic *locus amoenus*:

Image 6



Source: <https://www.youtube.com/watch?v=ovg965vHyeU>.

Image 7



Source: <https://www.youtube.com/watch?v=wafe6kDBb6c>.

All this is linked to the cult of the body idea, to the material, which takes us back to a narcissistic conception of life, very common in cosmetic products, not only aimed at women but also at men, seeking eternal youth like Persephone and following in the wake of the great mythological heroes (CABALLERO, 2010; FREIRE, 2014; MONTROYA, 2015). Think about the advertising of men's perfumes in recent years, as in the case of companies such as Jean Paul Gaultier or Armani:

Image 8



Source: <http://www.google.es>.

Image 9



Source: <https://www.youtube.com/watch?v=vnoztsK0gRs>.

3.2 Some classic children's literature in advertising

In line with all of the above, we are aware that current advertising often turns to children's classics from world literature as the axis of discourse, on which is built the slogan and all the iconography that makes it up. On the one hand, we can look at awareness campaigns that deal with very different themes such as the promotion of reading, where we are presented with characters who are sick because they lack the habit of reading, or with ecological awareness through protagonists that have great success and affinity with children:

Image 10



Source: <https://bibliocriptana.wordpress.com/2008/11/26/cenicienta-cuando-un-nino-no-lee-la-imaginacion-desaparece/>.

Image 11



Source: <https://www.elsiglo.mx/galeria/7945-2665026.personajes-de-disney-infelices-para-siempre>.

But where it is far more common is in commercial advertising, which seeks to sell a particular product, and not necessarily for a child audience. The classic princesses are preferred in many cases. Let us look at the following examples of graphic advertising in which Sleeping Beauty, Little Red Riding Hood, Cinderella, Rapunzel and The Little Mermaid are taken as references:

Image 12



Source: https://elpais.com/diario/2005/12/31/sociedad/1135983609_850215.html.

Image 13



Source: <http://www.google.es>.

Image 14



Source: <http://www.google.es>.

Image 15



Source: <http://www.google.es>.

Image 16



Source: <http://www.google.es>.

This return to children's classics is also very common in audiovisual advertising texts, such as the well-known Chanel perfume commercial in which Little Red Riding Hood tells the wolf to be quiet - thanks to the power of the product, of course - or a hairdressing accessories brand like GHD that found Rapunzel and Cinderella to be good models on which

to base their campaign, with the slogan "You can do anything with your hair". Somehow it appeals to the emotions, to feelings of happiness associated with childhood, so as to capture the attention of the adult consumer. To watch both videos in their entirety, one has to access the links².

Similarly, the reference to Alice is fully apparent in the 2013 Christmas campaign by the British retailer Marks and Spencer, in which the protagonist falls through a manhole cover into a magical world, and where multiple allusions are made to Carroll's work³.

Sánchez Recuenco (2018) takes a very interesting approach, looking at how advertising seeks inspiration in the literary sources of children's and young people's classics for the campaigns of very diverse companies. On the one hand, she highlights the presence of comic book heroes and heroines while, on the other, protagonists taken from traditional stories. Specifically, we would like to point out her analysis of Hèrmes, which markets luxury accessories under the slogan "Life as a story". Cinderella's lost shoe, Aladdin's carpet, the Little Mermaid's image and Alice's deck of cards, among others, are all immediately identifiable when each of its products is advertised. Here are some examples:

Image 17



Source: <http://www.google.es>.

² In: <https://www.youtube.com/watch?v=0tqx9pctbwg> and <https://www.youtube.com/watch?v=5ARv9hzSD-c>, respectively.

³ We can view the full video on: <https://www.youtube.com/watch?v=a2qLwdyFInc>.

Image 18



Source: <http://www.google.es>.

4 What do these advertisements tell us? Discursive keys to consider in teacher training

Advertising discourse has been studied and analyzed by numerous specialists, amongst whom we can point to Robles Ávila (2004, 2014). On this occasion, we are going to focus on the discursive keys that are highlighted in the advertisements mentioned in the previous section; that is, we are going to reflect on what they tell us and how they tell us, in order to conduct a didactic reading of the texts in question. All of them present a story in which the final objective is to enhance the product they are offering to the market, using a narrative scheme linked to a scenario that is easy to recognize or very accessible to the reader. This scheme involves three fundamental elements that are found in both graphic and audiovisual advertisements (with the addition of voice and sound/music effects):

- Explicit *images*: what we see.
- The *slogan* or general text: what we "read" or hear.
- *The inferred references*: what is hidden behind the images and words, where the *multimodal* character of the advertising text comes into play (remembering the contribution of López, 2020).

Let us take as an example the advertisement shown in Image 15, in which Cinderella's spell is broken because the twelve bells have chimed while she was picking up her order at a well-known fast food restaurant:

- *What do we see?:* a young girl surrounded by a magical glow, a pumpkin, some mice, a waiter, a bag of food, a watch with the hands at twelve o'clock and the brand logo clearly visible.
- *What is the slogan we can read?:* "Come as you are", a message that appeals to one's own identity, to the self-affirmation of one's personality, in short, to authenticity. The advertisers want to present an image of healthy food, without artifice, "natural" in character like Cinderella before and after the dance. However, this message contrasts with the dubious healthy character of their products.
- *What references do we infer?:* all the elements lead us to the Cinderella story: we have the main character, a supposed prince and an element that is forgotten, not only the shoe but also the bag of food that the girl does not manage to take, which is left hanging from the boy's hand. What we see conspicuously, for example the pumpkin or the mice, are explicit elements that guide us to identifying the classic story.

In short, the advert tells the story again, *rereads* it and updates it, bringing it closer to its commercial interests and, at the same time, attracting the potential consumer who will recognize the classic story from the very beginning - not only the child or teenager will do this, the adult accompanying them will do so, too.

In Image 19, the product being sold is also evident: a male clothing item such as a tie. This is the central image that will lead us to the story of Rapunzel, without the need for the classic princess to appear at any time. We have a prince and also a tower that he tries to climb along with the key element of that classic tale - the protagonist's long hair - which has been transformed into the objects advertised: when the ties are linked together, they help him to climb the tower and, thus, to fulfill his objective.

The sexual use of the Little Red Riding Hood character is evident in Image 16, where the protagonist is totally decontextualized and used as a lure to promote chocolates. The association - the dessert, the sweet - is served with sensuality and

eroticism; from there, the brand logo is placed just below the prominent neckline of the model. If we ask ourselves *what we see*, our intertext reader will make us answer: "Little Red Riding Hood". However, in that statement, we are already giving the inferred information: if we eliminate the red layer from that photograph, nothing would make us link it to that reference. This shows the importance of the icons that are introduced into the advertising discourse when it comes to provoking the desired effect on the target audience, even though in this case the "roles" have been reversed, reinforcing the warning call of the advertisement: now it is Little Red Riding Hood who is dangerous, ready to *devour* the dessert.

5 Results and discussion

After reflecting on all of the above, the two questions that we are going to develop next become clear: firstly, the great didactic potential offered by advertising texts for developing literary and language education in teacher training; and, secondly, the need to offer small itineraries that use some of these texts to draw up the possible work plan.

5.1 Didactic potential in the linguistic and literary education of teachers

One of the best examples of how the act of reading goes far beyond the mere decoding of written text is found in advertising discourse. In it, the different languages converge. Combined wisely, they manage to tell a story, to put together a discourse, which is often almost perfect from the aesthetic and pragmatic standpoint. Advertising is also one of the most present phenomenon in our daily lives, especially with the rise of social networks, where it "sneaks in" without us realizing it, every time we access a YouTube video or upload a photo to Instagram. Therefore, it is essential to understand how to "confront" adverts while also learning to use them as a pedagogical/educational resource, since – we should not forget – students are the most assiduous at navigating these spaces⁴.

⁴ So much so that these new spaces have revolutionized literary creation itself, due to its proximity to our youth and adolescents (SÁNCHEZ GARCÍA, 2018).

For a long time we have been defending linguistic and literary education from a heuristic perspective, supported by meaningful, critical learning committed to and focused on the integration of skills (LÓPEZ VALERO; ENCABO, 2001; QUILES CABRERA; MARTÍNEZ EZQUERRO; PALMER, 2019). Communicative competence extends to different levels that should not be developed independently but are, instead, complementary. If this is the approach that we are promoting for the school environment, we cannot lose sight of it when it comes to promoting these skills in future mediators - the teachers in training. This integrated approach will also be enriched when we give an interdisciplinary and intertextual character to our proposals for working with students. Advertising discourse, as a manifestation of the constantly evolving urban culture, is one of the texts that offers more possibilities for pushing this methodological approach. Taking it as an *input* or starting point, it allows us to develop a whole series of skills that we will synthesize in the ways outlined below, and which will be extended or adapted according to the advert chosen and the *tasks* carried out:

Table 1 – Skills development

<i>Oral skills</i>	<ul style="list-style-type: none"> - Structure and elements of different oral communication situations, such as the discussion - Arguing one's own ideas, capacity for listening and associating ideas - Appropriate register: colloquial speech vs. academic language - Metacommunication: detection of idiomatic defects, euphonies, recitation etc.
<i>Written skills</i>	<ul style="list-style-type: none"> - Various written communication situations: narration, description, dialogue, epistles, etc. - Coherence and cohesion mechanisms: discourse markers. - Synthesis capacity - Word games (double meanings, humor, etc.) - Contact with new network spaces (which can serve to support skills development)
<i>Reading skills</i>	<ul style="list-style-type: none"> - Rereading and recreating classic or current literary texts, which have been recovered from the advertising discourse in question. - Critical and reflective reading of subliminal messages - Integrated reading of different linguistic codes - Reading of academic texts on educational research and innovation
<i>Non-verbal Communication and Paralanguage</i>	<ul style="list-style-type: none"> - Literal sense vs. inferred sense - Iconic language: image, color, arrangement of elements - Gesturality and <i>proxemia</i> in the actors


	<ul style="list-style-type: none"> - Music or ambient noise (in case of an audiovisual advert) - The semiotics of silence (what is not said)
<i>Links to other arts and cross-cutting themes</i>	<ul style="list-style-type: none"> - Discovery of the intertextual nature of advertising - Interdisciplinary learning, given the connection with other arts (painting, music, film) and disciplines (science, technology) - Developing cross-cutting themes in the curriculum: awareness of a wide range of social issues (gender, ecology, interculturalism, healthy leisure habits, consumerism, etc.)


Source: Own design (2020).


5.2 Some work lines (or itineraries) for the university classroom

In the following table (number 2), we describe some lines of work for the interdisciplinary and intertextual development of competences from different reference advertising texts:

Table 2 – Work lines for interdisciplinary and intertextual development

Application context	<p>The itineraries that we propose in this table are directed to the Higher Education context, specifically to the training of Primary teachers. The proposed work lines could be incorporated into subjects in the Language and Literature Didactics area, such as Reading and Writing Didactics or Language, Literature and their Didactics or any equivalent (depending on each university's curriculum). They could also be applied in an interdisciplinary way with other subjects that coincide in the course and semester, coordinating the contents with the teaching team. At the same time, it would be possible to extrapolate them to other degrees, subjects or contexts (such as teaching Spanish as a foreign language in the university environment), adapting them to the trainees and their educational needs.</p>
Reference text (input)	 <p>Free access available at https://www.youtube.com/watch?v=wafe6kDBb6c</p>
Thematic elements	<ul style="list-style-type: none"> - Idea of the <i>locus amoenus</i>, the return to nature - Unique model of female beauty - Eternal youth - Using Environmental Awareness

<p style="text-align: center;">Task proposal for the teacher training classroom</p>	<ul style="list-style-type: none"> - Show the complete advertisement in class. - Individual and written creation of a story from that told by the images, taking into account the conventional parts of the narrative scheme. - Reading the research paper <i>De los tópicos ambientales a la retórica publicitaria: semántica de la naturaleza</i> by A. Martínez Ezquerro (2019), and that of Martos García and Martos Núñez (2019) <i>Prosopografía de los seres del agua</i>, both available in <i>Imaginarios de la naturaleza y de la cultura del agua</i> by M. Campos Fernández-Fígares (Coord.), Madrid: Marcial Pons, 127-144. - Group discussion around the idea of the <i>locus amoenus</i> (addressed in the work read), linking the elements of the story told by the advertisement: city girls returning to the natural world. Other issues can also be addressed, such as the ideal of beauty associated with eternal youth. - Poetry reading recommendations: <ul style="list-style-type: none"> * “<i>Oda a la vida retirada</i>” by Fray Luis de León * “<i>Detrás de los visillos</i>” by Mariluz Escribano in <i>Geografía de la memoria</i> - Children's books to read and recommend in the school context: <ul style="list-style-type: none"> * <i>Hace falta</i>, by Giani Rodari * <i>Luciérnagas</i>, by Roberto Aliaga * <i>Poemas para cada día de primavera</i>, by V. Perez-Sauquillo
<p style="text-align: center;">Reference Text (input)</p>	<div style="text-align: center;">  <p>Free access available at http://www.google.es</p> </div>
<p style="text-align: center;">Thematic elements</p>	<ul style="list-style-type: none"> - The importance of the reading habit - The recovery of the classics - Traditional literature vs. author literature
<p style="text-align: center;">Task proposal for the teacher training classroom</p>	<ul style="list-style-type: none"> - Initial debate on the connection between <i>what we see</i>: the protagonist of the story, the hospital room, the sanitary elements, etc., and <i>what we read</i>: the advertising campaign slogan which directly challenges the recipients to “Keep their fairytales away from hospital”. - Autonomous search for other advertising posters belonging to the same campaign to promote reading, such as the one included in this work in image number 10. In it, we visualize Cinderella with a different slogan, but in the same vein: “When a child doesn’t read, imagination disappears”.

	<ul style="list-style-type: none"> - Description of the different spaces: Pinocchio's room, his physical appearance, etc. - Inventing your own slogan in line with the advertising campaign idea. - Reading the original versions - Reading and written commentary on the work by J. García Padrino (2002). "Pinocchio" by Salvador Bartolozzi: a particular case of intertextuality. <i>Didáctica (Lengua y Literatura)</i> 14: 129-143. - Books to read and recommend in the school context: * <i>La niña que salvó los libros</i>, * <i>Días de reyes magos</i> by Fernández Pacheco
<p style="text-align: center;">Reference text (input)</p>	<div style="text-align: center;">  </div> <p style="text-align: center;">Free access available at: http://miku-art-ificial.blogspot.com/2012/04/las-meninas-del-corte-ingles.html</p>
<p style="text-align: center;">Thematic elements</p>	<ul style="list-style-type: none"> - Recreating and updating the painting <i>Las Meninas</i> by Diego Velázquez - Associating the courtly atmosphere with the fashion offered by these department stores: a touch of distinction, class and good taste. - Vindicating fashion as an artistic discipline - The use of animal skins vs. animal protection
<p style="text-align: center;">Task proposal for the teacher training classroom</p>	<ul style="list-style-type: none"> - Comparative analysis in small groups comparing the hypertext and hypotext: the work of Velázquez and the advertising poster. - <i>Brainstorming</i> the key elements for <i>updating</i> Velázquez's painting: the painter today is a photographer. - Interactive visit to the DokuArt. Library and Documentation Centre website to review the catalogue of advertising campaigns inspired by works of art or artists of great international relevance. Choosing one of them to carry out a content analysis and design a teaching unit to be applied in a Pre-school or Primary classroom (a free choice of level depending on the degree's professional profile). This document is available at: https://catalogo.artium.eus/book/export/html/9564. - Inventing a story using the scene and the characters, transposing it to the present day.

	<ul style="list-style-type: none">- Designing a promotional video for the original 17th century painting, in which both the time and the different characters are discussed. Students can play the role of actors and prepare their own script. This will require them to gather information, carry out research, plan, write and oralize, while handling different ICT resources, such as video editing software or mobile phone applications.- Books to read and recommend in the school context:<ul style="list-style-type: none">* <i>Siete historias para la Infanta Margarita</i> by Fernández Pacheco* <i>La infantita quiere muñuelos</i> by Asun Balzola* <i>Noche en el Museo del Prado</i>
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Source: Own design (2020).

6 Final considerations

Throughout this work we have tried to establish an educational paradigm based on the intertextual and interdisciplinary approach for the development of communicative competence in Higher Education and, in particular, in teacher training. All of this is based on a conception of confluence between the epistemological-theoretical framework and educational practice (MEZZAROBBA; CARRIQUIRIBORDE, 2020). We have highlighted the need to continue reinforcing the oral and written skills of our university students. Furthermore, we have made clear the role that advertising currently plays with its full incursion into all urban spaces - bus shelters, metro stations, etc. - and into social networks; hence, the essentiality of *knowing how to read* advertising discourse and discovering the keys to fostering a critical spirit, establishing intertextual bridges. For example, from the promotion of a perfume, we are led to recognizing a literary classic and are able to interpret what is *rewritten* about it. On this last point, we have contributed to the design of several didactic action lines with concrete examples based on applying *tasks* under the maxim of a heuristic, integrated and meaningful learning perspective.

7 References

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