GENRE ANALYSIS OF SELF DEFENSE
WEB ADVERTISEMENTS

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The completion of this thesis was undertaken in grueling conditions. Delineating these conditions is a necessary aspect in the acknowledgment process. The actual writing time of this thesis took no less than 500 hundred hours. On the way to completing the four year journey to an MA in a Field Linguistics school saw me endure having my femur pulled out of my body and reattached to the acetabulum along with nearly a kilo of metal. It, also, saw me endure two near death events. One of which was nearly Death by Misadventure: a freak drug interaction set off a chain of events that left me unable to breathe. During the time in the hospital my bank in the USA froze all my assets and effectively stranded me much like a cowboy in the Old West deprived of his horse. This necessitated getting a loan of six thousand dollars to return to the USA to sort their sadistic problem. This was an especially grievous event as I am self-funded and have been unable to produce a notable income during my time obtaining the MA—which has cost me to date in excess of $120,000. The worst, however, was yet to come. However, at this juncture, I should explicate that there was an additional 40 or so hours engaged in the formatting. I would like to thank Terry Gibbs for making the formatting as pain free as possible. I would, also, like to thank Dr. Marina Santini for her personal communication, expertise and interest in my writing. While this was a boon to my thesis process, I must return to the story of tragedy the entire process entailed. That is suffering two major operations, countless minor ones, two near death events and mortal consequence small minded bankers’ decisions did not prepare me for the worst event of my life. The tragedy peaked when it took my beautiful girlfriend and love of my life, Frances McGuire. She died during the midpoint of my thesis writing; she had been the sole source of my continued fight: she believed in me, my life and my writing with loyalty and passion, it is to her that this is dedicated. ‘Quem di diligunt, adulescens moritur,’ (Plautus, Bacchides, IV, 7, 18).

Christophe Clugston
ABSTRACT

This research examines four Self Defense Web Advertisement, (SDWAs), documents to ascertain whether the former paper genre documents now manifest an extant/variant cyber/digital genre status since their inclusion on the Internet nearly twenty years ago. The top down taxonomical methodology used in this genre analysis represents a merger of advertising and linguistic analysis via the Attention Interest Desire Action (AIDA) paradigm and the move structure paradigms of Cheung and Longacre. This analysis is further aided via a deconstruction description paradigm that includes a purpose/function, form/structure and content examination. The product of this analysis allows for the creation of a prototypical SDWA thereby confirming that Hybridism, fixity and functionality are indeed a part of these documents and meet the requirements of an extant/variant (Shepherd and Waters) cyber/digital genre. The researcher posits that SDWAs are part of a cyber/digital sub-genre he terms Long Scroll Web Advertisement (LSWA). The research is salient to the fields of Netlinguistics, genre analysis and Netvertising for furthering both the research and methodology in all of these fields.
บทคัดย่อ

การวิจัยนี้จะตรวจสอบเอกสารของเว็บโฆษณาที่สามารถป้องกันตนเองทั้ง 4 ด้านเพื่อยืนยันว่าไม่ว่าจะเป็นเอกสารประเภทกระทะกระดาษที่ยังคงเหลืออยู่ในขณะนี้อย่างชัดเจน หรือต้นทุนเปอร์เซ็นต์ต่าง ๆ หรือสถานการณ์ที่ต้องการโฆษณาที่มีการใช้โฆษณาในอินเทอร์เน็ตเกือบยี่สิบปีที่ผ่านมา ที่ใช้ในการวิเคราะห์เป็นการจัดหมวดหมู่จากบนลงล่างประเภทนี้แสดงให้เห็นถึงการควบคุมกิจการของโฆษณาและการวิเคราะห์ภาษาผ่านกระบวนทัศน์ความสนใจที่กระตุ้นความประสานงานให้เพิ่มมากขึ้นไปสู่การทำ (AIDA) และกระบวนทัศน์การเข้าใจของโครงสร้างแบบ Cheung และ Longacre การวิเคราะห์นี้จะได้รับความช่วยเหลือเพิ่มเติมผ่านกระบวนทัศน์ของคำอธิบายโครงสร้างที่มีวัตถุประสงค์หน้าที่รูปแบบโครงสร้างและการตรวจสอบเนื้อหา ผลของการวิเคราะห์นี้ช่วยให้การทำของแนวคิด SDWA เพื่อยืนยันว่าการทำคือที่ใช้จริง ลงมติได้ตามค่าแปรผันของเอกสารเหล่านั้นและตอบสนองความต้องการของที่ยังคงเหลืออยู่ตามความแตกต่าง (กักและไหล) ของโฆษณา ประเภทที่โฆษณาได้เป็นส่วนหนึ่งของโฆษณา / ติดต่อประเภทของเราของเว็บโฆษณาที่ดำเนินการเป็นระยะยาวนาน (LSWA) และยังได้ทำวิจัยการวิจัยที่สำคัญๆบางข่ายไปยังขอบเขตของเครือข่ายภาษา ประเภทหรือชนิดของการเปิดโฆษณา ฟอร์มหนัง Netvertising ทั้งนี้เพื่อให้มีการศึกษาและวิจัยครอบคลุมทุกด้านของด้านการต่อไป
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LIST OF ABBREVIATIONS AND SYMBOLS

SDWA=Self Defense Web Advertisements
LSWA=Long Scroll Web Advertisements
LCA=Long Copy Advertisements
AIDA=Attention Interest Desire Action
HTML=Hyper Text Markup Language
GLOSSARY

Self Defense Web Advertisements (SDWAs)—Long copy advertisements housed on the Internet promoting DVDs for self-instruction of self-defense.

Long Scroll Web Advertisements (LSWAs)—Long text advertisements which offer various products for sale via the Internet that employ the functionality of scrolling.

Long Copy Advertisements (LCAs)—Advertising that is presented in text form (Paper Genre) which runs many pages in length.

Hybridism—The merging of two or more genres to form a new type of genre.

HTML—The coding language used to write cyber/digital documents that will be placed on the Internet.

Fixity—Demonstrating that characteristics of texts not to change over space and time, (Yates and Summer).

Functionality—The capacities offered to texts housed on the Internet which do not exist in the Paper Genre World (e.g., hyperlinks, scrolling).
Chapter 1
Introduction

1.1 Overview
This chapter presents an overview of the concepts that are used in the following chapters’ examination of Internet advertisements. Specifically these are online advertisements which promote instructional self-defense DVDs. These Self Defense Web Advertisements (SDWAs), culled from a nearly twenty year time span, are presented here for a Document Analysis, or more precisely a Genre Analysis. This analysis uses a theoretical framework based on a synthesis of Modern Genre Theory and Genre Definitions married to a synthesized, eclectic theoretical framework. This eclectic framework includes evaluating SDWAs in a multidimensional manner using linguistic techniques and strategies from the fields of Advertising, Genre Studies and Text Analysis. In addition, the medium plays such a pivotal role in SDWAs that it will be examined to ascertain its influence in forming a new cyber/digital sub-genre.

1.2 Motivation for the Research
The motivation for this research stems from the following statements: ‘…we have a continuing and, indeed, growing need for understanding a document’s genre,’ (Kwasnik and Crowston, 2005:80). Notably, “[t]he Internet and in particular the World-Wide Web provides a particularly interesting setting in which to study the use and development of genres…” (Crowston, 2010:9). This is because “the technology of the Web extends the notion of a document—and thus the notion of genre—because Web pages can provide functionality in addition to information,” (Crowston, 2010:10). It is these statements which have inspired this research’s purposes.

1.2.1 Specific Purpose of this Research
The specific purpose of this research focuses on the analysis of selected SDWAs spanning nearly a twenty year time period. The goal of this research is to develop a further understanding of Genre Analysis applied to the Internet. Precisely this is to reveal a new cyber/digital Sub-Genre: Long Scroll Web Advertisements (LSWAs) (Clugston, 2012). Additionally, it should be noted that this research is innovative
empirically in that it studies a version of Genre that has not been investigated in the prior literature. Furthermore, it involves a novel approach to examining genre through a combination of the Attention, Interest, Desire, and Action (AIDA) Template, Move Structure paradigm and multidimensional analysis (i.e. the lenses of purpose, form, and content). This research not only aids in describing a new cyber/digital Sub-Genre it also presents a new methodology for Genre Analysis, especially for cyber/digital online genre.

1.2.2 Further Significance of the Research
The further significance of this research is to help expand the breadth of investigation within the discipline of Netlinguistics. Posteguillo (2002:37) defined this discipline as “…a new field of research and study netlinguistics…comprises…the linguistic study of language as used in the net across different levels (iconic, written, terminological, discursive, contextual and ideological levels)…” Additionally, analyzing SDWAs, also, strives to aid the ongoing investigation in the field of Netvertising (Posteguillo, 1999). While some examination has been done concerning advertising on the Internet (e.g., Cheung, 2007; Palmer and Posteguillo, 1999) there is a noticeable absence in the research literature pertaining to long text copy advertisements. This research, then, hopes to fill in part of that gap.

1.3 Background Information
The complexity of analyzing SDWAs requires providing initial background information for two aspects. These aspects are genre study and the Internet. Genre Study in this sense is used as a generic term that covers the definitions of genre, the theories of genre, and the concomitant theoretical paradigm of Genre Analysis. The Internet refers to the cyber/digital realm/medium in which SDWAs are housed and communicated. Both are introduced in this chapter.

1.4 Genre Analysis subsumes a Genre Theory
The word genre comes from the French (and originally Latin) word for ‘kind’ or ‘class’. “The term is widely used in rhetoric, literary theory, media theory, and more recently linguistics, to refer to a distinctive type of text,” (Chandler, 2000:Online). In fact, “[a] discussion of genres is a discussion of classificatory activity – specifically, of the division of some whole thing into the kinds or types of the thing,” (Beghtol,
From both of the before mentioned definitions it is clear that genre is about classifying. This idea of classifying is quite seductive, so much so that the construct of Genre Study has captivated scholars and dilettantes alike. Unfortunately, neither of these groups has found a mutually agreeable definition of genre. This lack of a concrete definition is one of the major obstacles in formulating a Genre Theory. Establishing a theoretical framework is the first necessary step in performing a Genre Analysis. Because of this, many scholars have used different operational definitions which in turn have led to different operational analyses. Thus, it seems a review of the development of genre study is necessary.

1.4.1 Genre Theory
In this introductory chapter genre will only be surveyed in a superficial manner. The purpose is to give an outline of the perspectives held and the definitions used during a generalized period of time, not to give a profound dissection of each idea or term. To attempt to present a complete evolution of Genre Theory would require several books; at best, this chapter merely gives the reader a passing acquaintance with the field.

1.4.1.1 Classical Genre Theory
Genre investigation has been of interest to scholars throughout history. “The study of genres—the fusion of content, purpose and form of communicative actions—stretches back hundreds of years to the beginning of self-reflective human communication” (Kwasnik and Crowston, 2005:2). Aristotle, for example, delineated criteria in his Poetics that could be used to define and identify Tragedy, Comedy, and Epic. In the Classics this idea to characterize and label certain features and attributes defined what was genre. This idea has certainly not died out in the intervening years. For example,

Robert Allen notes that for most of its 2,000 years, genre study has been primarily nominological and typological in function. That is to say, it has taken as its principal task the division of the world of literature into types and the naming of those types—much as the botanist divides the realm of flora into varieties of plants, (Allen 1989:44) in (Chandler, 2000: Online).

A benefit and a result of the Classical Genre Theory/Study led to codifying certain structural components and elements found in various genres. This codification process created a template that could be used as a combination check list and scaffolding outline. The template, then, functioned to verify that specific writing met
a genre's standards or as a blueprint for creating specific genre writing. Understandably, the power and utility of this device has not diminished in the modern era. It, in fact, has remained robust. Many writers continue to use a conceptual template for writing such varied texts as cook books, guide books, academic papers, business letters, etc. For example, many various writing templates are readily available for use online (http://wisesloth.wordpress.com/2009/11/17/4-simple-formula-plot-templates/).

1.4.1.2 Post Classical Genre Theory
This idea of genre was not, however, just salient to scholars of the Classics. The truth is that “[g]enres are invoked in response to commonly recognized recurrent situations or occasions for communication…” (Orlikowski and Yates, 1994:3). This concept will be picked up later for further study, suffice to say at this point that genre serves some purpose that a community deems of value. Thus, the idea of creating categories to aid humans in understanding various components of communication was not just held to in the field of literature. Genre is, in fact, a powerful construct that aids study and comprehension within various disparate fields found in Literature, Poetry, Music, Art, Film, and Dance. Each of these fields has created its own working construct of what constitutes genre. The use in various fields is a testament to the intrinsic value and power of genre. This sentiment is clearly stated in Ryan’s (1981:112) words: “[t]he significance of generic categories thus resides in their cognitive and cultural value, and the purpose of genre theory is to lay out the implicit knowledge of the users of genre.”

1.4.1.3 Modern Genre Theory
Moving towards modern definitions of genre involves incorporating aspects from the disciplines of sociology and psychology. Considering the influence within social contexts is important to understanding the underlying communication goals. An example of a sociologically influenced definition is the following: “Given a definition of document genre as including both socially recognized form and purpose, in studying document genres it is necessary to look at the context of use as well as the formal technical details of the documents,” (Kwasnik and Crowston, 2005:3)

While the impact of the society, group and culture in which the communication is used has spawned sociological definitions of genre, it is not the only new perspective influencing genre definition. Another major influence is via the psychological
perspective which considers the individual's cognitive structuring and perception. This entails that perspectives and focus can be changed; thus, the idea of genre can depend entirely on what one focuses on. The focus then drives the identification. From this psychological perspective it should be remembered that identification of a document’s genre makes the document more easily recognizable and understandable and this reduces the cognitive load of processing it by the reader (Bartlet, 1967).

1.4.2 Medium Controlled Genre Theory

As the means of producing communication via the printed text changed, so did the concept of Genre Theory. Genre now could be thought of as existing in one type of medium (e.g., hand written versus print type set). The form of the medium was also important for classifying a genre (e.g., coffee table books versus pocket editions of novels or dictionaries). This change in medium which has led to the cyber/digital world of the Internet requires some background.

1.4.2.1 Paper Medium

Examples abound differing newspaper genres from magazine genres regardless that the subject matter is the same (e.g., public consumption magazines from niche, esoteric magazines based in a large part solely on the stock of paper used), novels from short stories, guide books from satire, etc. ‘For instance, in the print world web differentiate between a publication with glossy paper and photographs, and one with plain paper, simple design, and the absence of formatting gimmicks. We often use these cues to say, “This is a more scholarly publication,” or “This is commercial,”’ (Kwasnik and Crowston, 2005:6)

It should be noted that the stock of paper is also, often, wedded to a change in typography with certain fonts being associated with certain genres (e.g., common newspaper font in comparison to what the New Yorker magazine uses; respectively, Poynter and Miller Text Roman fonts).

1.4.2.2 Cyber/Digital Medium

“While the medium of any document has always been understood to be important, the medium with respect to the web is critical for a person’s participation in any given genre because it touches upon not only the content of the document but also on how that document is accessed,” (Kwasnik and Crowston, 2005:8). The Internet which began in the 1960s and then gained considerable expansion in the 1990s is
the largest, most pervasive communication platform that mankind has seen at any
time in history (Crystal, 2001; Posteguillo, 2003). The closest comparison to its
ramifications in the World of communication was the advent of the printing press.
“[T]he introduction of printing in the XV century, which entailed a passage from
hand-written manuscripts to printed books, radically enlarged and transformed the
potential for written genres,” (Santini, 2007:3). However, it is the contention of this
research that as life changing as the printing press was it hardly compares to the
reach and power of the Internet. Simply stated, the reach and ease of use have made
the Internet the unparalleled zenith in communication platforms known to mankind
(Crystal, 2001; Posteguillo, 2003). This platform’s power is redefining the concept of
genre. “It may be necessary to incorporate the notion of ‘medium’ into the notion of
‘genre,” (Askehave and Nielsen, 2005:121). This power rests, in part, on the number
of genres it manifests, the amount of genres that it mutates and the genres that it
creates (Crowston and Williams, 1997). Its power also rests in the ability of so many
people to use it.

1.4.2.3 Size of the Internet Medium
The Internet’s huge potential of global communication has resulted in accruing a
daunting number of users (users are not only readers as the Internet allows readers
to also be writers). The numbers are so vast that they cannot be readily understood,
grasped or held in a human’s mind. However, to gain an idea about the power and
reach of the Internet, the 2012 Internet user numbers are as provided:

- **2.4 billion** – Number of Internet users worldwide.
- **1.1 billion** – Number of Internet users in Asia.
- **519 million** – Number of Internet users in Europe.
- **274 million** – Number of Internet users in North America.
- **255 million** – Number of Internet users in Latin America / Caribbean.
- **167 million** – Number of Internet users in Africa.
- **90 million** – Number of Internet users in the Middle East.
- **24.3 million** – Number of Internet users in Oceania / Australia.
- **565 million** – Number of Internet users in China, more than any other country
  in the world.
- **42.1%** – Internet penetration in China’ (Pingdom, 2013)
1.5 Eclectic Genre Theory

“The three underlying concepts that appear consistently in the definitions of the term ‘genre’ are: style, form, and content of a document. The purpose of a document is subsumed by these features,” (Boese, 2005:6). These three components, purpose, form, and content, are not denied in this research. As a continuation of the evolution of genre it should be noted that the idea of genre has transformed from rigid categories to a more flexible construct. This construct, then, changes according to the medium used and the message to be conveyed. “The concept of genre is both a semantic and a pragmatic concept (i.e. it includes the semantic meaning + the situational/communicative context),” (Santini, 2012:Online). At the outset, this has rendered genre investigation complex: on one hand, genre is a difficult term to define in a hard science sense as there is no one specific, concrete notion of it; on the other hand, because genre is not rigidly fixed, but, rather, evolves, genre has become instrumental in the investigation of new and diverse messages. That is to say, genre is dynamic (Devitt, 1993). And this aspect is no more important than it is in the process of classifying and categorizing cyber/digital genres. ‘A world being transformed by new technologies and media as well as new social and economic arrangements creates the need for rapid and deep transformation of genres,’ (Bazerman, Bonini, and Figueiredo) in (Bawarshi and Reiff, 2010:5). That this changing dynamic of genre should be researched in regards to SDWAs seems to be a natural extension of genre analysis. That is ‘[t]his proliferation of genre analysis for various purposes means that we cannot exclude any kind of text (or other kind of document that can be mounted on the Web) from an investigation of the usefulness of genre,’ (Berghtol, 2001:Online). In fact, Askehave and Nielsen (2005) call for more research into sub-genres used by different discourse communities on the web. With this in mind the objectives of this research can be presented.

1.6 Objectives of the Thesis Research

1. to identify a cyber/digital-genre.
2. to apply three lenses of genre analysis: form, content, and purpose.
3. to demonstrate that SDWAs are a cyber/digital sub-genre, LSWA, which manifests genre hybridism (embedded texts/genres).
4. to demonstrate that LSWAs are a variant, extant cyber/digital sub-genre.

5. to demonstrate that SDWA/LSWAs manifest fixity.

6. to demonstrate that the AIDA/Moves template is a viable means of establishing a self-defense LSWA’s structure, cohesion, coherence and purpose. Furthermore, it will aid in providing a salient lens for classifying this cyber/digital sub-genre.

7. to demonstrate that the development of a set of criteria will aide in identifying and classifying a cyber/digital sub-genre. (Specifically, this means to present an analytical process that may be applied in a generic fashion to reveal the underlying structure and purpose unique and inherent to the self-defense LSWA variant, extant cyber/digital sub-genre.)

1.7 Research Questions of the Thesis Research
In relation to the objectives, the research questions of this study are the following:

1. Are self-defense LSWAs a cyber/digital sub-genre?

2. In what manner do self-defense LSWAs demonstrate Genre Hybridism?

3. What aspects are salient in establishing a self-defense LSWA as extant and then variant?

4. How does the application of the AIDA/Moves template describe and define a self-defense LSWA’s structure and, furthermore, how does it demonstrate cohesion, coherence and purpose?

5. What are the unique strategies used in the content (e.g., lexical choices, verb choices, overall page length of the advertisements, sentence length, tenses, punctuation marks and personal pronouns usage within self-defense LSWAs)?

6. Do self-defense LSWAs show fixity?

1.8 Hypothesis
The hypothesis to be tested: The AIDA template used by Bird (1994), Gallant (2011), Guffey (2001), Kramer (2001), Thill and Bovee (2002), Khankhrua (2007), and Cheung (2007) combined with a modified moves template will reveal and describe the functional, structural, and content elements of LSWAs. Furthermore, it could offer a method of viable (sub) genre classification.
1.9 Implications
Several scholars have stated the need for progress in the field of genre analysis, a partial listing includes Yates and Orlikowski, 2002; Walters and Shepherd, 1997, 1998; Sumner and Yates, 1997; Santini, 2003, 2006, 2007; Posteguillo, 2003, 2007; Palmer, 1999; Orlikowski and Yates, 1994; Medina, 2005; Kwasnik, 2001; Kwasnik and Crowston, 2005. It is expected, then, that the results of this analysis of SDWAs will yield information that will expand the breadth and depth of cyber/digital genre studies. In addition, this research, should, also, further accurate methodological investigation methods in the field of Netvertising.

1.10 Limitations, Delimitations, Scope
Limitations for Genre Analysis at the level of a master thesis abound. Two of the most glaring limitations of this research are time and money.

Scope is limited to the selection of four SDWAs; however, these SDWAs span nearly a twenty year period.

Delimitations are imposed through the small sample of four SDWAs used in this research. The research also does not consider in detail the psychological underpinnings, theories, or ramifications involved in genre or especially in the Advertising Genre.

1.11 Conclusion
This chapter covered various aspects concerned with a document analysis of selected online, cyber/digital documents. Specifically, the category of Self Defense Web Advertisements (SDWAs) was presented for a genre analysis. A small history of genre studies was then given, as were differing definitions of genre. A gap in research was revealed concerning long text copy advertising documents. Removing part of this literature research gap was mentioned in conjunction with the special aims of the analysis. Following this, the research objectives and questions were presented to clarify the goals of the analysis. A hypothesis that the Attention, Interest, Desire, and Action (AIDA) template would be applicable to this analysis was presented. The chapter ended with the limitations and delimitations.
Chapter 2
Literature Review

2.1 Introduction

This chapter discusses the salient research in the field of modern Genre Analysis. Specifically, Genre Analysis is a form of Document Analysis that revolves around a theory of genre and a definition of genre. It is rather difficult to ascertain if the theory drives the definition or if the definition drives the theory. It seems, as in all aspects connected to genre study, the two elements are intertwined and influence each other in a way that makes deconstruction into separate single entities difficult. Because of this fact a review of Genre Theory is also a review of genre definitions. These theories and definitions, as modern researchers are stating, are in flux as the modern concept of genre is tied to the medium. Because there is a plethora of theorists and theories this literature review focuses on specific scholars that will be synthesized to obtain a theoretical framework which contains operational definitions and theory applicable to SDWAs. More specifically, the synthesis follows along the lines of a purpose driven dualistic definition which operates within a taxonomic theory. The details (e.g., linguistic elements), then, are revealed through a multi-dimensional analysis. The definition of genre will be synthesized from the works of Kress, 1988; Fiske, 1987; Berghtol, 2001; Foz-Gil, 2009; Ferrar, 1991; Santini, 2003; 2006, 2007, 2010, 2013; Lee, 2001; Devitt, 2004; Crowston, 2001, 2010; Kwawsnik and Crowston, 2004, 2005; Boese, 2005; Yates and Orlikowski, 1992, 1994, 2002; Chandler, 2000; Bhatia, 1991, 1993, 2004; Biber, 1988; Steen, 1999; Swales, 1990; Yates and Summer, 1997; Shepherd and Watters, 1997; 1998, 1999; Campbell and Johnson, 1978; Askehave and Nielsen, 2005; Martin, 1985, and Crowston and Marie, 1997, 1999. Adding to this, the Genre Analysis macro design is a synthesis from the models and work of Boese, 2005; Palmer and Posteguillo, 1999; Posteguillo, 2003, 2007; Lapsanka, 2006; Longacre, 1992; Bawarshi and Reiff, 2010; Ryan, 1981; Lee, 2001; Steen, 1999; Khanhrua, 2007; Winter, 1992; El-daly, 2011, and Yus, 2007. The precise move structure analysis is synthesized from the works of Swales, 1990; Cheung, 2007; Bird, 1994; Bahtia, 1993; Foz-Gil, 2009; Askhave and Nielsen, 2005 and Longacre, 1992.
Additionally, the construction of SDWAs is quite unique in that they house several embedded texts within one document. This mandates that a review of the genre analysis literature concerning advertising, web advertising, Netvertising (Posteguillo, 1999), along with paper, offline genres versus online, cyber/digital genres be conducted. From this examination, theories, definitions, tests and criteria will be selected to add additional depth to a theoretical framework for evaluating SDWAs.

2.2 Genre and Advertising
To create a manageable literature review this chapter looks at two aspects intrinsic to SDWAs: genre and advertising. It is hoped that the complexity of the intertwined Gestalt qualities are somewhat removed by considering them as separate entities. The following sections will consider genre while later sections will consider advertising.

2.3 Approaching Genre
To analyze the genre categorization of SDWAs this research builds a theoretical framework from numerous perspectives. Firstly, the idea of genre and the theory of genre analysis/study require considerable attention as the researcher cannot carry out an accurate genre analysis of a document sans the theoretical understanding of what aspects constitute and construct a genre or sub-genre (i.e. in this research, definition of genre is prior to establishing a theory of genre). Secondly, advertising documents require using criteria especially developed to deconstruct the advertising into its constituents. Thirdly, the communication via a new medium (the Internet) requires a dynamic framework which will allow the genre theory and advertising theory to work together to explain and categorize the SDWA documents.

2.3.1 Genre Definition precedes Theory
This research adheres to the idea that definition is a precursor to the establishment of a theory. Before proceeding to the proposed genre definition and theory of genre it is prudent to review some of the various problems attached to definition. That is to say, in the study of genre there exists a basic problem which has been acerbated by the numerous definitions of genre. Plainly stated, there exists no globally accepted definition of genre. In fact, this problem, which is endemic to the field—one which all researchers must contend with—led Kwasnik and Crowston to write the following:
One of the challenges of studying genre in general is that there never has been, nor is there presently, a consensus on what a genre is, what qualifies for genre status, how genres “work,” how we work with genres, how genres work with each other, or how best to identify, construe, or study genres. Genres are a way people refer to communicative acts that is understood by them, more or less, but which is often difficult to describe in its particulars,(Kwasnik and Crowston, 2005:4).

Regardless of the difficulty to create an all-encompassing definition of genre, many scholars have tried to devise one, making genre study a battlefield of theories where different definitions and viewpoints vie for supremacy. To illustrate this point, a few of the myriad of competing definitions of genre are presented. “[A] genre is composed of a constellation of recognizable forms bound together by an internal dynamic” (Campbell and Jamieson, 1978:21) in (Miller, 1984:152). This perspective seems to argue for a Gestalt quality, which, in part, is held as true in the research of SDWAs. A different view, expressed by Halliday and Hasan, defines genre as a construct of what it is usually paired with (i.e. high frequency occurrence). “A genre is known by the meanings associated with it. In fact the term ‘genre’ is a short form for the more elaborate phrase ‘genre-specific semantic potential,’ (Halliday and Hasan, 1985:108). This agrees with Kress’ view. He defines a genre as “a kind of text that derives its form from the structure of a (frequently repeated) social occasion, with its characteristic participants and their purposes” (Kress 1988:183). A good example of this comes from Fiske’s work:

A representation of a car chase only makes sense in relation to all the others we have seen - after all, we are unlikely to have experienced one in reality, and if we did, we would, according to this model, make sense of it by turning it into another text, which we would also understand intertextually, in terms of what we have seen so often on our screens. There is then a cultural knowledge of the concept “car chase” that any one text is a prospectus for, and that it used by the viewer to decode it, and by the producer to encode it, (Fiske, 1987:115).

This view of genre as a handle or label for those things that are known aiding the categorization of the unknown has been a well-used device in several fields. It is not uncommon to caste a film as part Romance part Comedy (i.e. Romantic Comedy). This device is equally used in the realm of music to label an unknown style of music to the listener (e.g., to hear that a type of music is a cross between Rock and Classical music—Orchestra Rock).
Diametrically opposite of the Operant Conditioning pairing of a label and an event, there exists two other views of genre: 1. The form view, which categorizes documents via how the text looks displayed on the page and 2. the content view, which categorizes documents by the content of the text:

For example, some genres may be called "form" genres while others may be called ‘content’ genres. Most people would expect to recognize a poem by its physical ‘silhouette’ on the page or a letter by the presence of a conventionalized format for the address and salutation. In contrast, it is more difficult to distinguish between two prose forms such as fiction from non-fiction because they have roughly the same format on the page (although fiction might sometimes be identifiable by the presence of short paragraphs signaling conversation). In the case of the content genres that have no identifiable physical format, it is necessary to read the text in order to assign it to a genre (e.g., a basis in "reality" for non-fiction, a basis in the ‘imaginary’ for fiction), (Berghtol, 2001:17).

Disagreeing with the form and content perspective, other scholars argue that the purpose and form of the document reveal the genre classification. “[M]ost genres imply a combination of purpose and form, such as a newsletter, which communicates ‘the news of the day...’” (Foz-Gil, 2009). It is along the lines of the last definition that the theoretical framework of SDWAs will be partially built, although not totally constructed.

2.3.2 Blurred Genres

Ferrar (1991) held that technology such as the Internet has created blurred genres. “It is difficult to make clear cut distinctions between one genre and another: genres overlap, and there are 'mixed genres” (such as comedy-thrillers) (Chandler, 2000:Online). The idea that many genres are mixed, blurred and overlap is a view also held by Posteguillo (2003). Tackling this same aspect, Santini (2006) has labeled this genre blurring, Hybridism. The reason for this might just be a function of the way in which the message needs to be delivered. As Orlikowski and Yates (1997) point out, some communications use multiple genres. This mixing, blurring, diluting and borrowing are all parts of the Hybridism aspect that will be examined in the analysis section. It is held that this aspect will be a telling element which will aid to define the SDWA into a cyber/ digital sub-genre.
2.3.3 Intrinsic Utility of Genre

With a myriad of definitions which underlie myriad of genre theories it seems a clear cut road to genre analysis is not immediately forthcoming. Nonetheless, regardless of the difficulty of defining genre this does not dismiss the inherent utility of the construct of genre. In fact, Lee heralded this difficulty of definition: “This makes it a messy and complex concept, but it is also what gives it its usefulness and meaningfulness to the average person,” (Lee, 2001:52). This meaningfulness was what Santini (2006:Online) implied with her sentiment that “[c]lassifying documents by genre is a common operation that humans perform with more or less effort...” This perspective is enlarged in Ryan’s view. “The significance of generic categories thus resides in their cognitive and cultural value, and the purpose of genre theory is to lay out the implicit knowledge of the users of genre,” (Ryan) in (Devitt, 2004:9).

It must be said, however, that one aspect of using genre in a general way must be made clear and that is that Genre has been more important to the written, recorded language than to the oral usage. Swales (1990) did not consider oral conversations a genre, because they lack a constant form. That is they lacked fixity. He argued that only completed texts could be considered genre. This, then, drives an analysis only considering the writer’s finished product: what is on the page. This textual aspect has led to a focus on certain aspects of what is a genre.

2.3.4 Emerging ideas of a New Genre Definition

One of the problems inherent with previous genre definitions was that they were held as nearly immutable. The idea that genre is static and thus works from a static paradigm of analysis is quite untrue in Modern Genre Theory. “[I]t may be helpful to think of genres defined by exemplars and documents as being more or less good examples of a genre rather than attempting to draw firm boundaries,” (Crowston, 2010:8). In addition to this change in mindset there also exists a penchant for the revamping of certain classical ideas. A particularly prevalent view, which parallels the usage of the Greeks, states that “[g]enre acts as a template of attributes that are regular and can be systematically identified,” (Kwasnik and Crowston, 2005:5). That is to say: “Genres define a class of similar documents,” (Crowston, 2010:3). This view parallels zoology where scientists look for similar traits in animals so that they might place them in a class. As mentioned before, although this classification process is not new, it is central to structuring serious sciences and disciplines. Its use in genre analysis reflects the serious desire to order and categorize the unknown into
defined, known quantities. However, it alone cannot define or capture a genre. This realization has led modern scholars to state that “[w]hat has changed since Aristotelian times, though, is that today we recognize that an exhaustive identification of attributes, even if that were possible, may not be sufficient for a full understanding of a document’s genre,” (Kwasnik and Crowston, 2004:7). Many modern scholars consider, “the term genre as including aspects of both form and purpose,” (Crowston, 2010:4). This view echoes what was said by Foz-Gil. This alone is often not enough to form an accurate picture of a genre: “Given a definition of document genre as including both socially recognized form and purpose, in studying document genres it is necessary to look at the context of use as well as the formal technical details of the documents,” (Kwasnik and Crowston, 2005:5). This leads to considering in what community the purpose of the document will serve.

### 2.3.5 Towards a Genre Definition of Purpose

In this research of SDWAs the philosophy of genre is that of purpose (i.e. genre contains extrinsic and intrinsic features which exist in a taxonomic hierarchy). “The three underlying concepts that appear consistently in the definitions of the term ‘genre’ are: style, form, and content of a document. The purpose of a document is subsumed by these features,” (Boese, 2005:6). This research adheres to a process that will maintain the integrity of this idea of genre; albeit, with an overarching manner of approach specific to the design of SDWAs. That is without holding the two ideas of genre and advertising in mind it is easy to go astray in the analysis of the SDWA documents. Therefore, it is held that genre and advertising, in whole, can be defined by the same function.

In other words, plainly said, purpose is the overwhelming aspect of a genre and, for that matter, advertising. (The advertising aspect will be discussed later.) It should be clarified that this is not an entirely new view of genre, as many scholars have taken a similar view. In fact, a sampling of various scholars’ statements reveals the following: ‘Carolyn Miller argues that “a rhetorically sound definition of genre must be centered not on the substance or form of discourse but on the action it is used to accomplish,”’ (Carolyn Miller 1984, in Freedman & Medway 1994:24). Echoing this sentiment is Swales’ claim that the prime criterion that distinguishes a set of communicative events is the purpose it serves (Swales 1990:46). Orlikowski and Yates (1994:543) consider genre as “a distinctive type of communicative action, characterized by a socially recognized communicative purpose....” Additionally, purpose is considered the main driver of a document in the operational paradigm of

Purpose, then, can be seen as a generic term to include the writer’s purpose, the reader’s purpose or the discourse community’s purpose. Looking at the last of these, a discourse community’s purpose, the idea of purpose is often contextually anchored to a specific community’s goals. For example, in Swales’ listing of characteristics that a discourse community employs, he says that “[A] discourse community has a broadly agreed set of public goals,” (Swales, 1990: 24-25). Agreeing with this was Bahtia (1991) who stated that genre contains a set of agreed upon objectives and aims which are understood by the members who use the genre. According to Yates and Orlikowski (1992), a genre of organizational communication is a typified communicative act having a socially defined and recognized communicative purpose with regard to its audience. It is the use within a community that codifies a communicative act and leads to its stability, or as used in this research, fixity.

Shifting the perspective away from the community and onto the writer’s aspect of purpose, Callow and Callow (1992: 33) said “…we approach the text in the light of the writer’s purposes” in Mann and Thompson (1992). A specific example of the idea of purpose being the driver for the entire document can be found in Longacre’s 1992 commentary concerning his analysis of a fund raising letter. The writer’s purpose in the field of advertising, in which SDWAs are housed, is fairly direct and simple: it is to sell.

From the writer’s purpose to the reader’s purpose requires an adjustment of perspective. In many instances, however, the reader’s purpose is easy to ascertain. An example that should demonstrate this involves the genre of newspapers. That is to say, the newspaper reader’s purpose is easy to classify: it is to obtain information about ongoing events that might or might not impact the reader’s life or others’ lives. On the other hand, some genres resist such a clear cut answer. While the SDWA writer’s purpose is rather obvious, the SDWA reader’s is not. This seems to be a trait inherent in the advertising genre. Ostensibly, readers who find a purpose in an SDWA are interested in obtaining one or all of the following: information, skill, confidence and/or some level of entertainment. Again, it is difficult to provide a definitive answer for an advertising reader’s purpose. In fact, the entire thrust of advertising is to find which purpose will appeal to the reader and which purpose will create a sale.
In the evaluation of SDWAs the three perspectives of purpose are sought for analysis. This is because it seems no matter how much the analysis of genre or the definitions attempt to move away from a multi-faceted interaction, in reality it is nearly impossible to deny the Gestalt like connections. Audience, community and writer all interact on the document’s purpose. Taking this into account will influence the selection of the appropriate genre theory.

2.4 Views of Genre Theory
Accounting for the specific nature of SDWAs dictates considering only highly functional isomorphic theories of genre. Therefore, this literature review focuses on those views of genre theory that are expected to be the most functionally applicable in this pursuit. Specifically, two views are delineated: dualistic and taxonomic.

2.4.1 The Dualistic View of Genre
One of the prevalent views of genre is to caste it into a dualistic splitting along the lines of polar opposites: inside/outside, internal/external, intrinsic/extrinsic. This duality is an attempt to sift out the elements into manageable mental constructs that can then aid the deconstruction of genre. This idea is very old and stems from Aristotle ‘that to correctly classify and thereby understand any phenomenon, one must first identify its essential qualities – those attributes that best associate one entity with similar entities and most clearly differentiate it from others,’ (Kwasnik and Crowston, 2005:3). Leading genre scholars, Kwasnik and Crowston (2004) feel that the intrinsic/extrinsic framework is a necessary tool in rendering a genre analysis. Other researchers using slightly different terms echo essentially the same message. For example, Watters and Shepherd (1997) use the terms content and form; content denoting themes and topics while form refers to the physical and linguistic elements. They, then, use these aspects to deconstruct and analyze genre. That is the deconstruction exists along two lines: external/extrinsic and internal/intrinsic.

2.4.1.1 External/Extrinsic Attributes
Biber has this to say about external criteria: “Genre categories are determined on the basis of external criteria relating to the speaker’s purpose and topic; they are assigned on the basis of use rather than on the basis of form,” (Biber, 1988:179).
The external and internal (linguistic) aspects led Lee to say “take genres simply as categories chosen on the basis of fairly easily definable external parameters” (Lee, 2001:38). These external criteria include message, community, specific audience, and, of course, purpose. A document can then be approached using these categories to ascertain what message it intends to deliver, which community it fits into, the exact segment of the community that it is intended for, and what action it is hoping to accomplish.

2.4.1.2 Internal/Intrinsic Attributes

The intrinsic attributes of a document are those that are involved in the cohesion, coherency and overall structure of the document. The internal/intrinsic attributes also include such aspects as setting, plot, theme, setting, register, etc. These are the components that are often examined in a literary analysis of a document. In text analysis the intrinsic features are those linguistic aspects (i.e. type of sentences, verb choice, noun phrases, etc.). While some of these aspects would be quite expected for literature students, some are examined only by linguists involved in genre and text analysis (the examples of text analysts using this approach is so frequent and extensive that it does not bear cataloging them here). In the area of genre analysis this internal/intrinsic examination specifically focuses on the content. Furthermore, in this research the deconstruction is carried out at an even more refined level. That is to say that the structure of the SDWA document will be separated from the content of the SDWA.

2.4.1.3 Internal/Intrinsic, External/Extrinsic Benefits

This dualistic paradigm, then, sees genre as evidencing external criteria through, purpose, intended audience, and activity. The dualistic paradigm also sees internal criteria evidenced in the linguistic criteria found within the text (i.e. lexical grammatical syntactical components and rhetorical patterns).

The benefit of the dualistic view of genre is that it helps reduce the enormity of a document analysis. Its dissection and division of components makes it much easier to focus on specific elements. And this in turn allows these elements to be more easily evaluated. Overwhelmingly, it adds a needed structure to the process of deconstruction. In a way, it acts as a sort of procedural guideline. Using this procedure is much like peeling a fruit: it works on the exterior before moving inward. The exterior components consist of such varied dynamics as the community
the genre is used in, the type of message the document intends to convey, the targeting of the audience, and the sorts of activity the document purports to cover. The interior components consist of all the lexical-grammatical units that function to create the message of the document. The detailing of these components gives an accurate content description of the genre that is easily displayed in separate categories (e.g., verb choices, number of paragraphs, number of sentences, font selections, etc.). Using these categories aids comparison between documents. That is these categories allow a researcher to verify if several documents are using similar traits.

2.4.2 Taxonomic View of Genre

‘They are all genres (whether sub- or super-genres or just plain basic-level genres),’ (Lee, 2001:52). One paradigm that has been used in many empirical sciences is the taxonomic model. It shows the relationship of one element to another through shared characteristics. It can be thought of as the Russian Doll model: that is to say that a large doll contains a smaller doll that contains a smaller doll that contains a smaller doll, yet. Finally when the smallest doll is revealed it still is housed within dolls that are sequentially housed within the very first doll. Although the smallest doll is not exactly like the biggest doll they do share characteristics that allow the smallest doll to fit inside of the biggest. Although not a perfect analogy, this describes the relationship between Supra Genre (the biggest doll) and Sub-Genre (the smallest doll).

Writing about these relationships Lee states: “The proposal is for genres to be treated as basic-level categories which are characterized [sic] by (provisionally) a set of seven attributes: domain (e.g., art, science, religion, government), medium (e.g., spoken, written, electronic), content (topics, themes), form (e.g., generic superstructures, à la van Dijk (1985), or other text-structural patterns), function (e.g., informative, persuasive, instructive), type (the rhetorical categories of ‘narrative,’ ‘argumentation,’ ‘description,’ and ‘exposition’) and language (linguistic characteristics: register/style[?]),” (Lee, 2001:49). Lee’s statement covers a great deal of ground and envelopes a fairly large number of aspects. To illustrate the concept he provides a visual display of a taxonomical hierarchy. In it he offers a comparison between mammals and advertising (Lee, 2001:48).
Lee contends that this view resonates with Steen’s work. In fact, Lee seems to be building his perspective partly from Steen’s earlier work. Turning to Steen’s work, then, adds further depth to the idea of a taxonomic hierarchy applied to genre study.

Steen (1999) applies the idea of basic-level categories and their prototypes to the conceptualization of genre as follows: It is presumably the level of genre that embodies the basic level concepts, whereas subgenres are the conceptual subordinates, and more abstract classes of discourse are the superordinates. Thus the genre of an advertisement is to be contrasted with that of a sermon, a recipe, a poem, and so on. These genres differ from each other on a whole range of attributes … The subordinates of the genre of the advertisement are less distinct from each other. The press advertisement, the radio commercial, the television commercial, the Internet advertisement, and so on, are mainly distinguished by one feature: their medium. The superordinate of the genre of the ad, advertising, is also systematically distinct from the other superordinates by means of only one principal attribute, the one of domain: It is “business” for advertising, but it exhibits the respective values of “religious”, “domestic” and “artistic” for the other examples. (p. 112) in (Lee, 2001: 48-49).

### 2.5 Views of Advertising

Advertising covers an incredible amount of forms and media. Out of necessity this chapter cannot delve into the complexities inherent in the field of Advertising. The aim, then, in this chapter is to limit the focus to SDWAs. Nonetheless, this still requires an understanding of basic advertising tenets and methods. Some of the basics include the audience of prospective buyers, the manner in which to sell, and in which medium to attempt to sell.
2.5.1 Audience

The call to focus the document towards the audience is emphatically stated in Kress’ words concerning the goal of any genre:

*Every genre positions those who participate in a text of that kind: as interviewer or interviewee, as listener or storyteller, as a reader or a writer, as a person interested in political matters, as someone to be instructed or as someone who instructs; each of these positionings implies different possibilities for response and for action. Each written text provides a 'reading position' for readers, a position constructed by the writer for the 'ideal reader' of the text,* (Kress 1988:107)

This is an important statement concerning the roles dictated by genre. Kress has implied that the document assigns roles based on writer or reader. Furthermore, it must be assumed that these roles exist within a specific discourse community.

This, then, once again emphasizes what was stated about purpose: that all three perspectives of purpose are at play. Concerning the genre of advertising it is clearly situated in the business community where buying and selling govern the interactions. Thus, in the genre of advertising the audience is clearly prospective buyers. This can be seen in the almost century old admonishments for the advertising writer:

*In every ad consider only new customers. People using your product are not going to read your ads. They have already read and decided,* (Hopkins, 1923:28).

Not only does Hopkins advise the aspiring advertising writer to consider only new, untapped audiences he also recommends the writer to obtain a strategic point of view:

*The advertising man studies the consumer. He tries to place himself in the position of the buyer. His success largely depends on doing that to the exclusion of everything else,* (Hopkins, 1923:9).

The importance of audience is not an unconnected aspect of advertising. It, in fact, forms an integral part of its philosophy. Thus the philosophy of advertising is built upon certain specific goals and concepts.
2.5.2 Advertising Concepts

In the realm of Advertising there exist several conceptual stratagems employed to maximize the intended outcome. One such advertising stratagem is not to focus on the masses but on the individual.

*Don't think of people in the mass. That gives you a blurred view. Think of a typical individual, man or woman, who is likely to want what you sell,* (Hopkins, 1923:8).

In the global conceptual sense, advertising is geared towards selling. That is the advertisement portrays or links a product for sale to the communicative message in the advertisement. The methods and stratagems used and the media employed vary greatly. The larger more well-known products (e.g., certain brands of soft drinks or sports shoes) merely try to connect their name to a feeling caused by a certain portrayal of an event, such as attending a party with various celebrities. On the other hand, products that are being introduced to a potential market employ different stratagems. Most often they are described in some detail. These details are meant to demonstrate the product’s benefits to the user. Common claims are that it will save time, save money in the long run, outperform other products, impress your neighbors, give peace of mind, etc. To insure that the product has a psychological impact on the prospective buyer several tactics are employed. Some of the more popular tactics include the following: principle of scarcity, principle of social proof, principle of authority, principle of liking (Posteguillo, 2007).

2.5.3 Advertising Purposes

Advertising is not without an intrinsic, calculated purpose: to persuade the reader to buy. “The only purpose of advertising is to make sales. It is profitable or unprofitable according to its actual sales,” (Hopkins, 1923:6). The overdriving goal of advertising cannot be escaped. “Ads are not written to entertain,” (Hopkins, 1923:8). Selling permeates all aspects of the advertising document. If part of the text does not aid in creating sales it is eliminated (Gallant, Curly). With such a, quite literal, mercenary perspective the discussion of purpose in advertising seems to be redundant: the genre depicts what the document does. Because there is a constant usage of certain types of text within the advertising community, it has prompted categorization.
As Yates and Orlikowski stated: “Genres are invoked in response to commonly recognized recurrent situations or occasions for communication, which reflect the history and nature of established work practices…” (Yates and Orlikowski, 1994:5). These recurrent patterns have led to a codification of their usage within genre and advertising study.

### 2.5.3.1 Attention, Interest, Desire, and Action Paradigm

Advertising is an often used genre and a much studied applied field in modern society. Its pervasiveness and growth in both use and study are felt to be the inevitable outcomes of capitalistic societies (Dattamajundar, 2006). This has led advertising students and writers to manifest the structure of advertisement in the form of a template. This template serves two purposes: it defines how an advertisement is constructed and it, also, instructs how an advertisement should be constructed. The Attention Interest Desire Action (AIDA) template is sine qua non to advertising. “Almost all books on sales letter writing discuss the discourse strategy in an AIDA model…” (Cheung, 2007:26). Harrison (2012) gives a good practical breakdown of the template as it applies to a women’s magazine advertisement. She applauds the structure for indicating what constitutes a good advertisement. The fact that it is a pervasive discourse strategy is also upheld by Gallant (2011), Guffey (2001), Kramer (2001), Khankhrua (2007), and Thill and Bovee (2002). It is a conceptual construct that allows advertising writers to a priori conceptually structure the purpose.

From the advertising writer’s point of view the AIDA Template is gauged to work on the reader in such a way that it will create an action—that is, create a sale (Bird, 1994). The core of the AIDA template has remained virtually the same for a great deal of years. However, recent definitions have slightly changed the acronym to include credibility. For example, the British Columbia Institute of Technology (BCIT) expands the AIDA structure somewhat:

1) **Attention** – *the headline should act as a stimulus and cut through the clutter. It must be appropriate, relating to the product or service, the tone of the ad, and the needs or interests of the intended audience.*

2) **Interest** – *keeps the prospects involved as the information becomes more detailed.*

3) **Credibility** – *makes believable claims.*

4) **Desire** – *describes the benefits of the product or service.*
5) **Action** – motivates people to do something, such as call or visit a website, (BCIT, 2013: Online).

The use of this template is so commonplace in professional sales copywriting that several scholars have used it as an analytical tool in their research of advertising: Khankhrua (2007), Guffey (2001), Kramer (2001), Thill and Bovee (2002) and Cheung (2007). In addition, Bird (1994), Gallant (2012), and Curley (2010) have touted the necessity of using the AIDA template in the copywriter’s profession. It is for these reasons that the hypothesis set forward in this research proposes that the AIDA template will be applicable to the analysis of SDWAs. The hypothesis also adds that the AIDA template will be further strengthened by combining it with Move Structure analysis.

### 2.5.3.2 Move Structure

Move structure is the study of the organizational construct of the content within a document’s text. It reveals the intended communication practices which are preferred in a specific genre (Bhatia, 1993). “Swales and Feak have defined a ‘move’ as a ‘bounded communicative act that is designed to achieve one main communicative objective’ within the larger communicative objective of the genre,” (Bawarshi and Reiff, 2010: 48). That is to say, “[g]enres are not only characterized by shared set of communicative purposes they are also highly structured and conventionalized in the sense that the genres represent or lay down the way to go about accomplishing particular communicative purposes,’ (Asksehave and Nielsen, 2005: 122). Bird (1994) describes move structure as a template which is used within the advertising writer’s craft. In this case the writer approaches the document construction with a template that will hold and carry the content message: buy. Bhatia (1993) also reinforces this view through his statements that moves are a highly valuable concept for joining lexical-grammatical forms to the communicative purpose. He states, “the ultimate criteria [sic] for assigning discourse values to various moves is functional rather than formal,” (Bhatia, 1993: 87). Swales (1990) posited a model of genre that resembles the move structure concept. He suggests that there are three levels within a genre: 1) a communicative purpose, realized by 2) move structure, realized by 3) structural strategies. The points two and three are intertwined, as are many aspects of genre.
Longacre (1992) uses a schema that includes moves. His choice of moves are the following:

1) establishment of the authority/credibility of the text producer, 2) presentation of a problem/solution, 3) using of one or more commands, which can be mitigated to suggestions of varying urgency; and 4) resort to motivation (essentially threats with predictions of undesirable results, and promises along with predictions of desirable results) in Mann and Thompson (1992:110).

Askehave and Nielsen (2005) feel that the choices made at the lexical-grammatical level are very specific to the genre in which they are used in. Thus, there is no exact listing of moves that fit every type of genre. In fact, Cheung (2007) describes moves as often selected but not required. That is Cheung posits that there are a range of available moves possible for use within a document; some are used while others are not.

The efficacy of using Move Structure to analyze genre is validated by its prior research use. Prior examples of this can be found in the following works: Cheung (2007) employed Move Structure to examine sales discourse. She was able to follow the cohesion and coherence of the document through application of Move Structure. Similarly “Bhatia (1993) studied the Move Structure of promotion letters and job applications to confirm that writers tend to use similar patterns of Move Structure across the textualisations [sic] of individual genres, according to the genre communicative purpose,” (Foz-Gil, 2009:46). Foz-Gil also examined the Move Structure of English letters for the purposes of teaching non-native English speakers letter writing skills. The research revealed that certain moves were at work in specific communication missives. Askehave and Nielsen (2005) analyzed the Move Structure in a multitude of web homepages. In the end, what all of these scholars have found is that using Move Structure gives a clear method to establish the coherence and cohesion of the documents' texts.

### 2.5.3.3 Summary of AIDA and Move Structure Application

To understand advertising it is necessary to understand some of the principles that are used in the advertising writer’s craft. These psychological tactics are used to facilitate the ultimate goal: selling the product. These psychological tactics can be found in the design of the AIDA template and Move Structure—which ultimately means in the content of the text itself. The value of using the paradigms of AIDA and Move Structure has been noted in the prior literature.
2.5.3.4 Gaps in Application

Unlike Weblog research (e.g., Yus, 2007), academic linguistic advertising research conducted on the Internet has, to date, only involved short text or image with text advertisements: for example, banner advertisements, Khankhrua (2007), Lapansaka (2006), and El-daly (2011). This has left a noticeable gap in the research of long text copy advertising. It is the aim, then, of this study to reduce the current gap in research and add to the general and specific knowledge of cyber/digital genres. To this end, the AIDA Template and Move Structure are both considered viable methods to apply in the analysis of SDWAs. Therefore, both are selected for use in the Methods and Analysis Chapters.

2.6 Internet

The following sections concern themselves with the ramifications of the Internet medium. This entails somewhat varied aspects of its influence. At first, the focus is directly on the cyber/digital milieu and then the focus changes to the types of genres which are manifested in the cyber/digital milieu—the genres on the Internet. To explicate further, the appearance of a document on the Internet places it within the large container of Web Document. Moving downwards from this the document can find itself in a range of categories. It is held that the large category in which SDWAs are found is Netvertising, Palmer and Posteguillo (1999). Moving even further downwards to the precise sub-category and then labeling that sub-genre is part of the projected goals of this research.

2.6.1 Influence of Medium: Cyber/Digital Genre

Orlikowski and Yates (1999) stated that in a new situation with a new medium, like the Internet, people will typically draw on known genres reproducing those genres that they have experienced in the past as members of other communities. “This means that although many web genres have printed counterparts the medium adds unique properties to the web genre in terms of production, function, and reception which cannot be ignored in the genre characterization,” (Askehave and Nielsen, 2005:125). This is most plainly stated in Boese: “A new definition for genre with respect to digital documents is necessary, incorporating the style, form, content and purpose of a document,” (Boese, 2005:56):
To capture this, Shepherd and Watters (1998) coined the term cybergenre (to denote the use of genres on the Internet). The qualifying definition asserts that “[c]ybergenre can be characterized by the triple, \(<\text{content, form, functionality}>\), where functionality refers to the capabilities afforded by this new medium,” (Shepherd and Watters, 1997: 1). They explicated various possible cybergenres via a continuum. The two ends of the continuum are Extant and Novel. Extant is the realization of a prior offline genre now applied to the Internet. In contrast, a novel genre is one which did not exist before the advent of the Internet (e.g., Homepages, FAQs). In between these two extremes are variant and emergent genres. Thus a variant genre is an extant genre that manifests attributes that can only be obtained in the cyber/digital medium and an emergent genre is the next step evolution towards a fully novel genre. This is graphically depicted in the figure below (Shepherd and Watters, 1997: 2).

![Figure 2 Shepherd and Waters Cybergenre Evolution](image)

Plainly put, cyber/digital genres are different entities than paper genres. In fact, they exist in a totally different environment. “Thus the fact that hypertexts become severely ‘handicapped’ when printed out on paper and removed from their medium suggests that the medium forms an integral part of the genre and should be included in a genre analysis model of web-mediated genres,” (Askehave and Nielsen, 2005: 129). Thus cyber/digital genres cannot be separated from their medium without compromising the opportunity to obtain a completely accurate analysis. For
this reason, the idea of medium must be maintained as an integral part of
cyber/digital genres. In comparison, most scholars, in the offline, paper genre world
have only marginally mentioned the influence of medium. “Although our notion of
genre is clearly differentiated from that of medium, we recognize their interaction
by positing that medium may play a role in both the recurrent situation and the
form of a genre,” (Yates and Orlikowski, 1992:310). Medium is not the only
component that should not be separated out from an accurate cyber/digital genre
analysis.

In studying digital genres we rely not only on traditional indicators of a genre,
such as specific content and form, but also new and different cues for both
identifying and then analyzing and making sense of them. Above all, we
recognize that any approach to attribute analysis must deal with the problem of
a genre’s intrinsic multifaceted nature, that is, the cues that not only identify
the genre as an artifact, but also as a medium for participation in a
communicative act, (Kwasnik and Crowston, 2004:78).

This research will leave the Gestalt like qualities of genre analysis to later sections. It
the present sections, however, the method to identify cyber/digital documents will
be presented. The clearest and easiest way to do this is to examine the language in
which the document is written.

2.6.2 HTML
The easiest manner to identify a cyber/digital genre is to verify that it is written in
Hyper Text Markup Language (HTML). This is a self-evident criterion, as to appear
on the Internet it is necessary to encode in some version of HTML or its ancillaries
such as JAVA. Frankly stated, ‘HTML is the lingua franca [italics in the original] for
statements regarding the underlying language of Web Documents include Santini’s
(2006) statement that HTML or XML tags are the building blocks of web pages, and
Askehave and Nielsen’s(2005: 126) statement that “[h]ypertext is the key medium
used on the WWW to present information on the web.” Additionally, the linguistic
department of Marburg University in Germany has produced and uploaded to the
Web several video tutorials on how to create Web Documents in HTML (Handke,
2012).
2.7 Three Lenses Overview

In brief, document genre can be looked at as being delineated by its form, content or purpose (i.e. a book’s genre can be classified by any or all of the following: Form: a book is a different genre than a mailer or a magazine; Content: a book’s genre can be an essay, murder mystery or biography, etc.; Purpose: a book’s genre can be to entertain--comedy, to instruct--textbook, to persuade--political, etc.).

This research holds that all three of these lenses are important and valuable in the analysis of genre. It is felt that the three lenses have a Gestalt effect in the creation and the impact of documents. This section, then, concerns itself with delineating the necessary aspects of the three approaches. Some of the lenses have been mentioned previously; however, to generate a cohesive section they will be touched on again.

2.7.1 Lens of Function/Purpose

This research holds the lens of function/purpose to be the overarching driver of SDWAs. That is not to say that the other lenses are not present in the documents—they are. It is to say that they are subservient to the intrinsic construct of purpose. That is purpose is the motivation for the structure and the choice of content. This interplay and its implications for the sub-genre classification will be revealed more fully in the methods, analysis and conclusion chapters.

2.7.2 Lens of Form/Structure

The Form and Structure of a document can be approached in several lights. One of these is to view the document as it appears on the page or on the screen. The other light is to view the document’s precise arrangement of components. While these approaches might seem confusing at first reading, they do, in reality, serve different aims. To clarify these differences an analogy might serve to delineate the two approaches: whereas the first view is rather like a snap shot of the house, the second is much like viewing a house’s construction via the actual building process. In other words, one view is of a static entity, the other view is dynamic: a snap shot versus a movie, as it were. It is held that both are necessary for capturing the essence of a genre. In the evaluation of SDWAs the first impression is the snap shot view of the house. Understanding how the house in the snap shot is constructed requires actual studying of the arrangement and structure of the wood, bricks, concrete, etc. This precise process will be detailed in the Methods Chapter.
2.7.3 Lens of Content
The lens of content focuses on the lexical-grammatical analysis of a document. This area of analysis is rather well known in the field of text analysis. While text analysis concerns itself only with this evaluation of a document, genre analysis, especially in the case of cyber/digital genres, considers far more than just the text’s content. That is not to say that this area of analysis is not vitally important for gaining a complete picture of a cyber/digital genre. In fact, this part of the analysis is found within the Micro Analysis stage. It is here that the element of purpose will be presented to the reader. The text is the coup de grace in the impact of an advertising document. Understanding this requires evaluating the lexical-grammatical choices and uses within the text. As an example of this sort of analysis is Winter’s (1992) adroit evaluation of a fund raising letter. In fact, the following researchers’ work will be considered more fully in the following chapters: Winter (1992), Longacre (1992), Khankhrua (2007), Lapansaka (2006), Santini (2006c), Samaru (2001), Palmer (1999), Yus (2007), and Askehave and Nielsen (2005).

2.8 Issues Towards Methodology
There remain certain aspects which much be touched on before entering the Methods Chapter. These aspects are notable as they aid in answering the research questions and fulfilling the objectives of this research. This section will attempt to cover these aspects.

2.8.1 Issue of Fixity
If a collection of documents has a reoccurring use and purpose within a society or a specific discourse community, the documents will begin to take on certain specific idiosyncratic traits. Evaluating these for enduring stableness or fixity is important to ascertaining if a document fits into a genre or is merely an aberrant document. As Yates and Summer (1997:4) said, “[a]ll societies, whether reliant upon orality or literacy, rely upon some form of fixity in some classes of text” (Yates and Sumner, 1997:4).

2.8.2 Idea of Macro to Micro Analysis
The idea of a top down paradigm of analysis incorporates the ideas of using a Macro to Micro evaluation of the document. This is an overarching blueprint on how to proceed with the deconstruction of the SDWAs. This research is greatly influenced
by the procedural guidelines established by Bawarshi and Reiff (2010). They use a top down examination of text. Their method, which is used in the field of English for Special Purposes, will be synthesized to include all of the salient aspects mentioned in this chapter (e.g., three lenses, AIDA, Move Structure) and then applied to the SDWAs. The exact process will be covered in the Methods Chapter.

2.8.3 Towards Sub-Genre Labeling
One of the goals of this research is to establish that SDWAs are actually a cyber/digital sub-genre of the greater field of Netvertising. Part of the impetus for this goal derives from an application and observation that “[t]he emergence of distinctive new genres [sub-genres] would be one sign of the formation of a new community with new communicative practices,” (Crowston, 2010:13). That is to say that within the field of advertising there exists a specialized discourse community which approaches the goal of selling in a unique way that has become codified by certain document usage. This would agree with Carolyn Miller’s statement that “the number of genres in any society... depends on the complexity and diversity of society,” (Miller 1984, in Freedman & Medway 1994a:36) in (Chandler, 2000:Online). Thus, the motivation to label this cyber/digital sub-genre stems from the motivation of any scientific endeavor: to classify the unknown and add it to the growing bank of human knowledge.

2.9 Conclusion
This chapter began by providing definitions of genre and considering some of the problems inherent in trying to create a concrete, fixed genre definition. Selecting primarily the definition of genre as being purpose driven, it then presented two theories for use: dualistic and taxonomic. Because SDWAs are advertising documents housed on the Internet, a discussion of the idiosyncrasies involved in the cyber/digital milieu was given. As well, an introduction to advertising and its goals and methods was explicated. Further in the chapter, a review of the literature concerned with genre analysis of Internet Advertising revealed a gap in the area pertaining to the analysis of long copy Internet Advertising. What could be gleaned, however, from the existing research into Genre Analysis was the efficacy of using the AIDA template along with the lexical-grammatical Move Structure. To accomplish an accurate analysis of genre this chapter proffered the idea of using a taxonomic classification system (Lee, Steen). This top down process was considered as allowing for a more concentrated effort of analysis. For example, prior research
has used, at best, two of the three possible lenses (i.e. the lenses of purpose, form, and content) to render a Genre Analysis. In contrast, this chapter presented the idea of using all three. The chapter, then, ended by presenting the idea that the best possible analysis would incorporate the three lenses, AIDA Template and Move Structure via a top down macro to micro analysis based on the work of Bawarshi and Reiff.
Chapter 3
Methodology

3.1 Introduction
This chapter presents a methodology of analysis based on the previous chapter’s review of theories and definitions. This chapter, then, specifically advances those methods, tests, and criteria which are to be applied to the selected SDWAs. The impetus for this is to engender completing the research objectives, answering the research questions and testing the research hypothesis.

3.2 SDWAs for Analysis to LSWA
This research focuses on the analysis of four SDWAs that span a nearly twenty year time period. (The actual SDWAs can be found in the appropriate appendix section.) The methods applied during analysis are to render the SDWAs as part of the cyber/digital sub-genre, LSWA (Clugston, 2012:Online). It should be noted that SDWAs are considered, in the final analysis, a sort of micro genre found in the LSWA sub-genre. It is these SDWAs, then, that are the focus of the research questions which were posed in the first chapter.

3.3 Towards the Research Questions
It must be remembered in this chapter the concern is only on the methodology and not the analysis. Thus the clearest theoretical application of methodology is to first concentrate on the research questions and then move forward to other areas.

1. Are SDWAs (and subsequent LSWAs) a cyber/digital genre?
Testing a document to meet cyber/digital genre’s standards is a necessary step in the Genre Analysis of SDWAs. The criteria that must be met to qualify any document as cyber/digital are the manifestation of the following characteristics: content, form and functionality, Santini, (2007). Functionality is defined as operations that can only be performed while on the internet (e.g., clicking hyperlinks to see another page, scrolling, as opposed to turning pages, to read documents). Furthermore, testing using Santini’s 2012 criteria includes the following: “a digital genre is any
kind of genre that has a digital form, a digital genre can be any paper genre converted into a digital form or a class of texts that do not have any counterpart in the paper world such as home pages, About US pages, FAQs, webzine articles, personal blogs, corporate weblogs,” (Santini, 2012:Online).

2. **In what manner do self-defense LSWAs demonstrate Genre Hybridism?**

The aspect of Hybrid, or mixed genres, is evidenced through a combination of several embedded types of documents into one SDWA. As Santini says concerning cyber/digital genres, “[g]enres are not mutually exclusive and different genres can be merged into a single document, generating hybrid form,” (Santini, 2007:6). While the analysis of the exact constituents will be detailed in the next chapter, an example of the hybrid nature of SDWAs can quickly be detailed. That is to say SDWAs clearly manifest an embedded personal letter genre. It is quickly evidenced by comparing its structure/form to the prototypical structure/form given by Bodomo (2005) and Wilson (1994).

3. **What aspects are salient in establishing a self-defense LSWA as extant and then variant?**

In the seminal work of Yates and Orlikowski (1992) they argue that most new cyber/digital genres are mainly derived from earlier, offline/paper genres. In following Shepherd and Watters’ (1998, 1999) research these online/cyber/digital genres that have a basis in offline/paper genres are termed extant. That is to say, the fact that the genre existed before the internet (online vs. offline) demonstrates that it is an extant genre; if it is now contained online it demonstrates immediately that it is, at the least, an extant cyber/digital genre. What is merely required is to show that the SDWA had an earlier version in the offline paper genre world (this will be explicated further in another section). Turning to the question about manifesting the variant quality requires noting that the online cyber/digital document demonstrates functionality. Functionality can be defined as having qualities that are only available in the online cyber/digital milieu (i.e. not available in the offline paper milieu). Two such qualities that qualify for demonstration of functionality are hyperlinking in the text and ability to scroll (as opposed to turning pages).

4. **How does the application of the AIDA/Moves template describe and define a self-defense LSWA’s structure and, furthermore, how does it demonstrate cohesion, coherence and purpose?**
This chapter is concerned with methodology and not analysis. This question will be held for the analysis chapter. However, the theoretical methodological framework of the AIDA Template and Move Structure will be given in another section of this chapter.

5. What are the unique strategies used in the content (e.g., lexical choices, verb choices, overall page length of the advertisements, sentence length, tenses, punctuation marks and personal pronouns usage within self-defense LSWAs)?

Revealing the exact details of the above question will be accomplished in the Analysis Chapter. Later in this chapter the specific elements to be investigated will be delineated.

6. Do self-defense LSWAs show fixity?

To ascertain if a genre has actual use for a specific segment of society, or a specific discourse community, the quality of fixity is evaluated. The importance of fixity, or stableness, cannot be overlooked in a society’s communication. “All societies, whether reliant upon orality or literacy, rely upon some form of fixity in some classes of text,” (Yates and Sumner, 1997:4). This implies that genres are structured communication that share linguistic and structural elements within a specific discourse community, Yates and Sumner (1997). Because genres are recognized through content, form, and purpose, the test for fixity is merely the observation if these elements have remained fairly stable over a number of years. If a genre manifests fixity—this is equivalent to Bhatia’s (2004) idea of generic integrity—it then is a genre that serves a purpose within a specific speech community. In the words of Yates and Sumner, “…the constant production of texts using specific technologies in specific contexts tends to produce ‘relatively stable types’ or genres…” (Yates and Sumner, 1997:3). It is this quality that can denote the overall usefulness of a document’s construct. To test for fixity merely requires evidencing that the same text or similar form texts have been used for a number of years within the medium (in this case the cyber/digital milieu).

3.4 Overview of the Theoretical Framework

Turning from the specific research questions to a more global perspective of analysis requires understanding the theoretical framework that will be applied to SDWAs. At the outset, although the task is rather complex, the procedural analysis follows a top
down paradigm starting with a Macro Analysis and then moving downwards to a detailed Micro Analysis based largely on Bawarshi and Reiff's (2010) procedures. This procedural view is explicated in the following: "We therefore consider the meaning-structure of the message as being determined from the top downwards, the speaker's overall purpose being the controlling factor, while other subsidiary purposes (for speakers may have several simultaneously) similarly control structure and expression at the lower levels," (Callow and Callow, 1992:7-8). While the aim of this deconstruction process is to discover salient aspects of genre, it must be stated, again, that single component deconstruction cannot wholly explain the complexity inherent in genre. As mentioned with writer's, reader's, and audience's purposes all being tied together in the greater construct of purpose, the interplay of component genre dynamics cannot be completely removed from the overall analysis equation. That is to say that over analysis of one part of a genre is apt to lead to a faulty description. An analogy that depicts this problem is the example of dissecting and deconstructing a beard. Recognizing a beard requires taking into account all of the dynamic components involved: face structure, color of hair, length of hair, number of hairs, etc. When any one of these components is singled out to be the one sole cause of a beard, then the description is skewed and inaccurate (i.e. non dynamic). A beard cannot be ascertained by a certain magical number of hairs, or a certain length of hair, nor even the color of the hair. In reality, these all are intertwined to give an impression that is best described by the viewer as a beard (i.e. the dynamic view). And it is so with genre analysis. "[G]enre [is] a useful concept because in identifying and labeling genres we try to capture the gestalt of the various components of the communicative act," (Kwasnik and Crowston, 2004:9). This idea of Gestalt taps into a seemingly basic quality of understanding. "It is at the basic level of categorization that people conceptualize things as perceptual and functional gestalts," (Taylor, 1989:48). Because of this, Gestalt and its implications cannot be ignored in the defining process of genre; that is genre is no one thing, but a dynamic interplay in which some components manifest more salient roles.

3.5 Overview of Philosophy
The dynamic interplay aspect of genre requires establishing a specific philosophy that will guide the ensuing analysis. At the core of the philosophical framework for this research's methodology is the idea that "[a] new definition for genre with respect to digital documents is necessary, incorporating the style, form, content and purpose of a document," (Boese, 2005:56). As stated in the last chapter, this research posits that a definition is needed prior to establishing a theory. To put this
idea into action this research adheres to the philosophy, previously stated, that genre is best viewed as a purpose driven, dualistically defined construct existing within a hierarchical taxonomy. This approach includes identifying genre purpose, analyzing rhetorical moves and inspecting how these moves are carried out textually and linguistically, Bawarshi and Reiff (2010).

3.6 Analysis Framework

As discussed in the Literature Review Chapter, the overarching design of the analysis procedures adheres to Bawarshi and Reiff’s (2010) English for Special Purposes (ESP) genre analysis model. They explain this approach as follows:

A typical ESP approach to genre analysis, for example, will begin by identifying a genre within a discourse community and defining the communicative purpose the genre is designed to achieve. From there, the analysis turns to an examination of the genre’s organization—its schematic structure—often characterized by the rhetorical “moves” it undertakes, and then to an examination of the textual and linguistic features (style, tone, voice, grammar, syntax) that realize the rhetorical moves. The trajectory of the analysis thus proceeds from a genre’s schematic structure to its lexico-grammatical features, all the while attending to the genre’s communicative purpose and the discourse community which defines it. The process is by no means linear or static, but generally speaking, it has tended to move from context to text (Flowerdew 91-92), with context providing knowledge of communicative purpose and discourse community members’ genre identifications, (Bawarshi and Reiff, 2010:46-47).

In the research of SDWAs this procedure is held as a sort of road map. That is it indicates the starting point and path towards the final destination. However, the cyber/digital territory to traverse is unique as is the final sub-genre destination. This requires that additional tools of analysis be added along the path towards labeling a new cyber/digital sub-genre. To begin this journey, the path starts at the macro level.

3.6.1 Macro Analysis

The primary steps in the analysis process of any document are to test for the manifestation of Macro Components. It is only after establishing the Macro Components that the document should be considered for micro analysis. This means that the document must be found not to be an aberrant document. After this is
accomplished, the document must then be placed inside of a taxonomical hierarchy. This is done to accurately establish a lineage which can lead from Supra Genre to Sub-Genre. This lineage placement includes inspection of the offline and online progenitors of the document. In the case of SDWAs a cyber/digital genre labeling is achieved via demonstration of cyber/digital functionality. Furthermore, fixity is easily demonstrated through examination of the years in which the SDWAs were first presented on the Internet. It should be kept in mind that the analysis at the macro level requires less involved dissection than that of the ensuing levels. That is to say that a descriptive check list, much like a preflight check list, is all that is normally required to verify the macro components involved.

3.6.2 Ascertain Text as Aberrant Document or Genre System
Although there is some debate about whether genres are systems or processes of systems (e.g., Chandler, 2000) this examination of SDWAs adheres to the concept of systems. Therefore, establishing that a document qualifies as a part of a genre system requires that it answer the why, what, who, how, when, and where parameters that define the core dynamics of communication: notably these are purpose, participants, form, time, and location, Yates and Orlikowski (2002). To save space in this section the precise genre system questions can be found in the Appendix and the results in the following chapter.

3.6.3 Online and Offline Genres
Evaluating SDWAs requires demonstrating the involvement of both mediums. The salient aspect to note is that much like a biological organism the proposed cyber/digital sub-genre, LSWA, requires two parents: Online and Offline. The Macro Analysis includes the naming and defining of these. The Supra Genres give the telltale genetics, as it were, that make an LSWA what it is. In other words, the Supra Genres encode the salient characteristics that carry through to the Sub-Genre offspring.

3.6.3.1 Offline Genre
Generally advertising is thought to be a genre within the Supra Genre of Persuasion; however, according to Longacre (1992) this is not true. The present SDWA research follows Longacre’s (1992) definition that the correct category in which advertising belongs is not persuasion, but, rather, that of hortatory. The distinction is quite
important in understanding the overall purpose of an SDWA. The distinction is that while persuasion's goal is to change the values and beliefs of the reader, hortatory's goal is to change the conduct/action of the reader. This, most bluntly, means to create a sale through motivating the reader to buy the advertised product. With this difference detailed, demonstrating the involvement of offline, paper genre requires no more than finding nearly equivalent documents of the cyber/digital document in the paper world. The evidence of an extant genre is developed the second a nexus can be drawn between the online and the offline versions of the text. To demonstrate that SDWAs existed as Self Defense Paper Advertisements is no more difficult than demonstrating their prior offline use. This can be established in the paper genre world by locating versions used in direct mailing or trade magazines. To demonstrate that the SDWAs originated in the paper genre world, and therefore are, at once, a extant cyber/digital genre, one advertisement is proffered for proof: the Clugston Combat JKD Long Copy Advertisement (LCA) can be found in the trade magazine Blackbelt, December 1998 issue; it also existed in a direct mail version in 1995.

3.6.3.2 Online Genre

Establishing online genre is easily accomplished by locating a document that is housed in the cyber/digital environment of the Internet. The document must demonstrate fixity, however, to be considered an Internet genre.

3.6.4 Application of Taxonomy

A central aspect of the philosophical approach to cyber/digital genre analysis in this research is taxonomy. In fact, it is considered a central part of the entire evaluation method. While the utility of its application has already been discussed in the previous chapter (Lee, 2001; van Dijk, 1985; Steen, 1999), it is held that a dynamic hierarchical taxonomy fits especially well with cyber/digital genre analysis. A taxonomy is dynamic and flexible and this meshes well with the Internet because the medium evolves and mutates documents at a fast pace (Askehave and Nielsen, 2005; Santini, 2006; Crowston, 2010; Orlikowski and Yates, 1999; Ferrar, 1991; Sumner and Yates, 1997; Bawarshi and Reiff, 2010; Posteguillo, 2002). Taxonomy, then, is applied as it would be in the pursuit of zoological/biological categorizations. At the top of the hierarchical taxonomy used in this research is the Supra Genre and at the lowest position is the Sub-Genre. Supra Genre description is the act of labeling the most primordial progenitors of the document being analyzed. Explaining the
progression of this taxonomy from supra to sub connects the different genres through a morphological sameness. The mutations and hybrids are developed because they show some sort of specialization that is necessary when the communication’s purpose and a change in the environment interact—a coping, adaptation strategy, as it were. In other words, a Sub-Genre, is the offspring of a Meso Genre, which in turn is the offspring of Supra Genre. The Sub-Genre, as a sub species, traces its characteristics to the characteristics of its parents and the mutations that have evolved along its journey to its present form.

### 3.6.4.1 Offline Supra Genre

The Supra Genres give the telltale genetics, as it were, that make a sub-genre what it is (a LSWA in this case). More precisely the Supra Genres encode the salient characteristics that carry through to the Sub-Genre offspring. The offline Supra Genres in this research are Advertising, Lee (2010) and Hortatory, Longacre (1992). Hortatory has often been confused with Persuasion. This research holds to the fact that Longacre's (1992) delineation and subsequent definition of hortatory is correct. Therefore it is the correct parent genre to advertising genre. (Note: Because there is so much confusion between the terms persuasion and hortatory, it can be thought that hortatory is a refined version of persuasion.) At the Meso Genre level advertising will be refined to the Sales Letter Advertisement. At this stage, however, it is enough to focus only on the Supra Genres, though.

### 3.6.4.2 Online Supra Genre

In the analysis of SDWAs it is quite easy to delineate the online Supra Cyber/Digital Genre. To establish this it is only necessary to demonstrate that the SDWAs exist in a cyber/digital environment and have been written in HTML. These are both self-evident via searching for a SDWA online.

### 3.6.5 Meso Taxonomical Genre Analysis

The methodology of the Meso Genre analysis is to step down a spot on the taxonomical hierarchy. That is to examine below the Offline Supra Genres (Hortatory and Advertising) and to look below the Online Supra Genre (cyber/digital). Thus, extending the view on the hierarchical taxonomy requires dropping down to a more evolved (adapted for specialized purposes) variation of the prior Supra Genres.
3.6.5.1 Meso Taxonomical Off line Advertising Genre

It should be kept in mind that the influences of the Supra Genres are not lost at the Meso Genre level. They are merely changed and expressed in an adaptation to the audience and environment. Advertising, as a discipline, is constantly aware of the importance of adjusting to its audience.

In every ad consider only new customers. People using your product are not going to read your ads. They have already read and decided…The advertising man studies the consumer. He tries to place himself in the position of the buyer. His success largely depends on doing that to the exclusion of everything else (Hopkins, 1923:28)

That is while Advertising retains its purpose to sell, the manner in which it attempts to do this changes. There are, in reality, a myriad of forms available to off line advertising. This can include billboards, magazine advertisements, newspaper advertisements, radio advertisements, TV advertisements, Hot Air Balloon Advertising, Placards on Trains, Buses, and Subways, and/or direct mailers. Each of these methods carries a variety of different variables that can be changed (e.g., size of text message, color, images, fonts, etc.). The decision to use one vehicle of advertising over another is decided on by various factors (which are outside of the scope of this research). Suffice to say, in the quest to reach new customers new forms were tried in the offline, paper world. One such variety of advertising is the Sales Letter (Curly, Byrd). The entire book Discourse Description (John Benjamins Publishing Company, 1992) is devoted, in fact, to the analysis of one such sales letter. This sales letter or, as it was termed, fund raising letter is a discussion of the exact type of document that this research considers a direct predecessor to the SDWA.

3.6.5.2 Online Meso Genre

The effects of the Online Supra Genre do not change. The ability of the cyber/digital world remains the same. That is to say, the functionalities available remain the same. The ramifications of being housed on the Internet remains the same at this level.
3.6.6 Micro Analysis
It is at the micro level in which the most intensive analysis occurs. SDWAs at the Micro Analysis level are best viewed through three lenses: 1. Function/Purpose, 2. Form/Structure, and 3. Content. Additionally, each of these three lenses has its own specific tests, criteria and methods which will be explained in the appropriate sections.

3.6.6.1 Purpose/Function Analysis
The Lens of Purpose/Function essentially presupposes all of the other lenses. This view has been expressed by several leading researchers in the field: “…genres are conceptualized as goal directed or purposive,” (Askehave and Nielsen, 2005:121); “Genres are how things get done, when language is used to accomplish them” (Martin, 1985:250). “A genre comprises a class of communicative events, the members of which share some set of communicative purposes,” (Swales, 1990:58). And, “[a] genre binds the shared purpose to characteristic aspects of substance and form,” (Yates and Orlikowski, 1994:2). That is without a reason/purpose there is no need to create any advertising text. In essence an SDWA begins with the advertising writer’s conceptualization. And this concept revolves around a function to serve a specific purpose (to sell product). In fact, LaLanne (2011) considers purpose the primary objective of an advertisement writer’s process of constructing a text. Everything else is subservient to this notion. It exists to do nothing else. The advertising copy writer, then, only uses those devices and methods that will ensure the likelihood that this will occur. Purpose is viewed, at first, as a philosophical decision. The writing process then follows this decision. The actual ability to fulfill this is accomplished by the synergistic interaction of the form/structure and the precise lexical-grammatical content. It is here that the function is achieved through a dynamic Gestalt. The effect upon the reader when it all works together is to achieve its hortatory goal: to sell. In the methodology of this research, purpose is viewed in two ways: 1) It is an a priori decision for the genre, and 2) Purpose is fulfilled and realized when it does elicit a sale, thus labeling the genre from its effect.

3.6.6.2 Form/Structure Analysis
“Genres are not only characterized by shared set of communicative purposes they are also highly structured and conventionalized…” (Askehave and Nielsen, 2005:122). Thus, the Lens of Form/Structure requires analyzing an SDWA according
to its formal and structural components. To return to the last chapter’s snap shot analogy entails looking at the SDWA’s form. That is it requires looking at the embedded or, as Santini labels it, at the Hybridism qualities within a SDWA. This, then, will reveal the embedded genres in the SDWA. This Gestalt form will then account for how the document is displayed on the page (or on the computer screen). Another aspect of the Gestalt form links itself to the direct advertising purposes are the headlines: “We pick out what we wish to read by headlines, and we don’t want those headlines misleading,” (Hopkins, 1923:34). Hopkins then adds a statement that directly connects to the AIDA Template: “The writing of headlines is one of the greatest journalistic arts. They either conceal or reveal an interest,” (Hopkins, 1923:34). Considering, now, the structure apart from the form requires returning yet again to the last chapter’s movie analogy. This entails ascertaining the internal structure via the AIDA Template and Move Structure application. The value of the AIDA approach has been validated in the following researchers’ work: Khankhrua (2007), Guffey (2001), Kramer (2001), Thill and Bovee (2002) and Cheung (2007). In addition, Bird (1994), Gallant (2012), and Curley (2010) have touted the advantages of using the AIDA template in the copy writer’s profession. The way in which the AIDA Template manifests itself is through an organizational structure termed Move Structure. “As the name suggests the move structure of a text indicates a preferred way of organizing the text in order to realize a particular communicative purpose,” (Askehave and Nielsen, 2005:132). The Move Structure approach has been validated in the following researchers’ work: Cheung (2007), Bhatia (1993), Foz-Gil, (2009) and Askehave and Nielsen (2005). This research combines both the AIDA Template and Move Structure to form the central form/structure analysis methodology. Specifically, this is accomplished via the following: 1) Form is achieved by an analysis of the entire document and how it is displayed and 2) Analysis of structure is built, literally, from the arrangement of the components of the document’s form. Again, both hold a dynamic Gestalt quality and impact the reader, whether consciously or unconsciously, at the same time.

3.6.6.3 Content Analysis
Performing content analysis is a complicated aspect of the overall methodology. There are many reasons for this. At the forefront, content must be separated from the Gestalt:

*From studying non-digital genres we know that the role of content and form inform each other. For example, if we are presented with only the empty framework of the format of a letter (heading,*
salutation, body, and closing) most people can identify the genre. Similarly if we are presented with the content without the form—just the text—we can still recognize it as a letter. (Kwasnik and Crowston, 2004: 6).

That is approaching content requires looking deeply into the text. Thus, this research’s Content Analysis is based, partly, on the model used by Juan Palmer (1999):

- **Objective of the advertisement**
- **Register**
- **Linguistic analysis**:
  - i) Length of the ad
  - ii) Length of the sentences
  - iv) Use of verb tenses
  - v) use of verb voice
  - vi) Use of personal pronouns
  - vii) Use of possessive adjectives
  - viii) Use of punctuation marks
- **Content units**:
  - i) Images
  - ii) Combinations of images and text ([i and ii are not applicable in this research])
  - iii) HT linkers
- **Author’s involvement in the target ad**:
  - i) Use of copyright regulations
  - ii) Advertisement developers’ information

(Ostensibly, this evaluation will consist of the following areas of content analysis:

**A. Fonts:**

1. Font Choice in Headlines.
2. Font Choice in Sub Headlines.
3. Font Choice in Text (e.g., Verdana, Tahoma, Times).
4. Font Size in Headlines.
5. Font Size in Sub Headlines.
7. Font Color Choice in Headlines.

**B. Lexical**

1. Word Count.
2. Pronoun usage: frequency of I, you, we, us, they/them, he/she, him/her.
3. Selected Proper Noun usage.
5. Selection of Voice.
7. Amount of selected contracted verb forms.

C. Paragraphs:
   1. Number of Bullets Used.
   2. Number of Paragraphs.
   3. Maximal Sentences in a paragraph.
   4. Minimal number of sentences in Paragraphs.
   5. Number of Fragment Sentences.

D. Salutations:
   1. Greeting Used Type.
   2. Closing Used Type.
   3. Post Script Yes/No.
   4. Testimonials and placement.

It is hoped that a pattern of SDWAs' idiosyncratic usage of linguistic items can be delineated. Establishing patterns of usage should help develop an accurate description of the inherent nature of the cyber/digital documents. This, in turn, will foster a correct categorization within the hierarchical paradigm of advertising genre.

3.7 Conclusion
This chapter started by further narrowing the selection of tools needed for the classification and analysis of SDWAs. To do this it first focused on delineating the specific methodology for answering chapter one's research questions. Continuing on from this, it then explicated the theoretical framework and philosophy on which the research's operational methodology was built. This was specifically done to establish a procedural guideline. The first step discussed in this procedure was to ascertain if the documents were indeed part of a genre or merely aberrant. The next step, if the
documents proved to be part of a genre system, was to subject them to a top down examination. This would consist of a macro to micro analysis based largely on Bawarshi and Reiff’s (2010) paradigm. In the next step, the chapter delineated the saliency of the offline and online genres’ causal relationship in creating and defining a cyber/digital sub-genre. This step was done in conjunction with applying a taxonomical hierarchy onto the SDWAs. The application of a hierarchical structure was realized to allow for an establishment of a functional gradient. This gradient could then reveal the evolution/mutation process from the generalities of a supra genre towards the specifics observed in a sub-genre. To further illuminate these distinctions, the next step in the procedure was to apply the perspectives from differing lenses of view. Each of these lenses (purpose/function, form/structure, and content) was discussed as a unique tool for analysis. That is each of them could allow for further insight into the dynamic of genre. Understanding this dynamic, or Gestalt, interaction among the three aspects is considered crucial for analyzing genre. The chapter, then, concluded with a listing of the specific linguistic elements central to performing a content analysis of SDWAs.
Chapter 4
Analysis

4.1 Introduction
This chapter delineates the application of the tests, criteria and methodology of the previous chapters. As discussed in chapter three the ensuing analysis follows a top down model realized through the lenses of purpose/function, structure/form and content. This is done in an attempt to compartmentalize the Gestalt effects which interact and influence the overall document on multiple layers. The fact of the matter is that the Gestalt qualities inherent in SDWAs require an arbitrary analysis decision in certain situations. For example, certain elements that can be analyzed at the micro content level also constitute part of the macro form level. In these cases, a decision has been made in favor of overall flow and coherence to the larger analysis process. The overall aim of this process and this chapter is to develop an accurate document description which, then, leads to the creation of an isomorphic prototypical SDWA template.

4.2 Macro Component Analysis
Macro Components, both conceptual and tangible, are examined in the subsequent sections.

4.2.1 Establishing Aberrant Document or Genre System
The primary step in the procedure of macro analysis is to establish if the documents are aberrant or actually genre systems. This is done by implementing a series of questions. They and their rationale are listed below:
1) **Why**—Most importantly, the genre system and its constituent genres provides expectations about the socially recognized purpose…

2) **What**—The genre system also provides expectations about the content of the whole genre system as well as the content of its constituent genres…

3) **Who**—A genre system provides expectations about the participants involved in a communicative interaction and their roles…

4) **How**—A genre system provides expectations about the form of the genre system, including expectations about media, structuring devices, and linguistics elements…

5) **When**—Participants in a genre system often attach specific temporary expectations, typically stated as dead likeness, to different constituent genres…

6) **Where**—Finally, a genre system provides location and place expectations for the entire genre system and its specific genres…(Yates and Orlikowski, 2002:16-17)

Answering these questions entails an analysis of the SDWAs en masse. The answers, then, are given sequentially below.

**Why**: Succinctly stated the ‘why’ of SDWAs is the writer’s intended purpose. That is SDWAs are designed and used to sell products.

**What**: SDWAs use embedded genres to affect their results. The documents are a mesh of headlines, faux personal letter, short narrative and advertising text.

**Who**: SDWAs are initiated by advertising companies to be read by prospective buyers.

**How**: SDWAs are realized through the AIDA Template, the Move Structure, the Hybridism for the specific medium of the Internet.

**When**: SDWAs are meant to be effective when the reader reads them. They are designed to sell right now and not at a later time. This is to be accomplished via the hyperlink buy buttons.

**Where**: SDWAs are all found in the cyber/digital milieu of the Internet. They do not exist anywhere else.

### 4.2.2 Establishing Cyber/Digital Documents

Establishing a document as cyber/digital is accomplished by two factors: 1) noting that the document is housed on the Internet and 2) verifying that the document is
written in HTML, HTML5, XML or Java. Both of these aspects are clearly evidenced in the screen shot of the Combat JKD SDWA’s source codes.

![Screen Capture HTML](image)

**Figure 3 Screen Capture HTML**

Furthermore, all SDWAs are found in the cyber/digital milieu. The individual SDWAs can be found at the following locations on the internet:

1) **Combat JKD SDWA location**: http://www.trsdirect.com/CG-301.htm
2) **Hardcore Streetfighting SDWA location**: http://fightfast.com/trs/HS-301.htm
3) **Close Combat SDWA location**: http://web.archive.org/web/20100205045133/http://closecombattraining.com/
4) **Target Focus SDWA location**: http://www.targetfocustraining.com/tft-self-defense-against-weapons

### 4.2.3 Establishing Embedded Genres: Hybridism

As Santini (2007:2) stated “a web page can be considered as a sort of container of multiple texts.” The way in which the embedded Genres are tied together is found, then, in the purpose. This purpose is revealed through the AIDA template and the linguistic content found in the Move Structure. Furthermore, a quick structural/form overview analysis of each SDWA reveals Hybridism. Example of a SDWA follows:
"All Your Fancy Fighting Skills Won't Earn You An Extra Second Against This Devastating New Natural Streetfighting System!"

June 24, 2013

To: "Most Favored" e-Hotlist member
From: Bob Pierce, Pres. TRS/Fight-Fast

Dear Friend:

Why are black belts, boxers, Judo wrestlers... and especially those silly macho "military" guys who claim to be so tough... scared to death when faced with these amazingly simple new fighting secrets?

Being in the "personal combat" business for over 15 years, I've developed serious "inside" knowledge about every "new" fighting system that's ever been developed in recent years.

It's my job.

Figure 4 Screen Capture of Clugston SDWA

That is each SWDA is a cyber/digital document with advertising headlines that are placed on top of a faux personal letter. Within the faux personal letter there is also a small narrative. The end of the cyber/digital document always contains calls to action. These calls to action are directives for the reader to buy the product via the hyperlink buttons. These aforementioned Hybridism elements are delineated in the following sections.

4.2.4 Establishing AIDA/Faux Letter Template Structure
The AIDA Template is consistent in both offline and online implementations. The major components of Attention, Interest, Desire and Action act as the skeletal system to which all of the advertising's contents are attached. An example of this skeletal system which is also merged with the faux personal letter is provided below:
The structure of a personal letter based on Bodomo’s (2005) criteria is displayed below:

Structure of a Personal Letter

1) Date: The date when the letter is written.

2) Salutation and name of the recipient. This usually starts with the word ‘Dear’

3) Introduction: Usually a greeting.

4) Body: This is the text of the document that delivers the message the writer intends.

5) Closure: The segment that indicates that the letter is going to end.

6) Complimentary Close: A short expression usually of a few words on one line that ends with a comma.

All four SDWAs presented for analysis manifest personal letter aspects. This is a function of the Hybridism as previously discussed.
4.2.5 Micro Comparison of Faux Letter Embedded Structure

Table 1 Comparison of Faux Personal Letter Elements in SDWAs

<table>
<thead>
<tr>
<th>Comparison of Faux Personal Letter Elements in SDWAs</th>
</tr>
</thead>
<tbody>
<tr>
<td>Combat JKD SDWA</td>
</tr>
<tr>
<td>Location</td>
</tr>
<tr>
<td>Date Used</td>
</tr>
<tr>
<td>To From Used</td>
</tr>
<tr>
<td>Greeting Used</td>
</tr>
<tr>
<td>Closing Used</td>
</tr>
<tr>
<td>Faux Signature</td>
</tr>
<tr>
<td>Typed Signature</td>
</tr>
<tr>
<td>End Used</td>
</tr>
<tr>
<td>Post Script Used</td>
</tr>
<tr>
<td>Post, Post Script Used</td>
</tr>
</tbody>
</table>

| Hardcore Streetfighting SDWA                          |
| Location                                             | No | At Paragraph |
| Date Used                                            | No | At Paragraph |
| To From Used                                         | Yes| At Paragraph 9,10 |
| Greeting Used                                        | Dear Friend | At Paragraph 11 |
| Closing Used                                         | Sincerely | At Paragraph 131 |
| Faux Signature                                       | Yes | At Paragraph 132 |
| Typed Signature                                      | Yes | At Paragraph 133 |
| End Used                                             | Hyper link | At Paragraph 134 |
| Post Script Used                                     | Yes | At Paragraph 135-137 |
| Post, Post Script Used                               | Yes | At Paragraph 138-145 |

| Close Combat SDWA                                    |
| Location                                             | No | At Paragraph |
| Date Used                                            | No | At Paragraph |
| To From Used                                         | No | At Paragraph |
| Greeting Used                                        | Dear Friend | At Paragraph 10 |
It is held that the embedded faux letter serves as the major cohesion and coherence driver of the entire document. In a sense it has provided an established genre form as a structure in which the advertising is housed. Examining the four SDWAs reveals that they all use the greeting of ‘Dear Friend’ and three out of four ending salutations are ‘Sincerely.’ All four include a faux signature followed by a typed version of the signature. Three of the four contain a post script. These common elements tend to demonstrate that the genre is fairly stable with predictable structural/form components. Moreover, the fact that the faux personal letter covers almost the entire SDWA length reveals its integral operating frame on which the entire document is built.
4.2.5.1 Macro Embedded Narrative in SDWAs

Another constituent revealing the Hybridism nature of SDWAs is the narrative. That is each SDWA employs a narrative to promote the benefits of the product. The narrative also serves as a raison d’etre for the faux personal letter. In extension, the narrative serves to promote the attention and interest drivers for the overall AIDA aspects of the document.

4.2.5.2 Micro Comparison of Embedded Narrative Structure

Table 2 Comparison of Embedded Narratives in SWDAs

<table>
<thead>
<tr>
<th>Comparison of Embedded Narratives in SWDAs</th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Combat JKD SDWA</td>
<td>Person: Clugston</td>
<td>At Paragraph:</td>
<td>21</td>
</tr>
<tr>
<td>Hardcore Streetfighting SDWA</td>
<td>Person: Drago</td>
<td>At Paragraph:</td>
<td>29</td>
</tr>
<tr>
<td>Close Combat SDWA</td>
<td>Person: Nazi, USA</td>
<td>At Paragraph:</td>
<td>23</td>
</tr>
<tr>
<td>Target Focus SDWA</td>
<td>Person: Student</td>
<td>At Paragraph:</td>
<td>11</td>
</tr>
</tbody>
</table>

Two of the SDWAs, Combat JKD and Hardcore Streetfighting, use the principal person who created a new system of fighting as the main character of the narrative. The story revolves around how either Clugston or Drago solved a dire personal combat dilemma. The other two SDWAs have a proxy character to emphasize and legitimize the product’s efficacy. A salient aspect of SDWAs is the position within the document at which the narrative is introduced. It is realized immediately after the writer’s credentials have been established. This same strategy can be traced back to off line magazine long copy advertising which in turn can be further traced back to direct mail sales letters.

4.2.5.3 Macro Establishing Conceptual Purpose

An SDWA differs from mere hortatory text by being more tightly focused and temporal. That is to say its purpose and its time frame are far narrower: its purpose is to influence the reader to purchase the product while reading the text. This is unique as other forms of advertising do not seek (nor have the capacity) for one to
buy at the exact time one sees or reads the advertising (not even in store discount coupons allow one to read and buy at the same time). It is this nebulous possible future buy that SDWAs avoid: they are not designed to be read and acted upon at a later unknown future date. They are designed to have an immediate result: the buying of a product right after the reader has read the SDWA. This clearly differentiates them from other forms of advertising both online and off line. It must be remembered that SDWAs are consciously designed documents. They are not creative writing documents. Conceptually they exist for a preconceived purpose. As Hopkins said, “[t]he only purpose of advertising is to make sales,” (1923:6).

In fact, this conceptual purpose is the underlying aspect that drives the structure/form, which, in turn, then drives the specific content required to fulfill the preconceived function. Because this underlying driver aspect manifests itself in all layers, it will be approached in this section at the AIDA conceptual level (Bird, 1994). The AIDA template is then further sub divided into moves. This combined AIDA modified moves template will be held as a functional device for describing and defining SDWAs.

### 4.2.5.4 Micro Comparison of AIDA Templates

The use of the AIDA template is integral to each SDWA. The following table demonstrates how the template is manifested in each SDWA.

**Table 3 Combat JKD AIDA Template Structure**

<table>
<thead>
<tr>
<th>Combat JKD AIDA Template Structure</th>
<th>Found at paragraphs</th>
</tr>
</thead>
<tbody>
<tr>
<td>Attention</td>
<td>1-2, 7, 13, 18, 22, 25, 31, 34, 37, 41, 54, 60, 62, 65, 70, 74, 76, 80, 83, 91, 125, 128, 132</td>
</tr>
<tr>
<td>Interest</td>
<td>13-31, 37-41, 87-89</td>
</tr>
<tr>
<td>Desire</td>
<td>32-35, 43-52, 86, 90-123, 144</td>
</tr>
<tr>
<td>Credibility</td>
<td>8-10, 55-59, 67-79, 82-85, 126, 145</td>
</tr>
<tr>
<td>Action</td>
<td>134, 143, 146</td>
</tr>
</tbody>
</table>
### Table 4 Hardcore Streetfighting AIDA Template Structure

<table>
<thead>
<tr>
<th>Hardcore Streetfighting AIDA Template Structure</th>
<th>Found at paragraphs</th>
</tr>
</thead>
<tbody>
<tr>
<td>Attention</td>
<td>1-6, 15, 25, 32, 35, 44, 53, 63, 70, 82, 98, 114, 123</td>
</tr>
<tr>
<td>Interest</td>
<td>12-31, 33-42, 64-72</td>
</tr>
<tr>
<td>Desire</td>
<td>46-53, 77-108, 111-120</td>
</tr>
<tr>
<td>Action</td>
<td>98, 100-104, 109, 123-130, 134, 137</td>
</tr>
</tbody>
</table>

### Table 5 Close Combat Training AIDA Template Structure

<table>
<thead>
<tr>
<th>Close Combat Training AIDA Template Structure</th>
<th>Found at paragraphs</th>
</tr>
</thead>
<tbody>
<tr>
<td>Attention</td>
<td>18, 21, 28, 31, 35, 38, 46, 49, 53, 55, 63, 73, 75-78, 88, 100, 127, 134, 161, 166, 181, 187, 194, 197, 208, 213</td>
</tr>
<tr>
<td>Desire</td>
<td>74-85, 99, 103-126, 164, 187, 208, 221-228, 245-263</td>
</tr>
<tr>
<td>Credibility</td>
<td>56-60, 86-87, 90, 71-72, 95-98, 139, (all testimonials)</td>
</tr>
</tbody>
</table>
The AIDA Template directs the flow of coherence and cohesiveness for the entire SDWA document. No predictions, however, can be made at which specific paragraph each aspect will be realized. One of the strongest cohesive devices used is Attention. Its usage is seen throughout each SDWA text. Closely allied to Attention is the element of Interest. In fact, the two are intertwined elements that work together in Gestalt to establish coherence and cohesive integrity throughout the entire document.

### 4.2.5.5 Establishing Macro SDWA Move Structure

Closely aligned with the AIDA Template is the move structure: Move Structure is a manner of focusing on the cohesion of the advertisement. Two systems are employed in this research (Longacre, 1992 and Cheung, 2007). It should be noted that neither system is a fixed invariable method. That is to say that none of the moves are mandatory and they do not fit into a chronological order. The cohesion and
coherence is actually augmented by the moves not following a specific sequence. Furthermore, the moves are not stand alone. The Gestalt interplay is evidenced by many paragraphs filling more than one function and in turn filling the larger function of hortatory genre.

4.2.5.6 Micro Comparison of Longacre Move Structures
Longacre (1992) uses a schema that includes moves. His choice of moves are the following:

1) establishment of the authority/credibility of the text producer, 2) presentation of a problem/solution, 3) using of one or more commands, which can be mitigated to suggestions of varying urgency; and 4) resort to motivation (essentially threats with predictions of undesirable results, and promises along with predictions of desirable results) in Mann and Thompson (1992:110).

| Table 7 Comparison of Longacre Move Structure in SDWAs | | |
|---|---|---|---|
| **Comparison of Longacre Move Structure in SDWAs** | | |
| **Combat JKD SDWA** | | |
| Move 1 Used | Yes | Reason | writer, talent, product |
| Move 2 Used | Yes | Reason | problem, solution |
| Move 3 Used | Yes | Reason | motivation, urgency |
| Move 4 Used | Yes | Reason | undesirable and desirable results |
| **Hardcore Streetfighting SDWA** | | |
| Move 1 Used | Yes | Reason | writer, talent, product |
| Move 2 Used | Yes | Reason | problem, solution |
| Move 3 Used | Yes | Reason | motivation, urgency |
| Move 4 Used | Yes | Reason | undesirable and desirable results |
### Comparison of Longacre Move Structure in SDWAs

<table>
<thead>
<tr>
<th>Close Combat SDWA</th>
<th></th>
<th>Reason</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Move 1 Used</td>
<td>Yes</td>
<td>Reason</td>
<td>writer, talent (same person), product</td>
</tr>
<tr>
<td>Move 2 Used</td>
<td>Yes</td>
<td>Reason</td>
<td>problem, solution</td>
</tr>
<tr>
<td>Move 3 Used</td>
<td>Yes</td>
<td>Reason</td>
<td>motivation, urgency</td>
</tr>
<tr>
<td>Move 4 Used</td>
<td>Yes</td>
<td>Reason</td>
<td>undesirable and desirable results</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Target Focus SDWA</th>
<th></th>
<th>Reason</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Move 1 Used</td>
<td>Yes</td>
<td>Reason</td>
<td>writer, talent, product</td>
</tr>
<tr>
<td>Move 2 Used</td>
<td>Yes</td>
<td>Reason</td>
<td>problem, solution</td>
</tr>
<tr>
<td>Move 3 Used</td>
<td>Yes</td>
<td>Reason</td>
<td>motivation, urgency</td>
</tr>
<tr>
<td>Move 4 Used</td>
<td>Yes</td>
<td>Reason</td>
<td>undesirable and desirable results</td>
</tr>
</tbody>
</table>

It seems readily apparent that all four of Longacre’s moves are at work in each SDWA. This would seem to indicate that developing a template for description or construction of a SDWA requires these moves to be manifested.

#### 4.2.5.7 Micro Comparison of Cheung Move Structures

Cheung’s (2007:28-29) move structure is slightly more involved than Longacre’s. The moves that she describes are optional and not sequential. The exact listing of all the moves can be found in Appendix A. The connection between her moves and the specific SDWAs’ paragraphs are indicated in the designated individual SDWA section. In this section it is enough to notice that the SDWAs share very similar usage of her moves. Thus, a construction of a descriptive SDWA template would best be constructed using these shared moves as a blueprint for construction.
### Table 8 Comparison of Cheung Move Structure in SDWAs

#### Combat JKD SDWA

<table>
<thead>
<tr>
<th>Step</th>
<th>A 4</th>
<th>B 6</th>
<th>C 5</th>
<th>C 12</th>
<th>F</th>
<th>I</th>
</tr>
</thead>
<tbody>
<tr>
<td>Step B 3</td>
<td>Yes</td>
<td>Step C 3</td>
<td>Yes</td>
<td>Step C 8</td>
<td>Yes</td>
<td>Step C 11</td>
</tr>
<tr>
<td>Step B 5</td>
<td>No</td>
<td>Step C 4</td>
<td>Yes</td>
<td>Step E 1</td>
<td>Yes</td>
<td>Step E 2</td>
</tr>
<tr>
<td>Step H</td>
<td>Yes</td>
<td>Step G</td>
<td>Yes</td>
<td>Step H</td>
<td>Yes</td>
<td>Step H</td>
</tr>
</tbody>
</table>

#### Hardcore Streetfighting SDWA

<table>
<thead>
<tr>
<th>Step</th>
<th>A4</th>
<th>B 6</th>
<th>C 5</th>
<th>C 12</th>
<th>F</th>
<th>I</th>
</tr>
</thead>
<tbody>
<tr>
<td>Step B 3</td>
<td>Yes</td>
<td>Step C 3</td>
<td>Yes</td>
<td>Step C 8</td>
<td>Yes</td>
<td>Step C 11</td>
</tr>
<tr>
<td>Step B 5</td>
<td>Yes</td>
<td>Step C 4</td>
<td>Yes</td>
<td>Step E 1</td>
<td>Yes</td>
<td>Step E 2</td>
</tr>
<tr>
<td>Step H</td>
<td>Yes</td>
<td>Step G</td>
<td>Yes</td>
<td>Step H</td>
<td>Yes</td>
<td>Step H</td>
</tr>
</tbody>
</table>

#### Close Combat SDWA

<table>
<thead>
<tr>
<th>Step</th>
<th>A4</th>
<th>B 6</th>
<th>C 5</th>
<th>C 12</th>
<th>F</th>
<th>I</th>
</tr>
</thead>
<tbody>
<tr>
<td>Step B 3</td>
<td>No</td>
<td>Step C 3</td>
<td>No</td>
<td>Step C 8</td>
<td>No</td>
<td>Step C 11</td>
</tr>
<tr>
<td>Step B 5</td>
<td>No</td>
<td>Step C 4</td>
<td>No</td>
<td>Step E 1</td>
<td>Yes</td>
<td>Step E 2</td>
</tr>
<tr>
<td>Step H</td>
<td>Yes</td>
<td>Step G</td>
<td>Yes</td>
<td>Step H</td>
<td>Yes</td>
<td>Step H</td>
</tr>
</tbody>
</table>

#### Target Focus SDWA

<table>
<thead>
<tr>
<th>Step</th>
<th>A4</th>
<th>B 6</th>
<th>C 5</th>
<th>C 12</th>
<th>F</th>
<th>I</th>
</tr>
</thead>
<tbody>
<tr>
<td>Step B 3</td>
<td>Yes</td>
<td>Step C 3</td>
<td>Yes</td>
<td>Step C 8</td>
<td>Yes</td>
<td>Step C 11</td>
</tr>
<tr>
<td>Step B 5</td>
<td>Yes</td>
<td>Step C 4</td>
<td>Yes</td>
<td>Step E 1</td>
<td>Yes</td>
<td>Step E 2</td>
</tr>
<tr>
<td>Step H</td>
<td>Yes</td>
<td>Step G</td>
<td>Yes</td>
<td>Step H</td>
<td>Yes</td>
<td>Step H</td>
</tr>
<tr>
<td>Step I</td>
<td>Yes</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
4.2.6 Establishing Proof of Macro Extant Status

Establishing the prior existence of long-form sales copy is quite easy. Entire books, seminars and private tutoring have existed for many years to teach aspiring advertising writers the craft. In fact, “[l]ong-form sales copy is a term that represents a long, linear style of sales letter originated by Direct Marketers to increase sales from postal mail, and more recently the format has been translated to the web,” (Conversion Voodoo, 2013:Online). Direct evidence for the Combat JKD SDWA can be found in the paper genre world through placement in trade magazines (e.g., Blackbelt Magazine. 1998:57-60). As a genre at the meso level the more direct progenitors are more clearly defined. An example of the paper world’s long text sales letter can be found online at http://www.netplaces.com/writing-copy/special-copywriting-situations/long-copy-sales-letters.htm

This direct marketing has to be very effective because there are no locations near the prospective buyer where the product can be looked at or bought impulsively. The rationale behind the long text copy advertisement is summed up by netplaces.com (online) as the following: ‘Direct marketers use long-copy letters in their promotions for one simple reason: It works.’

4.2.6.1 Establishing Meso/Micro Extant/Variant Status

Demonstrating variant quality merely requires evidence of functionality which is impossible in the paper genre domain. Two aspects of all four SDWAs clearly represent functionality: 1) All SDWAs contain hyperlink buttons and 2) All SDWAs are presented in scrolling. That is to say that there are no pages to turn. Both are unique qualities that only exist in the cyber/digital milieu. These qualities are easily accessed through the online locations given for each SDWA in a previous section.

4.2.6.2 Establishing Meso/Micro Proof of Fixity

Fixity requires documents to demonstrate stable form over time. The researcher is intimately acquainted with the Combat JKD SDWA. This SDWA was first placed on the internet in 1998 and has remained in virtually the same form in 2013. This specific SDWA has been reproduced from the paper genre in the cyber/digital milieu with the added benefits of the functionality aspects discussed previously. Moreover, Structure/Form has shown fixity through its continual usage in the advertising industry. This is evidenced through the availability of obtaining schematic/blueprint templates for the process of constructing a sales letter via the internet (http://www.instantsalesletters.com/).
4.2.7 Establishing Form/Structure Micro Aspects of SDWAs

This section will delineate those elements that are specific to the visual presentation of SDWAs. As discussed in the last chapter form/structure can be thought of as a snap shot and/or a movie both of which are a visual capturing of a SDWA. In regards to the snap shot capture, some of the snap shot has already been given in the hybridism section above. To fill in the snap shot the following elements are given in the subsequent sections. These additional elements are presented to facilitate descriptive sub-genre classification. The movie perspective is gained by considering the interplay of all elements and looking at the components that lead to the overall Gestalt impression.

4.2.7.1 Establishing Font Colors in SDWAs

Table 9 Colors Used in SDWAs

<table>
<thead>
<tr>
<th>Colors Used in SDWAs</th>
<th>Black: Text, Blue: Inset, Red: Headlines and Yellow Highlight</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Combat JKD</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Hardcore Streetfighting</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Close Combat</strong></td>
<td>Black: Text, Blue: Hyperlink, Red: Headlines, Orange: Image, Maroon: Image and Yellow Highlight</td>
</tr>
<tr>
<td><strong>Target Focus</strong></td>
<td>Black: Text, Blue: Hyperlink, Red: Headlines and Yellow Highlight</td>
</tr>
</tbody>
</table>

All four SDWAs establish the usage of black for text, red for headlines and yellow for highlighting. Blue is used in two of the SDWAs as the color for inset headlines, in all other cases it used only for hyperlinks (as this is the traditional color for hyperlinks on the Internet). The use in one SDWA of orange and maroon is for image boxes and images and not for letter fonts. This, then, seems to demonstrate a stable decision for letter fonts in text as black and for letter fonts in headlines as red with possible letter fonts within inset headlines of blue.
4.2.7.2 Establishing Fonts Styles in SDWAs

Fonts were ascertained via copy and paste of the SDWA to Microsoft Word Document, they were then examined to classify the font style.

Table 10 Fonts Used in SDWAs

<table>
<thead>
<tr>
<th>Fonts Used in SDWAs</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Combat JKD</strong></td>
</tr>
<tr>
<td>Arial 24, Arial 13.5, Time Roman 15.5 and 12</td>
</tr>
<tr>
<td><strong>Hardcore Streetfighting</strong></td>
</tr>
<tr>
<td>Arial 27, Arial 13.5, Times Roman 12</td>
</tr>
<tr>
<td><strong>Close Combat</strong></td>
</tr>
<tr>
<td>Tahoma 36 and Tahoma 24, Time new Roman 18 and 12</td>
</tr>
<tr>
<td><strong>Target Focus</strong></td>
</tr>
<tr>
<td>Tahoma 24, 17 and 15.5, Arial 13 and 12, Courier New 9</td>
</tr>
</tbody>
</table>

The size of fonts is not standard across the four SDWAs; however, the pool of font style is rather limited. The choice of font style for SDWAs shows a total of four. The choice of Times Roman is the preferred font style for body of the text. Headline fonts are between Arial and Tahoma. This limited choice of fonts further extends the description of SDWAs away from other styles of advertising which select fonts from a much larger group.
4.2.7.3 Establishing Paragraph, Page & Word Count in SDWAs

Table 11 Total Paragraphs and Printed Pages in SDWAs

<table>
<thead>
<tr>
<th></th>
<th>Combat JKD</th>
<th>Hardcore Streetfighting</th>
<th>Close Combat</th>
<th>Target Focus</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total Paragraphs</td>
<td>153</td>
<td>148</td>
<td>273</td>
<td>453</td>
</tr>
<tr>
<td>Total Printed Pages</td>
<td>19</td>
<td>14</td>
<td>32</td>
<td>52</td>
</tr>
</tbody>
</table>

The page length figures were acquired through copy and paste of the SDWAs into Microsoft word displayed in portrait page layout. The sheer length of these documents separates SDWAs from other forms of advertising. The overwhelming majority of web advertising is brief and rather image driven (Lapansaka, 2006). This clearly demonstrates a break with the supra genre and meso genre general advertising field. In constructing a prototypical SDWA the page length is a rather salient aspect to be addressed.

Table 12 Word Count for Each SDWA

<table>
<thead>
<tr>
<th></th>
<th>Combat JKD</th>
<th>Hardcore Streetfighting</th>
<th>Close Combat</th>
<th>Target Focus</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total Words</td>
<td>5,786</td>
<td>3,067</td>
<td>5,786</td>
<td>8,441</td>
</tr>
</tbody>
</table>
4.2.7.4 Establishing Sentences and Punctuation in Paragraphs

Table 13 Paragraph End Analysis

<table>
<thead>
<tr>
<th></th>
<th>Combat JKD</th>
<th>Hardcore Streetfighting</th>
<th>Close Combat</th>
<th>Target Focus</th>
</tr>
</thead>
<tbody>
<tr>
<td>Exclamation (!)</td>
<td>75</td>
<td>11</td>
<td>20</td>
<td>42</td>
</tr>
<tr>
<td>Period (.)</td>
<td>30</td>
<td>92</td>
<td>143</td>
<td>172</td>
</tr>
<tr>
<td>Ellipsis (...)</td>
<td>14</td>
<td>19</td>
<td>28</td>
<td>4</td>
</tr>
<tr>
<td>Question (?)</td>
<td>3</td>
<td>2</td>
<td>8</td>
<td>8</td>
</tr>
<tr>
<td>Colon (:)</td>
<td>3</td>
<td>4</td>
<td>16</td>
<td>16</td>
</tr>
<tr>
<td>Nothing</td>
<td>4</td>
<td>2</td>
<td>14</td>
<td>13</td>
</tr>
</tbody>
</table>

Although each writer has a proclivity towards usage of certain punctuation and number of sentences within a paragraph, some salient aspects are obvious. That is the period while still used in most all of the SDWAs is quickly followed by use of ellipsis and exclamation marks. Overwhelmingly the majority of all paragraph breaks has only one sentence. This is followed by either two sentences to a paragraph break or a fragment which signals the paragraph break. It should be noted that only sentences which ended in periods, exclamations marks, or question marks were deemed a complete sentence. Ellipsis, colon mark, or nothing rendered the analysis of fragment, as did any declarative statement lacking a subject and verb or a subject, verb and objective (depending on transitivity of the verb). These results, then, can be projected into a prototypical SDWA to be discussed in another section.
### Table 14 Paragraph Sentence Length Analysis

<table>
<thead>
<tr>
<th></th>
<th>Combat JKD</th>
<th>Hardcore Streetfighting</th>
<th>Close Combat</th>
<th>Target Focus</th>
</tr>
</thead>
<tbody>
<tr>
<td>Frag</td>
<td>32</td>
<td>24</td>
<td>62</td>
<td>41</td>
</tr>
<tr>
<td>One</td>
<td>49</td>
<td>56</td>
<td>147</td>
<td>128</td>
</tr>
<tr>
<td>Two</td>
<td>28</td>
<td>33</td>
<td>32</td>
<td>56</td>
</tr>
<tr>
<td>Three</td>
<td>13</td>
<td>7</td>
<td>5</td>
<td>30</td>
</tr>
<tr>
<td>Four</td>
<td>7</td>
<td>4</td>
<td>0</td>
<td>11</td>
</tr>
<tr>
<td>Five</td>
<td>4</td>
<td>1</td>
<td>0</td>
<td>8</td>
</tr>
<tr>
<td>Six</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>Seven</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>Eight</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>2</td>
</tr>
</tbody>
</table>
4.2.7.5 Establishing Inset Headline Count in SDWAs

Table 15 Comparison of Inset Headlines in SDWAs

<table>
<thead>
<tr>
<th>SDWA</th>
<th>Total Insets</th>
<th>At Paragraphs</th>
<th>Inset Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Combat JKD SDWA</strong></td>
<td>22</td>
<td>13, 18, 22, 25, 31, 34, 37, 41, 54, 60, 62, 65, 70, 74, 76, 80, 83, 91, 125, 128, 132</td>
<td><strong>14.38%</strong></td>
</tr>
<tr>
<td><strong>Total Paragraphs</strong></td>
<td>153</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Hardcore Streetfighting SDWA</strong></td>
<td>12</td>
<td>15, 25, 32, 35, 44, 53, 63, 70, 82, 98, 114, 123</td>
<td><strong>8.11%</strong></td>
</tr>
<tr>
<td><strong>Total Paragraphs</strong></td>
<td>148</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Close Combat SDWA</strong></td>
<td>16</td>
<td>21, 28, 38, 49, 55, 65, 73, 88, 100, 127, 134, 166, 181, 187, 213, 240</td>
<td><strong>5.86%</strong></td>
</tr>
<tr>
<td><strong>Total Paragraphs</strong></td>
<td>273</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Target Focus SDWA</strong></td>
<td>26</td>
<td>18, 20, 24, 31, 39, 42, 51, 54, 57, 63, 69, 76, 83, 95, 143, 163, 178, 194, 198, 200, 210, 214, 223, 225, 237, 252</td>
<td><strong>9.52%</strong></td>
</tr>
<tr>
<td><strong>Total Paragraphs</strong></td>
<td>273</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Inset headlines are a rather stable element of SDWAs. They function as a means of creating attention and then interest in the message. The percentage of usage varies depending on the specific SDWA. Nonetheless, they are found throughout a large range of paragraph breaks in each SDWA. This signals another function as a cohesive and coherence driver for the overall document.
4.2.7.6 Establishing Bullet Listing Count in SDWAs

Table 16 Comparison of Bullet Listing in SDWAs

<table>
<thead>
<tr>
<th></th>
<th>Combat JKD SDWA</th>
<th></th>
<th>Hardcore Streetfighting SDWA</th>
<th></th>
<th>Close Combat SDWA</th>
<th></th>
<th>Target Focus SDWA</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Total Bullets</td>
<td>At Paragraphs</td>
<td>Total Bullets</td>
<td>At Paragraphs</td>
<td>Total Bullets</td>
<td>At Paragraphs</td>
<td>Total Bullets</td>
<td>At Paragraphs</td>
</tr>
<tr>
<td></td>
<td>153</td>
<td>Bullet Percentage</td>
<td>25.50%</td>
<td></td>
<td>273</td>
<td>Bullet Percentage</td>
<td>16.48%</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The use of bullets in SDWAs is another particularly salient aspect to the unique nature of SDWAs. The use of bullets is at once both a content and a structure aspect. In the quick snap shot of a SDWA it is apparent that the bullets capture the attention of the reader. The use of bullets is often for the introduction of product benefits of the DVDs. As a structural device they are used in various positions in the document to promote a visual flow and cohesion. At the purely content level they are to work within the move structure to present solutions and benefits.
4.2.7.7 Analysis of Call to Action Hyperlink Buttons

In the overall form/structure of SDWAs the location of the to buy hyperlink buttons demonstrate the ultimate purpose of the document: to sell. These buttons, also, demonstrate a specific functionality inherent to SDWA cyber/digital genre. That is to say they allow a non linear jump to another web page—something impossible to do in the paper genre world. This jump to another web page then allows direct ordering from the marketer. The locations within the text body of the first to buy button are compared in the table below. (It should be noted that the Close Combat SDWA is an anomaly because it has a pre-header box that contains a buy button hyperlink—for the sake of the table comparison the first to buy button within the body of the text is compared.)

Table 17 First occurrence of Buy Now Hyper Link Buttons

<table>
<thead>
<tr>
<th>SDWA Ad Name</th>
<th>Paragraph Number</th>
<th>Location Percentage in Ad</th>
</tr>
</thead>
<tbody>
<tr>
<td>Combat JKD</td>
<td>131 of total 151</td>
<td>87.33%</td>
</tr>
<tr>
<td>Hardcore Streetfighting</td>
<td>101 of total 148</td>
<td>68.24%</td>
</tr>
<tr>
<td>Close Combat</td>
<td>131 of total 273</td>
<td>47.98%</td>
</tr>
<tr>
<td>Target Focus</td>
<td>259 of total 273</td>
<td>94.87%</td>
</tr>
</tbody>
</table>

The table shows which number paragraph break houses the first to buy button. The total number of paragraphs for each SDWA is also displayed. The position in the text body where the first to buy button is located is represented in percentage. In three out of four SDWAs the first button is located well after half way through the text body. If the anomaly of the pre-header buy button is discounted in the Close Combat SDWA it, then, appears that the first call to buy the specific product is done after substantial reading of the SDWA has occurred. It can be reasoned this is done to allow for the reader's interest and desire to peak. Reading through the majority of the text would indicate reader involvement and, seemingly, a more likely predisposition to buy.

4.3 Establishing Micro Content Analysis of SDWAs

This section looks more closely at the components found within the content lens of the SDWAs.
4.3.1 Comparison of Punctuation in SDWAs

Table 18 Punctuation Used in SDWAs

<table>
<thead>
<tr>
<th>Punctuation Used in SDWAs</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mark</td>
</tr>
<tr>
<td>------</td>
</tr>
<tr>
<td><strong>Combat JKD SDWA</strong></td>
</tr>
<tr>
<td>Dash</td>
</tr>
<tr>
<td>Question</td>
</tr>
<tr>
<td><strong>Hardcore Streetfighting SDWA</strong></td>
</tr>
<tr>
<td>Dash</td>
</tr>
<tr>
<td>Question</td>
</tr>
<tr>
<td><strong>Close Combat SDWA</strong></td>
</tr>
<tr>
<td>Dash</td>
</tr>
<tr>
<td>Question</td>
</tr>
<tr>
<td><strong>Target Focus SDWA</strong></td>
</tr>
<tr>
<td>Dash</td>
</tr>
<tr>
<td>Question</td>
</tr>
</tbody>
</table>

Table 19 Percentage of Punctuation Used in SDWAs

<table>
<thead>
<tr>
<th>Percentage of Punctuation Used in SDWAs</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mark</td>
</tr>
<tr>
<td>------</td>
</tr>
<tr>
<td><strong>Combat JKD SDWA Total Punctuation: 445</strong></td>
</tr>
<tr>
<td>Dash</td>
</tr>
<tr>
<td>Question</td>
</tr>
<tr>
<td><strong>Hardcore Streetfighting SDWA Total Punctuation: 408</strong></td>
</tr>
<tr>
<td>Dash</td>
</tr>
<tr>
<td>Question</td>
</tr>
<tr>
<td><strong>Close Combat SDWA Total Punctuation: 596</strong></td>
</tr>
<tr>
<td>Dash</td>
</tr>
<tr>
<td>Question</td>
</tr>
<tr>
<td><strong>Target Focus SDWA Total Punctuation: 700</strong></td>
</tr>
<tr>
<td>Dash</td>
</tr>
<tr>
<td>Question</td>
</tr>
</tbody>
</table>
Table 20 Ranking Punctuation Percentage in Total SDWAs

<table>
<thead>
<tr>
<th>Mark</th>
<th>Num</th>
<th>%</th>
<th>Mark</th>
<th>Num</th>
<th>%</th>
<th>Mark</th>
<th>Num</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dash</td>
<td>136</td>
<td>6.33</td>
<td>Period</td>
<td>1364</td>
<td>63.47</td>
<td>Ellipsis</td>
<td>463</td>
<td>21.5</td>
</tr>
<tr>
<td>Question</td>
<td>28</td>
<td>1.3</td>
<td>Exclamation</td>
<td>235</td>
<td>11</td>
<td>--</td>
<td>--</td>
<td>--</td>
</tr>
</tbody>
</table>

As previously discussed the use of punctuation in SDWAs demonstrates a proclivity for periods, followed by ellipsis and exclamation marks. These results then can be projected into a prototypical SDWA to be discussed in another section.

4.3.2 Selected Verb Content Analysis of SDWAs

In this analysis only the various forms of the ‘to be’ verb are examined. They were selected because of their more generic application and prevalence in text of any genre.

Table 21 Verb to be and negative in Combat JKD SDWA

<table>
<thead>
<tr>
<th>Past Tense Singular Frequency</th>
</tr>
</thead>
<tbody>
<tr>
<td>was</td>
</tr>
<tr>
<td>Past Tense Plural Frequency</td>
</tr>
<tr>
<td>were</td>
</tr>
<tr>
<td>Non Past Singular Frequency</td>
</tr>
<tr>
<td>I’m</td>
</tr>
<tr>
<td>I am not</td>
</tr>
<tr>
<td>is not</td>
</tr>
<tr>
<td>are</td>
</tr>
</tbody>
</table>
Table 22 Verb to be and negative in Hardcore Streefighting SDWA

<table>
<thead>
<tr>
<th>Verb to be and negative in Hardcore Streefighting SDWA</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Past Tense Singular Frequency</strong></td>
</tr>
<tr>
<td>was</td>
</tr>
<tr>
<td><strong>Past Tense Plural Frequency</strong></td>
</tr>
<tr>
<td>were</td>
</tr>
<tr>
<td><strong>Non Past Singular Frequency</strong></td>
</tr>
<tr>
<td>I'm</td>
</tr>
<tr>
<td>I am not</td>
</tr>
<tr>
<td>is not</td>
</tr>
<tr>
<td><strong>Non Pasts Plural Frequency</strong></td>
</tr>
<tr>
<td>are</td>
</tr>
</tbody>
</table>

Table 23 Verb to be and negative in Close Combat SDWA

<table>
<thead>
<tr>
<th>Verb to be and negative in Close Combat SDWA</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Past Tense Singular Frequency</strong></td>
</tr>
<tr>
<td>was</td>
</tr>
<tr>
<td><strong>Past Tense Plural Frequency</strong></td>
</tr>
<tr>
<td>were</td>
</tr>
<tr>
<td><strong>Non Past Singular Frequency</strong></td>
</tr>
<tr>
<td>I'm</td>
</tr>
<tr>
<td>I am not</td>
</tr>
<tr>
<td>is not</td>
</tr>
<tr>
<td><strong>Non Pasts Plural Frequency</strong></td>
</tr>
<tr>
<td>are</td>
</tr>
</tbody>
</table>
Table 24 Verb to be and negative in Target Focus SDWA

<table>
<thead>
<tr>
<th>Verb to be and negative in Target Focus SDWA</th>
<th>Past Tense Singular Frequency</th>
<th>Past Tense Plural Frequency</th>
<th>Non Past Singular Frequency</th>
<th>Non Pasts Plural Frequency</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>was</td>
<td>wasn’t</td>
<td>2</td>
<td>was not</td>
</tr>
<tr>
<td></td>
<td>Total 18</td>
<td>Total 2</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>were</td>
<td>weren’t</td>
<td>1</td>
<td>were not</td>
</tr>
<tr>
<td></td>
<td>Total 5</td>
<td>Total 1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>I’m</td>
<td>Total 10</td>
<td>Total 1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>I am not</td>
<td>is</td>
<td>72</td>
<td>isn’t</td>
<td>7</td>
</tr>
<tr>
<td>is not</td>
<td>Total 2</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Table 25 Verb to be and negative Percentages in All SDWAs

<table>
<thead>
<tr>
<th>Verb to be and negative Percentages in All SDWAs</th>
<th>Past Tense Singular Total: 83</th>
<th>Past Tense Plural Total: 52</th>
<th>Non Past Singular Total: 244</th>
<th>Non Pasts Plural Total: 132</th>
</tr>
</thead>
<tbody>
<tr>
<td>was</td>
<td>Total 77</td>
<td>Total 6</td>
<td>Total 0</td>
<td>Total 0</td>
</tr>
<tr>
<td>% 93%</td>
<td>% 7%</td>
<td>%</td>
<td>% 0%</td>
<td></td>
</tr>
<tr>
<td>wasn’t</td>
<td>Total 6</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>% 1.9%</td>
<td>%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Past Tense Plural Total: 52</td>
<td>were</td>
<td>weren’t</td>
<td>Total 1</td>
<td>were not</td>
</tr>
<tr>
<td>% 96%</td>
<td>%</td>
<td>1.9%</td>
<td>% 1.9%</td>
<td></td>
</tr>
<tr>
<td>Past Tense Plural Total: 52</td>
<td>were</td>
<td>weren’t</td>
<td>Total 1</td>
<td>were not</td>
</tr>
<tr>
<td>% 96%</td>
<td>%</td>
<td>1.9%</td>
<td>% 1.9%</td>
<td></td>
</tr>
<tr>
<td>Non Past Singular Total: 244</td>
<td>I’m</td>
<td>I’m not</td>
<td>Total 1</td>
<td>I am</td>
</tr>
<tr>
<td>% 9.8%</td>
<td>% .4%</td>
<td>% .4%</td>
<td>%</td>
<td></td>
</tr>
<tr>
<td>I am not</td>
<td>Total 0</td>
<td>is</td>
<td>Total 200</td>
<td>isn’t</td>
</tr>
<tr>
<td>% 0</td>
<td>% 82%</td>
<td>%</td>
<td>% 4%</td>
<td></td>
</tr>
<tr>
<td>is not</td>
<td>Total 8</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>% 3.3%</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Non Pasts Plural Total: 132</td>
<td>are</td>
<td>aren’t</td>
<td>Total 8</td>
<td>are not</td>
</tr>
<tr>
<td>% 92.4%</td>
<td>% 6%</td>
<td>%</td>
<td>% 1.5%</td>
<td></td>
</tr>
<tr>
<td>Non Pasts Plural Total: 132</td>
<td>are</td>
<td>aren’t</td>
<td>Total 8</td>
<td>are not</td>
</tr>
</tbody>
</table>
In SDWAs there is a propensity for using the non past singular form of the ‘to be’ verb. The positive form of all verbs, singular or plural, is dominant. The contracted form of the verb is more prevalent in the non past singular. This is largely to do with the fact that this form can contract in the positive as well as the negative. Later, these factors will be considered for constructing a prototypical SDWA template.

### 4.3.3 Possessives Analysis of SDWAs

#### Table 26 Possessives Analysis of all SDWAs

<table>
<thead>
<tr>
<th></th>
<th>Combat</th>
<th>%</th>
<th>Hardcore Streetfighting</th>
<th>%</th>
<th>Close Combat</th>
<th>%</th>
<th>Target Focus Training</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mine</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>0.8</td>
</tr>
<tr>
<td>Your</td>
<td>42</td>
<td>61.8</td>
<td>24</td>
<td>68</td>
<td>79</td>
<td>87</td>
<td>103</td>
<td>88</td>
</tr>
<tr>
<td>Yours</td>
<td>2</td>
<td>2.94</td>
<td>0</td>
<td>0</td>
<td>2</td>
<td>2</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>His</td>
<td>24</td>
<td>35.3</td>
<td>11</td>
<td>32</td>
<td>10</td>
<td>11</td>
<td>12</td>
<td>10.4</td>
</tr>
<tr>
<td>Hers</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Ours</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>0.8</td>
</tr>
<tr>
<td>Theirs</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>TOTAL</td>
<td>68</td>
<td>35</td>
<td>91</td>
<td>117</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

SDWAs use a conversational tone. The content is aimed at creating an action in the reader. Benefits and solutions are directed with the possessive ‘your,’ in the majority of the cases. This displays ‘your’ as the most popular possessive followed by ‘his.’

#### Table 27 Ranking all SDWAs Possessives

<table>
<thead>
<tr>
<th></th>
<th>Percentage</th>
<th>Mine</th>
<th>Your</th>
<th>Yours</th>
<th>His</th>
<th>Hers</th>
<th>Ours</th>
<th>Theirs</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mine</td>
<td>0.32%</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Your</td>
<td>80%</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Yours</td>
<td>1.30%</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>His</td>
<td>18.30%</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hers</td>
<td>0%</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ours</td>
<td>0.32%</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Theirs</td>
<td>0%</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
4.3.4 Pronoun Analysis of SDWAs

Table 28 Pronoun Analysis of SDWAs

<table>
<thead>
<tr>
<th></th>
<th>CB</th>
<th>JKD</th>
<th>HSF</th>
<th>%</th>
<th>CC</th>
<th>%</th>
<th>TFT</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>22</td>
<td>5.7</td>
<td>34</td>
<td>1.16</td>
<td>67</td>
<td>15.2</td>
<td>117</td>
<td>15.3</td>
</tr>
<tr>
<td>Me</td>
<td>11</td>
<td>2.85</td>
<td>4</td>
<td>1.54</td>
<td>9</td>
<td>2</td>
<td>19</td>
<td>2.5</td>
</tr>
<tr>
<td>Myself</td>
<td>1</td>
<td>0.26</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>We</td>
<td>2</td>
<td>0.52</td>
<td>12</td>
<td>4.63</td>
<td>7</td>
<td>1.6</td>
<td>35</td>
<td>4.57</td>
</tr>
<tr>
<td>Us</td>
<td>1</td>
<td>0.26</td>
<td>4</td>
<td>1.54</td>
<td>3</td>
<td>0.68</td>
<td>2</td>
<td>0.26</td>
</tr>
<tr>
<td>Ourselves</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0%</td>
<td>1</td>
<td>0.22</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>You</td>
<td>222</td>
<td>57.5</td>
<td>127</td>
<td>49</td>
<td>286</td>
<td>65</td>
<td>497</td>
<td>65</td>
</tr>
<tr>
<td>Yourself</td>
<td>6</td>
<td>1.5</td>
<td>2</td>
<td>0.77</td>
<td>2</td>
<td>0.45</td>
<td>10</td>
<td>1.31</td>
</tr>
<tr>
<td>She</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>2</td>
<td>0.45</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Her</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>3</td>
<td>0.68</td>
<td>1</td>
<td>0.13</td>
</tr>
<tr>
<td>Herself</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>He</td>
<td>41</td>
<td>10.6</td>
<td>41</td>
<td>16</td>
<td>5</td>
<td>1.13</td>
<td>21</td>
<td>2.74</td>
</tr>
<tr>
<td>Him</td>
<td>16</td>
<td>4.14</td>
<td>8</td>
<td>3.1</td>
<td>8</td>
<td>1.82</td>
<td>19</td>
<td>2.5</td>
</tr>
<tr>
<td>Himself</td>
<td>2</td>
<td>0.52</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>0.22</td>
<td>2</td>
<td>0.26</td>
</tr>
<tr>
<td>They</td>
<td>41</td>
<td>10.6</td>
<td>20</td>
<td>7.72</td>
<td>20</td>
<td>4.54</td>
<td>24</td>
<td>3.14</td>
</tr>
<tr>
<td>Them</td>
<td>19</td>
<td>5</td>
<td>7</td>
<td>2.7</td>
<td>14</td>
<td>3.2</td>
<td>16</td>
<td>2.14</td>
</tr>
<tr>
<td>Themselves</td>
<td>2</td>
<td>0.52</td>
<td>0</td>
<td>0</td>
<td>2</td>
<td>0.45</td>
<td>2</td>
<td>0.26</td>
</tr>
<tr>
<td>TOTAL</td>
<td>386</td>
<td>259</td>
<td>440</td>
<td>765</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Table 29 Pronoun Percentage In All SDWAs

<table>
<thead>
<tr>
<th>Pronoun Percentage In All SDWAs Pronoun Total: 1850</th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>240</td>
<td>13%</td>
<td>Me</td>
<td>33</td>
<td>1.8%</td>
<td>Myself</td>
</tr>
<tr>
<td>We</td>
<td>56</td>
<td>3%</td>
<td>Us</td>
<td>10</td>
<td>0.54%</td>
<td>Ourselves</td>
</tr>
<tr>
<td>You</td>
<td>1132</td>
<td>61.2%</td>
<td>--</td>
<td>--</td>
<td>--</td>
<td>Yourself</td>
</tr>
<tr>
<td>She</td>
<td>2</td>
<td>0.11%</td>
<td>Her</td>
<td>4</td>
<td>0.22%</td>
<td>Herself</td>
</tr>
<tr>
<td>He</td>
<td>108</td>
<td>5.84%</td>
<td>Him</td>
<td>51</td>
<td>2.75%</td>
<td>Himself</td>
</tr>
<tr>
<td>They</td>
<td>105</td>
<td>5.67%</td>
<td>Them</td>
<td>56</td>
<td>3.03%</td>
<td>Themselves</td>
</tr>
</tbody>
</table>
The SDWAs are constructed as a faux personal letter. This is realized through the overwhelming usage of ‘you’ and ‘I’ in the pronoun analysis. The emphasis is of course on ‘you’ as this is to engage the reader and involve him or her in the AIDA and move structure of the document. In projecting a prototypical SDWA template these elements will be considered in a later section.

4.4 Individual SDWA Characteristics
This section provides specific details of each individual SDWA. The aggregate concerns have been addressed in other sections. It is important to note that each SDWA represents a different author. These different authors have their own styles of writing; however, the salient factors are those that are found on all four SDWAs. These factors, then, are extant because they are not an author’s particular style, but, rather, a convention of the genre itself. These shared elements then can be projected to a prototypical SDWA.

4.4.1 Combat JKD SDWA
- SDWA Online Location: http://www.trsdirect.com/CG-301.htm
- Word count: 5,378

4.4.1.1 Combat JKD AIDA Template Structure
- **Attention:** 1-2, 7, 13, 18, 22, 25, 31, 34, 37, 41, 54, 60, 62, 65, 70, 74, 76, 80, 83, 91, 125, 128, 132
- **Interest:** 13-31, 37-41, 87-89,
- **Desire:** 32-35, 43-52, 86, 90-123, 144
- **Credibility:** 8-10, 55-59, 67-79, 82-85, 126, 145
- **Action:** 134,143, 146
4.4.1.2 Combat JKD SDWA Structure

Using Move Structure reveals that:

Longacre Moves

- **Move 1** for writer (pseudo) is accomplished in paragraphs: 8-11
- **Move 1** for talent is accomplished in paragraphs: 67-84
- **Move 1** for product (DVDs) is accomplished in paragraphs: 88-94
- **Move 2** problem is accomplished in paragraphs: 12-20
- **Move 2** solution is accomplished in paragraphs: 52, 61-63, 95-123, 131-133
- **Move 3** motivation is accomplished in paragraphs: 7, 53, 55-59
- **Move 3** sense of urgency is accomplished in paragraphs: 32-35, 134-146
- **Move 4** undesirable results are accomplished in paragraphs: 1-2, 21-31, 60
- **Move 4** desirable results are accomplished in paragraphs: 37-51, 65-66, 85, 124-130
- **Move 4** desirable results for Bonuses in paragraphs: 123, 139, 144

Cheung Moves

- **Step A4:** 1-2, 6
- **Step B 3:** 64-85
- **Step B 6:** 8-13, 55-79, 82-84
- **Step C 3:** 52-60
- **Step C 4:** 14-19, 86-89
- **Step C 5:** 36-41, 90-92, 95-121, 124-132
- **Step C 8:** 42-51, 93,
- **Step C 11:** 21-31
- **Step C 12:** 142
- **Step E 1:** 94, 123, 142, 144, 145
- **Step F:** 32-35, 146
- **Move G:** 133-134
- **Move H:** 136-141, 143
- **Move I:** 142-146
4.4.1.3 Combat JKD SDWA Form

Form Analysis:

- Total Paragraph Break Count: 153
- Total Printed Page Count: 11 (from print screen-13 other method)
- Colors Used in SDWA: Four: Black, Blue, Red, and Yellow

Pre-Headline:

1 Line, Font: Times Roman 15.5, Color: Black/Bold/Italics, Words: 8, Highlight: Yellow, 5 words. Punctuation: Exclamation Point used. Paragraph break Number 1

Headlines:


Embedded Genre:

- **Personal Letter Format**: Yes
- **Current Date** Used (controlled by software) Paragraph break: 3
- **Opening Salutation** Used: To and From Paragraph breaks: 4, 5
- ‘Dear Friend’ Paragraph break: 5
- **Closing Salutation** Used: ‘Sincerely’ Paragraph break 147
- **Faux Written Signature**, Paragraph break 148
- **Typed Signature**, Paragraph break149,
- **Position in Company**, Paragraph break 150
- **Font**: Time Roman 12, Color Black

Inset Mini Headlines in Body:

Font: Arial 13.5, Color Blue/Bold. Total Number of Mini Headlines: 22, Found at paragraph breaks: 13, 18, 22, 25, 31, 34, 37, 41, 54, 60, 62, 65, 70, 74, 76, 80, 83, 91, 125, 128, 132, Minimum Words: 2, Maximum Words: 19 (Hyphenated words counted as one word), Every Word is Capitalized in these Inset Mini-Headlines, Displayed Lines: Minimum: 1, Maximum: 4, Punctuation: Exclamation and Quotation Marks used, ellipsis points used, NO PERIODS used,
Bullet Listing:

- **Total Number**: 39,
- **Font**: Time Roman 12,
- **Color**: Black, Bold,
- **Italics and Sporadically Highlighting Used**, Found at Paragraph Break: 43-47, 56-59, 68, 69, 70
- **Mini Inset Headline**, 71, 72, 96-112, 114-121

Hyper Link Buy Buttons:

- **Total Number**: 3
- **Paragraph Break**: 136, 143, 151

Box Used for Ordering: Number 1, Found at Paragraph Break: 135-141, Font Paragraph Break 135: Arial 10, Paragraph Break 138 and 140: Time Roman 18, Color Black/Bold


### 4.4.1.4 Combat JKD SDWA Content

Content Analysis:

**Table 30 Pronouns**

<table>
<thead>
<tr>
<th>Pronoun</th>
<th>Number</th>
<th>Pronoun</th>
<th>Number</th>
<th>Pronoun</th>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>22 (referring to Robert, Bob)</td>
<td>Me</td>
<td>11</td>
<td>Myself</td>
<td>1</td>
</tr>
<tr>
<td>We</td>
<td>2 (TRS Company)</td>
<td>Us</td>
<td>1</td>
<td>Ourselves</td>
<td>0</td>
</tr>
<tr>
<td>You</td>
<td>222</td>
<td>---</td>
<td>---</td>
<td>Yourself</td>
<td>6</td>
</tr>
<tr>
<td>She</td>
<td>0</td>
<td>Her</td>
<td>0</td>
<td>Herself</td>
<td>0</td>
</tr>
<tr>
<td>He</td>
<td>41 (referring to Christophe)</td>
<td>Him</td>
<td>16</td>
<td>Himself</td>
<td>2</td>
</tr>
<tr>
<td>They</td>
<td>41</td>
<td>Them</td>
<td>19</td>
<td>Themselves</td>
<td>2</td>
</tr>
</tbody>
</table>
PROPER NOUNS

- Christophe: 62
- Bob: 2
- Robert: 1

ADJECTIVES AND PRONOUNS OF POSSESSION:

- Mine: 0
- Your: 44
- Yours: 2
- His: 24
- Hers: 0
- Ours: 0
- Theirs: 0

VERBS

- ‘to be’
- Past Tense Singular: was: 25, wasn’t: 3, was not: 0
- Past Tense Plural: were: 10, weren’t: 0, were not: 1,
- Non Past Tense Singular: I’m: 2, I’m not: 0, (I) am: 0, I am not: 0
  is: 51, isn’t: 1, is not: 2
- Non Past Tense Plural: are: 19, aren’t: 2, are not: 1
TIME, ASPECT, MODALITIES

- **Future Modals:**
  - will: 19, won’t: 4, will not: 0

- **Ability/Conditional Modals:**
  - can: 23, can’t: 6, cannot: 1,
  - could: 7, couldn’t: 2, could not: 0,
  - would: 5, wouldn’t: 2, would not: 0,
  - should: 2, shouldn’t: 0, should not: 0

- **Auxiliaries:**
  - Have: 27, Haven’t: 0, Have not: 0,
  - Has: 18, Hasn’t: 0, Has not: 0,
  - Had: 12, Hadn’t: 1, Had not: 0,

- **Existentials:**
  - Been: 11, has been: 2, hasn’t been: 0, has not been: 0,
  - had been: 1, hadn’t been: 0, had not been: 0,
  - have been: 1, haven’t been: 0, have not been: 0,
  - Emphatics/Completive:
    - Do: 24, Don’t: 8, Do not: 0,
    - Does: 1, Doesn’t: 3, Does not: 0,
    - Did: 4, Didn’t: 12, Did not: 1,
    - Done: 6, Doing: 2,

- **Various Contractions:**
  - I’: 11
  - ‘ve been: 2, ‘d been: 1
4.4.2 Hardcore Streetfighting SDWA

- **SDWA Online Location:** [http://fightfast.com/trs/HS-301.htm](http://fightfast.com/trs/HS-301.htm)
- **Word count:** 3,067

4.4.2.1 Hardcore Streetfighting AIDA Template Structure

- **Attention:** 1-6, 15, 25, 32, 35, 44, 53, 63, 70, 82, 98, 114, 123
- **Interest:** 12-31, 33-42, 64-72
- **Desire:** 46-53, 77-108, 111-120
- **Credibility:** 32-35, 43-45, 54-63, 77-96, 117-118, 138-145, (all testimonials)
- **Action:** 98, 100-104, 109, 123-130, 134, 137

4.4.2.2 Hardcore Streetfighting SDWA Structure

**Longacre Moves**

- **Move 1** for writer is accomplished in paragraphs: 20-21
- **Move 1** for talent is accomplished in paragraphs: 12-15, 27-34, 43-50, 54-68, 138-135
- **Move 1** for product (DVDs) is accomplished in paragraphs: 73-75
- **Move 2** problem is accomplished in paragraphs: 4, 22-24, 26, 42
- **Move 2** solution is accomplished in paragraphs: 5, 52-53, 70-72, 77-89, 109, 121, 130, 134, 136, 146
- **Move 3** sense of urgency is accomplished in paragraphs: 91-93, 122-125, 128-130
- **Move 3** motivation is accomplished in paragraphs: 6, 19, 36-40, 51-52, 77, 98-108, 110-120, 126, 135, 137,
- **Move 4** undesirable results are accomplished in paragraphs: 25, 41, 90, 127-129
- **Move 4** desirable results are accomplished in paragraphs: 1-3, 16-18, 53, 101, 109, 121, 134, 146
- **Move 4** desirable results for Bonuses in paragraphs: 95, 98, 135,
Cheung Moves

- Step A4: 1-4, 138-145,
- Step B 3: 125
- Step B 5: 125
- Step B 6: 12-18, 29-50, 54,
- Step C 3: 77-95
- Step C 4: 62-72, 77-92
- Step C 5: 5, 52-53,
- Step C 8: 20-28, 55-88
- Step C 11: 28-36, 138-145
- Step C 12: 113-118,
- Step E 1: 94-96, 98-99
- Step E 2: 6
- Step F: 51, 89-93, 103-108, 119-120, 122-124, 126-129,
- Step G: 97,
- Step H: 100-102, 109, 121, 129-130, 134, 146
- Step I: 110-112, 135-137, (all testimonials)

4.4.2.3 Hardcore Streetfighting SDWA Form
Form Analysis:

- Total Paragraph Break Count: 148
- Total Printed Page Count: 9
- Colors Used in SDWA: Four: Black, Blue, Red, and Yellow

Pre-Headline:

1 Line, Font: Times Roman 12, Color: Black/Bold/Italics, Words: 8, Highlight: Yellow, 3 words. Ellipsis points used. Paragraph break Number 1
Headlines:
Paragraph Break Number 2

Post-Headline:
Paragraph break 3-6, Minimum word count: 1, Maximum word count: 11, Font: Arial 13.5, Color Blue/Bold

Embedded Genre:
- **Personal Letter Format**: Yes
- **Date**: NOT USED
- **Opening Salutation Used**: To and From Paragraph breaks: 9, 10
- ‘Dear Friend’ Paragraph break: 11
- **Closing Salutation Used**: ‘Sincerely’ Paragraph break: 131
- **Faux Written Signature**, Paragraph break: 132
- **Typed Signature**, Paragraph break: 133
- **Font**: Time Roman 12, Color Black
- **Post Script**: Paragraph Break: 135-137
- **Font of Post Script**: Courier 9, Color Black, Highlighting used,
- **Post Post Script Containing Embedded Testimonials**: Paragraph break: 138-145
- **Font of Testimonials**: Courier 9, Color Black, Highlighting used

Inset Mini Headlines in Body:
Font: Arial 13.5, Color Blue/Bold. Total Number of Mini Headlines: 12 , Found at paragraph breaks: 15, 25, 32, 35, 44, 53, 63, 70, 82, 98, 114, 123, Minimum Words: 2, Maximum Words: 10 (Hyphenated words counted as one word), Punctuation: Every Word is Capitalized in these Inset Mini-Headlines, Displayed Lines: Minimum: 1, Maximum: 2, Exclamation Marks used Line Ending: 8 times, Periods used Line Ending: 4 times, ellipsis points used Line Ending: 1 time
Bullet Listing:

- **Total Number:** 14
- **Font:** Courier New 9,
- **Color** Black. Bold, and Sporadically Highlighting Used, Found at Paragraph Break: 47-50, 78-81,
- **Inset Mini Headline** at Paragraph Break 82, 83-88
- **Hyper Link Buy Buttons:**
  - Buttons 5,
  - Paragraph Break: 101, 109, 121, 134, 146

Text Body:

- Font: Courier New 9, Color Black. Text uses sporadic Italics, Bold, and Highlighting.

### 4.4.2.4 Hardcore Streetfighting SDWA Content

- Content Analysis:

**Table 31 Pronouns**

<table>
<thead>
<tr>
<th>Pronoun</th>
<th>Number</th>
<th>Pronoun</th>
<th>Number</th>
<th>Pronoun</th>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>34 (referring to Jim Curly/ testimonial writers)</td>
<td>Me</td>
<td>4</td>
<td>Myself</td>
<td>0</td>
</tr>
<tr>
<td>We</td>
<td>12 (TRS Company)</td>
<td>Us</td>
<td>4</td>
<td>Ourselves</td>
<td>0</td>
</tr>
<tr>
<td>You</td>
<td>127</td>
<td>---</td>
<td>---</td>
<td>Yourself:</td>
<td>2</td>
</tr>
<tr>
<td>She</td>
<td>0</td>
<td>Her</td>
<td>0</td>
<td>Herself</td>
<td>0</td>
</tr>
<tr>
<td>He</td>
<td>41 (referring to Bruce Drago)</td>
<td>Him</td>
<td>8</td>
<td>Himself</td>
<td>0</td>
</tr>
<tr>
<td>They:</td>
<td>20</td>
<td>Them:</td>
<td>7</td>
<td>Themselves:</td>
<td>0</td>
</tr>
</tbody>
</table>
PROPER NOUNS

- Bruce: 19, Jim: 1

ADJECTIVES AND PRONOUNS OF POSSESSION:

Mine: 0
Your: 24
Yours: 0
His: 11
Hers: 0
Ours: 0
Theirs: 0

VERBS

- ‘to be’

- Past Tense Singular: was: 10, wasn’ t: 1, was not: 0

- Past Tense Plural: were: 4, weren’t: 0, were not: 0,

- Non Past Tense Singular: I’m: 3, I’m not: 0, (I) am: 0, I am not: 0
  is: 30, isn’t: 1, is not: 1

- Non Past Tense Plural: are: 30, aren’t: 1, are not: 0

TIME, ASPECT, MODALITIES

- Future Modals:
  - will: 11, won’t: 2, will not: 0

- Ability/Conditional Modals:
  - can: 28, can’t: 0, cannot: 2,
  - could: 3, couldn’t: 1, could not: 0,
  - would: 2, wouldn’t: 0, would not: 0,
  - should: 0, shouldn’t: 0, should not: 0
• **Auxiliaries:**
  - Have: 20, Haven’t: 0, Have not: 0
  - Has: 8, Hasn’t: 0, Has not: 0
  - Had: 7, Hadn’t: 1, Had not: 0

• **Existentials:**
  - Been: 4, has been: 1, hasn’t been: 0, has not been: 0,
  - had been: 0, hadn’t been: 0, had not been: 0,
  - have been: 1, haven’t been: 0, have not been: 0

• **Emphatics/Completive:**
  - Do: 6, Don’t: 7, Do not: 1,
  - Does: 2, Doesn’t: 1, Does not: 0,
  - Did: 0, Didn’t: 0, Did not: 0,
  - Done: 1, Doing: 1

• **Various Contractions:**
  - I’: 9
  - ‘ve been: 0, ‘d been: 0,

4.4.3 Close Combat Training SDWA

• **SDWA Online Location:**

• **Word count:** 5,786
4.4.3.1 Close Combat Training AIDA Template Structure

- **Attention:** 18, 21, 28, 31, 35, 38, 46, 49, 53, 55, 63, 73, 75-78, 88, 100, 127, 134, 161, 166, 181, 187, 194, 197, 208, 213,
- **Interest:** 11-20, 22-27, 29-48, 50-52, 54, 61-62, 64-69, 91-94, 214-220,
- **Desire:** 74-85, 99, 103-126, 164, 187, 208, 221-228, 245-263
- **Credibility:** 56-60, 86-87, 90, 71-72, 95-98, 139, (all testimonials)
- **Action:** 131, 147, 165, 191, 207, 229-231, 241, 247, 264-265

4.4.3.2 Close Combat Training SDWA Structure

**Longacre Moves**

- **Move 1** for writer is accomplished in paragraphs: SAME PERSON
- **Move 1** for talent is accomplished in paragraphs: 3-5, 13-14, 71-72, 86-88, 139
- **Move 1** for product (DVDs) is accomplished in paragraphs: 73-84, 92-99, 141-146, 149-154
- **Move 2** problem is accomplished in paragraphs: 1, 30-31, 61, 173-183
- **Move 2** solution is accomplished in paragraphs: 2, 6-7, 32-48, 53-54, 62-63, 85, 100-131, 147, 165, 191, 207, 231, 241, 265
- **Move 3** motivation is accomplished in paragraphs: 1, 8, 11, 21-29, 50-52, 64-70, 89-91, 132-138, 148, 155-156, 162-164, 166-172, 184-190, 192-194, 208-215
- **Move 3** sense of urgency is accomplished in paragraphs: 15-17, 232-239, 245-247, 264
- **Move 4** undesirable results are accomplished in paragraphs: 49, 226-230,
- **Move 4** desirable results are accomplished in paragraphs: 18-20, 55-60, 100-130, 157-161, 240
- **Move 4** desirable results for Vitamin and Bonuses in paragraphs: 195-206, 216-225, 248-263
Cheung Moves

- Step A4: 1-3
- Step B 3:
- Step B 5:
- Step B 6: 3-7, 13-17
- Step C 3:
- Step C 4:
- Step C 5: 11, 18-22, 35-86, 102-127,
- Step C 8:
- Step C 11: 23-72, 95-98,
- Step C 12:
- Step E 1: 248-263,
- Step E 2: 8
- Step F: 89-95, 264
- Step G: The entire copy.
- Step I: 245-247, (all testimonials)

4.4.3.3 Close Combat Training SDWA Form

Form Analysis:

- Total Paragraph Break Count: 273
- Total Printed Page Count: 15
- Colors Used in SDWA: Black, Blue, Red, Yellow, Orange, Maroon

Pre-Headline: Order Box

Headlines:

Line Count: 4, Font: Tahoma 36 and Tahoma 24, Color: Red/Bold, Dark Red Bold, Words: 28, Underlining: None, Capitalization: Every word, Highlight: None, Punctuation: Quotations and Question Mark, Parenthesis used. Paragraph Break Number 1

Post-Headline:

Paragraph break 2, 4-8, Minimum word count: 7, Maximum word count: 28, Font: Time new Roman 18 for Paragraph break 2, partial 4-8, Color Black Bold, every word capitalized and Times New Roman 12 for Paragraph break 3, Color Black, sporadic bolding

Embedded Video: 5 times

Hyperlinks:

Total 28 in Body, For buying: 9, Found at paragraph breaks:

Embedded Genre:

- **Personal Letter Format:**
- **Date:** NOT USED
- **Opening Salutation** Used:
- ‘Dear Friend’ Paragraph break: 10
- **Closing Salutation** Used: ‘Fear No Man’ Paragraph break: 242
- **Faux Written Signature,** Paragraph break: 243
- **Typed Signature,** Paragraph break: 244 (including ‘World Leader in Self Defense’)
- **Font:** Times New Roman 12, Color Black
- **Post Script:** Paragraph Break: 245-247, Hyperlink contained
- **Font:** Times New Roman 12, Color Black, Highlighting used
- **Post Post Script:** Paragraph break: 248-264
- **Font:** Times New Roman 12, Color Black, Highlighting used
Inset Mini Headlines in Body:

Font: Times New Roman 18, Color Red/Bold. Occasional Italized. Total Number of Mini Headlines: 16, Found at paragraph breaks: 21, 28, 38, 49, 55, 65, 73, 88, 100, 127, 134, 166, 181, 187, 213, 240, Minimum Words: 2, Maximum Words: 9 (Hyphenated words counted as one word), Every Word is Capitalized in these Inset Mini-Headlines, Displayed Lines: Minimum: 1, Maximum: 2, Punctuation: Exclamation Marks used: 13 times, Periods used: 1 times, Ellipsis points used: 5 times, Colon used: 0 times, Question mark used: 2 times, No ending used: 0 times, Quotation marks used: 2 times, Underlining used: 0 times

Bullet Listing:


Hyper Link Buy Buttons:

Buttons: 10, Paragraph Break: Pre Box, 131, 147, 165, 191, 207, 231, 241, 265, 270

Text Body:

Font: Times New Roman 12, Color Black. Text uses sporadic Italics, Bold, and Highlighting.

4.4.3.4 Close Combat Training SDWA Content

Content Analysis:
**Table 32 Pronouns**

<table>
<thead>
<tr>
<th>Pronoun</th>
<th>Number</th>
<th>Pronoun</th>
<th>Number</th>
<th>Pronoun</th>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>67 (referring to Chris Pizzio)</td>
<td>Me</td>
<td>9</td>
<td>Myself</td>
<td>10</td>
</tr>
<tr>
<td>We</td>
<td>7 (CCT Company)</td>
<td>Us</td>
<td>3</td>
<td>Ourselves</td>
<td>1</td>
</tr>
<tr>
<td>You</td>
<td>286</td>
<td>--</td>
<td>--</td>
<td>Yourself</td>
<td>2</td>
</tr>
<tr>
<td>She</td>
<td>2</td>
<td>Her</td>
<td>3</td>
<td>Herself</td>
<td>0</td>
</tr>
<tr>
<td>He</td>
<td>5 (referring to attacker)</td>
<td>Him</td>
<td>8</td>
<td>Himself</td>
<td>1</td>
</tr>
<tr>
<td>They</td>
<td>20</td>
<td>Them</td>
<td>14</td>
<td>Ourselves</td>
<td>2</td>
</tr>
</tbody>
</table>

**PROPER NOUNS**

- Chris: 31 all but one is ‘Captain Chris’

**ADJECTIVES AND PRONOUNS OF POSSESSION:**

- Mine: 0
- Your: 79
- Yours: 2
- His: 10
- Hers: 0
- Ours: 0
- Theirs: 0

**VERBS**

- ‘to be’
  - Past Tense Singular: was: 24, wasn’t: 0, was not: 0
  - Past Tense Plural: were: 22, weren’t: 0, were not: 0
  - Non Past Tense Singular: (I) am: 9, I’m: 10, I am not: 0
    is: 47, isn’t: 1, is not: 3
  - Non Past Tense Plural: are: 36, aren’t: 1, are not: 1
TIME, ASPECT, MODALITIES

- **Future Modals:**
  - will: 25, won’t: 4, will not: 1
  - Ability/Conditional Modals:
    - can: 43, can’t: 2, cannot: 5
    - could: 8, couldn’t: 1, could not: 1
    - would: 8, wouldn’t: 0, would not: 0
    - should: 3, shouldn’t: 0, should not: 0

- **Auxiliaries:**
  - Have: 49, Haven’t: 0, Have not: 1,
  - Has: 19, Hasn’t: 0, Has not: 0,
  - Had: 17, Hadn’t: 0, Had not: 0

- **Existentials:**
  - Been: 4
  - has been: 2, hasn’t been: 0, has not been: 0
  - had been: 0, hadn’t been: 0, had not been: 0,
  - have been: 5, haven’t been: 0, have not been: 0,

- **Emphatics/Completive:**
  - Do: 13, Don’t: 21, Do not: 7
  - Does: 1, Doesn’t: 4, Does not: 4
  - Did: 4, Didn’t: 1, Did not: 2
  - Done: 2, Doing: 2

- **Various Contractions:**
  - I’: 19
  - ‘ve been: 0, ‘d been: 0
4.4.4 Target Focus Training SDWA

- SDWA Online Location: http://www.targetfocustraining.com/tft-self-defense-against-weapons
- Word count: 8,441

4.4.4.1 Target Focus Training AIDA Template Structure

- Attention: 1-6, 18, 20, 24, 31, 39, 42, 51, 54, 57, 63, 69, 76, 80, 83, 95, 143, 163, 178, 183, 185, 192, 194, 198, 200-210, 214-220, 223, 225, 237, 252, 255,
- Interest: 1-4, 11-17, 19, 21-23, 29-30, 49-50, 52-53, 55-56, 58,79-82,
- Credibility: 32-41,43-48, 64-68, 70-76, 83-94, 201-213, 230-236, (all testimonials)
- Action: 190-200, 252-265,

4.4.4.2 Target Focus Training SDWA Structure

Longacre Moves

- **Move 1** for writer is accomplished in paragraphs:
- **Move 1** for talent is accomplished in paragraphs: 42-47
- **Move 1** for product (DVDs) is accomplished in paragraphs: 1, 5, 10-14, 48-62, 75-82, 95-184, 230-232
- **Move 2** problem is accomplished in paragraphs: 17-25, 30-37, 83-94
- **Move 2** solution is accomplished in paragraphs: 15,16, 27-29, 252-264
- **Move 3** motivation is accomplished in paragraphs: 6, 39-41, 63-74, 193-196, 214-229, 233-250, 265, 271-273
- **Move 3** sense of urgency is accomplished in paragraphs: 197, 251
- **Move 4** undesirable results are accomplished in paragraphs:
- **Move 4** desirable results are accomplished in paragraphs:
- **Move 4** desirable results for Bonuses in paragraphs: 185-192, 198-213
Cheung Moves

- **Step A4:** 1-6, 246-247,
- **Step B 3:** 1, 5, 13, 78
- **Step B 5:** 1, 5, 40, 78,
- **Step B 6:** 237-247,
- **Step C 3:** 40, 48, 69, 95, 98-102, 117-140, 159, 160-162,
- **Step C 4:** 83-189, 248,
- **Step C 5:** 39, 95, 104-125, 131-138, 146-158, 166-176,
- **Step C 8:** 83-177, 185-192, 200-227, 233, 272,
- **Step C 11:** 10-13, 42-68, 73
- **Step C 12:** 6, 10-15, 221-225, 223-224, 233-236, 253
- **Step E 1:** 190-194, 198-213, 102-125,
- **Step E 2:**
- **Step F:** 221-222, 226-232, 243-253,
- **Step G:** 166-176, 214-226,
- **Step H:** 254-264,
- **Step I:** 194, 198, 271-273 (all testimonials)

### 4.4.4.3 Target Focus Training SDWA Form

**Form Analysis:**

- Total Paragraph Break Count: 453 (Text 273, 180 Testimonial)
- Total Printed Page Count: 35 (24 Text, 11 Testimonial)
- Colors Used in SDWA: Four: Black, Blue, Red, and Yellow

**Pre-Headline:**

Line Count: 2 Lines, Font: Arial 12, Color: Black/Bold/Italics, Words: 8, Highlight: Yellow, 3 words. Punctuation: Ellipsis points used. Paragraph break Number 1
Headlines:
Line Count: 4, Font: Tahoma 24, Color: Red/Bold, Words: 18, Underlining: None, Highlight: None, Quotations Mark: Yes, Ellipsis: Yes. Every word capitalized, Paragraph Break Number 3

First Post-Headline:

Second Post-Headline:

- Testimonials Running Right Hand Side of Text: Total number 19
- Testimonials After P.S.S.: Total Number 19
Embedded Genre:

- **Personal Letter Format:**
- **Location:** Yes, Font: Arial 13, Color Black/Bold Paragraph 7
- **Date:** Yes, Font: Arial 13, Color Black/Bold Paragraph 8
- **Opening Salutation Used:**
  - ‘Dear Friend’ Paragraph break: 9, Font: Arial 13, Color Black/Bold
- **Closing Salutation** Used: ‘Sincerely’ Paragraph break: 266, Font: Arial 13, Color Black/Bold
- **Faux Written Signature**, Paragraph break: 267
- **Typed Signature**, Paragraph break: 268, Font: Arial 13, Color Black/Bold
- **Position:** ‘Creator,’ Paragraph break: 269, Font: Arial 13, Color Black
- **Position extended:** ‘Target-Focus Training,’ Paragraph break: 270 Font: Arial 13, Color Black
- **Post Script:** Paragraph Break: 271-272
- **Font:** Arial 13, Color Black, Bolding used on ‘real criminal violence.’
- **Post Post Script:** Paragraph break: 273 then to Testimonials 1-19
- **Font:** Arial 13, Color Black, Bolding used sporadically

**Inset Mini Headlines in Body:**

Font: Tahoma 17, Color Red/Bold. Total Number of Mini Headlines: 26, Found at paragraph breaks: 18, 20, 24, 31, 39, 42, 51, 54, 57, 63, 69, 76, 83, 95, 143, 163, 178, 194, 198, 200, 210, 214, 223, 225, 237, 252, Minimum Words: 2, Maximum Words: 10 (Hyphenated words counted as one word), Every Word is Capitalized in these Inset Mini-Headlines, Displayed Lines: Minimum: 1, Maximum: 4, Punctuation: Exclamation Marks used: 8 times, Periods used: 4 times, Ellipsis points used: 11 times, Colon used: 3 times, Question mark used: 1 time, No ending used: 7 times, Quotation marks used: 4 times, Underlining used: 0 times

**Bullet Listing:**

Total Number: 14, Font: Courier New 9, Color Black, Bold, and Sporadically Highlighting Used, Found at Paragraph Break: 47-50, 78-81, Inset Mini Headline at Paragraph Break 82, 83-88
Longacre (1992) uses a schema that includes moves. His choice of moves are the following: ‘1) establishment of the authority/credibility of the text producer, 2) presentation of a problem/solution, 3) using of one or more commands, which can be mitigated to suggestions of varying urgency; and 4) resort to motivation (essentially threats with predictions of undesirable results, and promises along with predictions of desirable results)’ in Mann and Thompson (1992: 110).

### 4.4.4.4 Target Focus Training SDWA Content

#### Table 33 Pronouns

<table>
<thead>
<tr>
<th>Pronoun</th>
<th>Number</th>
<th>Pronoun</th>
<th>Number</th>
<th>Pronoun</th>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>117 (referring to Tim Larkin)</td>
<td>Me</td>
<td>19</td>
<td>Myself</td>
<td>0</td>
</tr>
<tr>
<td>We</td>
<td>35(TFT Company)</td>
<td>Us</td>
<td>2</td>
<td>Ourselves</td>
<td>0</td>
</tr>
<tr>
<td>You</td>
<td>497</td>
<td>---</td>
<td>---</td>
<td>Yourself</td>
<td>10</td>
</tr>
<tr>
<td>She</td>
<td>0</td>
<td>Her</td>
<td>1</td>
<td>Herself</td>
<td>0</td>
</tr>
<tr>
<td>He</td>
<td>21 (referring to attacker)</td>
<td>Him</td>
<td>19</td>
<td>Himself</td>
<td>2</td>
</tr>
<tr>
<td>They</td>
<td>24</td>
<td>Them</td>
<td>16</td>
<td>Themselves</td>
<td>2</td>
</tr>
</tbody>
</table>

**PROPER NOUNS**

- Todd (testimonial in ad body): 7
- Tim (Larkin): 1
ADJECTIVES AND PRONOUNS OF POSSESSION:

Mine: 1
Your: 103
Yours: 0
His: 12
Hers: 0
Ours: 1
 Theirs: 0

VERBS

- ‘to be’
- Past Tense Singular: was: 18, wasn’t: 2, was not: 0
- Past Tense Plural: were: 5, weren’t: 1, were not: 0
- Non Past Tense Singular: (I) am: 1, I’m: 10, I’m not: 1, I am not: 0
  is: 72, isn’t: 7, is not: 2
- Non Past Tense Plural: are: 37, aren’t: 4, are not: 0

TIME, ASPECT, MODALITIES

- Future Modals:
  o will: 34, won’t: 5, will not: 4

- Ability/Conditional Modals:
  o can: 44, can’t: 18, cannot: 5
  o could: 8, couldn’t: 2, could not: 1
  o would: 9, wouldn’t: 1, would not: 2
  o should: 4, shouldn’t: 1, should not: 0
  o willing: 3

- Auxiliaries:
  o Have: 45, Haven’t: 3, Have not: 0
  o Has: 11, Hasn’t: 1, Has not: 0
  o Had: 18, Hadn’t: 0, Had not: 0
• **Existentials:**
  - Been: 5
  - has been: 0, hasn’t been: 0, has not been: 0
  - had been: 0, hadn’t been: 0, had not been: 0
  - have been: 2, haven’t been: 0, have not been: 0

• **Emphatics/Compleitive:**
  - Do: 28, Don’t: 25, Do not: 0
  - Does: 3, Doesn’t: 10, Does not: 0
  - Did: 6, Didn’t: 5, Did not: 4
  - Done: 8, Doing: 7

**VARIOUS CONTRACTIONS:**
- I’_: 48
- ‘ve been: 3, ‘d been: 0

### 4.5 Towards a Prototypical SDWA Template

Through the analysis of SDWAs the aim has been to formulate an accurate definition and description that, then, could be used to establish an underlying genre specific template. This template would synthesize all the salient aspects found in the four SDWAs studied in this research. Establishing a SDWA template would justify and validate the methodology used in the genre analysis process. To prove the genre analysis process was indeed viable for rendering the extant qualities and peculiarities endemic to SDWAs, the template would incorporate all three lenses (purpose/function, structure/form and content) and the conceptual purpose necessary for hortatory and advertising texts.

#### 4.5.1 Prototypical SDWA Template Steps

Realizing a template for a prototypical SDWA necessitates following a series of steps. These steps would consist of the following: 1) Conceptual Purpose, 2) Taxonomy, 3) Advertising Design, 4) Cyber/Digital Construction, 5) Hybridism, 6) Macro Structure/Form, Micro Structure/Form, 7) Content Decisions. It should be noted that while these steps seem rather elusive and general, they are, in fact, rather concrete.
when put into practice. It must be restated that the Gestalt interactions will occur within the first steps of the template (e.g., taxonomy at the micro levels is not sans influence from outside drivers).

These, then, are the aspects and elements that a prototypical SDWA template would contain:

**4.5.2 Conceptual Directives**

Conceptual Purpose: This is obtained through a conscious decision that the document will be a cyber/digital advertisement for self-defense instructional DVDs. Its purpose will be to sell.

**Conceptual Content:**

...there are five key elements that an advertisement should contain:

1. *Headlines.* A headline is the words in the leading position of an advertisement that serve to immediately attract the most attention of the readers, to communicate a key selling point about the product or service being sold, and to arouse the readers to read the rest of the advertisement. Headlines are considered the most important part of advertisements; therefore, they usually appear in the largest font size.

2. *Subheads.* A subhead is the essential information about the product or service that is not included in the headline. The purpose of subheads is to quickly give the key selling points about the products or services and to stimulate the readers to continue reading the body copies and also the other parts of advertisements. Normally, subheads appear above or below the headlines, but sometimes they may appear in the body copies of advertisements. The font size of subheads is smaller than that of the headlines but larger than that of the body copies.

3. *Body copies.* According to Burton (1978) and O’Guinn et al. (1998), many people consider body copies the heart of advertisements. A body copy, or body text, is the textual element of an advertisement which gives the complete sales story of the product or service.

4. *Narrative copy.* According to Bovee and Arens (1986), copywriters use a narrative copy to tell a story. They set up a problem and then tell the
readers that if they use this product or service, they will be able to easily solve this problem.

5. Close. The close asks the readers to do something and tells them how to do it. In the close, everything the readers need for action is presented, *(Khankhrua 2007:12-13)*

### 4.5.3 Taxonomy

Taxonomy: The prototypical template will fit into the following taxonomy:

**A) Supra Level**: Hortatory Texts and Advertising Texts.

Advertisement Text:

*Here's how it works. You arrive by making the right impression, either with your headline or opening sentence or paragraph. Then you don't waste any time. You say right away what the promotion is about and what's in it for them (propose). Next you persuade by listing your most important benefits. You follow that up by proving (reassure) all your claims. In step five, you make your compelling offer (the opportune opportunity). Finally, you ask for action,* *(Netplaces, 2013:Online).*

This is where the AIDA template is employed and then the move structure.

**B) Meso Level**: Long text paper genre advertising merged cyber/digital genre. An example of the paper world’s long text sales letter can be found online at http://www.netplaces.com/writing-copy/special-copywriting-situations/long-copy-sales-letters.htm

**C) Micro Level**: SDWA—the offspring from the meso level combination. That is to say, the use of Hybridism combined with cyber/digital functionality and the extant long text advertisement generates a extant/variant genre. This micro genre is an SDWA document that is part of what Clugston (2012) termed the LSWA sub genre category.
4.5.4 Cyber/Digital Creation

Cyber/Digital: All documents written for placement on the Internet are consciously designed and executed by the writer. There are neither editors nor typesetters to change the intention of the writer. Every facet of the document is deliberately constructed (e.g., paragraph breaks, font size, font color, placement of hyperlinks, etc.). As opposed to paper genre texts, there is no guess work on what the writer wanted displayed as HTML5 or Java does not allow for it.

4.5.5 Hybridism

Hybridism: As the document is pulled into the Internet milieu certain aspects become salient for the structural organization. To create a SDWA it is necessary to establish advertising headlines on top of a faux personal letter. Within this letter a short narrative is contained. The faux letter gives the overall skeleton to which all the advertising content can be attached. The narrative gives an apparent reason to seek contact to the reader. In the narrative will be a story that presents a problem and then a solution. It testifies to the product’s efficacy.

4.5.5.1 Hybridism Structure

Structure/Form: The Gestalt qualities of the documents cannot be ignored as the Hybridism creates a synergy that reinforces the purpose through the structure which is bolstered by the content. As stated in earlier sections, purpose is the overarching driver which establishes the structure/form which then in turn selects the content. That is a SDWA needs content that talks directly about self-defense. At the outset the AIDA and move structures are conceptual constructs to be applied to the document. They are only realized through the faux letter structure.

4.5.5.2 Advertising Headlines Embedded

Headlines: ‘At the top of your sales letter, use a strong headline that states the most important benefit you are offering. This headline should be bold and a larger font size than the font size you use for the body text in your sales letter,’(Geisheker, 2013:Web). Choice would be Red, Arial 24 font. Example follows:
4.5.5.3 Embedded Faux Personal Letter

Letter Structure: The faux letter gives the skeleton on which all of the advertising is hung. As stated before, the faux letter is considered the main driver to the overall coherence and cohesion of the SDWA. The SDWA would appear as if it were a personal letter. It would contain a greeting ‘Dear Friend,’ a closing of ‘Sincerely,’ followed by a faux signature and then a typed version of the signature ending with a Post Script (and a possible Post Post Script). Optional would be the date, time and location where the faux letter was created and position of the letter writer (i.e. president of a company, etc.). The font choice for the text would be Black Times New Roman 12 point. Example follows:

To: "Most Favored" e-Hotlist member
From: Bob Pierce, Prez, TRS Fight-Fast

Dear Friend:

Why are black belts, boxers, Jujitsu wrestlers… and especially those silly macho "military" guys who claim to be so tough... scared to death when faced with these amazingly simple new fighting secrets?

Being in the "personal combat" business for over 15 years, I've developed serious "inside" knowledge about every "new" fighting system that's ever been developed in recent years.

It's my job.
4.5.5.4 Embedded Narrative

The Narrative: The letter would contain a story that emphasizes a problem and a solution. The central character of this story would be based on a personal exploit of the creator of the unique self defense system. This story would in turn validate the product for sale. It is interesting to note that this narrative aspect was noted as important as far back as 1923 by Hopkins who said ‘...the advertisement should tell a story reasonably complete. Example follows:

Let me tell you a very short story that may be the most important one you ever hear in your life: Just outside of Tulsa, Oklahoma, there’s a beat-up warehouse where certain "unusual" types of people like to gather. If you’re a stranger out here, you’re not just unwelcome...

You’re Meat!

And it’s very easy to tell if you’re not one of the "in" group: These guys shave their heads and tattoo swastikas on their scalp. They’re permanently pumped with a steroid-and-amphetamine rage. They wear jack boots, carry chains, knives and baseball bats... and they never, ever fight fair. All fights are three, four, or a dozen to one.
4.5.6.1 Content Mechanics

Content Mechanics: The selection of content mechanics for a SDWA would revolve around the fonts, font colors, paragraph count, sentence length within a paragraph, use of punctuation, incorporation of inset headlines and bullet listings, pronouns, possessives, verbs, etc. Using the four SDWAs studied in this research as a base, a prototypical SDWA would employ the following decisions: Word Count would be a minimum of 3,000; Page Length: would equate to at least 9 pages; Text Font, Color and Size: Times New Roman, Black 12pt; Headline Font, Color and Size: Either Tahoma or Arial, Red, 24pt. Inset Headline Font, Color and Size: Arial, Red, 18pt.

4.5.6.2 Bullet Listings and Inset Headlines

Bullet Listings and Inset Headlines: Both devices are salient aspects of SDWAs. They are employed to emphasize solutions and benefits to the reader. As a structural device they would be employed and found throughout the text body which would aid in creating a coherence and cohesion to the document. As part of the AIDA template they would function primarily as attention and interest devices which in turn would aid in fostering reader desire and action. Example follows:
• How to easily and effectively destroy your opponent’s "wheels"... and why the standard karate knee kicks are doomed to fail 7 of 8 times (leaving you exposed and ready to go down)! Christophe’s understanding of "knee take down" fighting is unsurpassed by any other fighter on the planet... and he can show you how to never be without this fight-ending "cut"!
• Instant arm locks that disable your opponent and let you decide what's next! (Including how to master the most painful and effective arm lock a human can suffer!)
• The secret of correct head butts — it's not what you've seen the military guys doing! (If you ever use the wrong method, you'll split your head open... proof most of those military guys have never been in a real hand-to-hand fight!)
• The one take-down move you will have open to you every time a attacker strikes... so simple, so easy to remember, it's like walking around with a cocked and loaded gun!
• The "can't lose" kick that does incredible damage even when you miss completely! (One of many "fail safe" moves Christophe teaches!)
• Head-on moves that will separate you from the boys in the first second of the fight! (And send even the craziest attacker running!)
• How an untrained fighter tips himself off!

Figure 9 Bullet Listing

4.5.7 Tone
Tone: A conversational tone has been used by advertising writers to form a connection between writer and reader. Part of this tone is established through the use of pronouns (the overwhelming use of you and I which is what a real personal letter would contain) and verb contractions that would not be used in business or academic writing. ‘When writing your sales letter, use a friendly conversational style. Do not try to write “corporate” where you use large words and try to impress your prospects with your command of the English language. All that does is turn people off. Instead, write your sales letter as if you were talking to your best friend,’ (Geisheker, 2013:Online).

4.5.8 Voice
Voice: The active voice would be used throughout the majority of the document.

4.5.9 Verbs
Verbs: The employment of verbs would largely be in the non past tense. Contracted forms would be favored in situations that conveyed a conversational tone.
4.5.10 Possessives
Possessives: Another factor in creating a conversational tone is using possessives that address the connection between the writer and the reader. This is part of the perspectives of both reader and writer’s needs. The overwhelming selection would be for ‘your’ and ‘his’ both functioning to stress the benefits and solution aspects of the product.

4.5.11 Pronouns
Pronouns: Selection of pronouns for use in a SDWA would be a direct reflection of the aim of advertising. That is ‘[t]he use of personal pronouns, especially you, is an effective way to make the readers know the advertiser is talking directly to them,’ (Khankhura, 2007:25). Thus, the majority of pronouns would consist of ‘you’ and ‘I’. Both function to facilitate the connection between writer and reader at a personal level. This is, of course, in line with the nature of a personal letter (or, in this case, the faux personal letter) written in English.

4.6 Paragraphs
Paragraphs: “Historically, the paragraph developed as a punctuation device,” (Hoey, 1983:6). The number of paragraphs would be at least 140 for 9 printed pages. The majority of the paragraphs would be made of a single sentence. Following the 1 sentence paragraph the writer would employ two sentence paragraphs and paragraphs that break after a fragment. Although not prescriptively considered good writing, “…fragments can simplify the product information so that the readers can easily understand it,” (Khankhura, 2007:25). They also serve to create and maintain a conversational level throughout the text. This, in itself, is another cohesive device.

4.7 Punctuation
Punctuation: While periods would be the overwhelming selected mark, the advertisement writer would employ a great deal of ellipsis throughout the text. They would be used in situations that academic writing would not allow. Similarly, exclamation points would be used, especially after bullet listings. These would both be employed as attention and interest devices. This often creates fragment sentences and the impact is exactly that which was mentioned in the fragment section.
4.8 Imperatives

Imperatives: When it is time to make a call for action the text would employ imperatives. The buy now buttons are one example of this. The buy buttons would first be encountered at about the halfway mark of the overall text. These buttons would hyperlink connect the reader to another page where the reader could now fulfill the mission of the SDWA: to buy the product. Example follows:

Here's what you need to do right now: Click on the “Buy It Now” button below. It's simple, easy, super-safe and of course 100% confidential.

...or call my office at:

Figure 10 Imperative Buy Button

4.9 Testimonials

Testimonials: Testimonials would be employed to lend credibility to the SDWA’s claims. Placement of testimonials is not a fixed location. They could be found on the sides of the SDWA, interspersed in the SDWA, at the end of the SDWA or in all three. The number employed to bolster the credibility of the product is entirely open to the individual advertising writer. Example follows:

“I never saw anyone excited and passionate about teaching self-defense as much as Bruce Drago does. We have Bruce coming back four times a year to teach our community in Akron, Ohio.”
-- Larry Sadler, Tactical Instructor
Akron, OH.

“Having tracked and arrested fugitives I know... all other training disciplines pale in comparison to the training that I have received with Bruce Drago.”
-- Tom Siteman, Owner, Acme Bail Bonds, Inc., Manchester, NH.

“Bruce is an encyclopedia in the Martial Arts. He teaches all my instructors -- 20 schools in Wisconsin -- to better prepare our members in self-protection.”
-- Randy Reid, Multiple School Owner, Madison, WI.

Figure 11 Testimonials

4.10 Comment on Prototypical SDWA Template

The proffered description is, then, delivered as a working description for a prototypical SDWA. While it contains the most salient aspects necessary for creation of a SDWA, it is not to be construed as an appropriate self creating document for a novice writer. That is, as mentioned previously, the study of the specific lexical
choices (e.g., adjectives, adverbs, etc.) is the personal selection of each individual writer. Attempting to ascertain which adjectives, adverbs, verbs, etc. are to be used is far outside of the analysis scope of what can be reasonably be attempted within this research at a Master's thesis level.

4.11 Conclusion
This chapter began by stating that it would garner the results of the analysis of the previously mentioned criteria, tests, and examinations devised for SDWAs. It further stated that the goal of the description was to develop a prototypical SDWA template. This would verify that the analysis methods had been chosen properly and were isomorphic. The chapter continued by establishing that SDWAs were in fact part of a genre system, that they were cyber/digital, that they were both extant/variant (Shepherd and Watters), that they displayed fixity and that they displayed Hybridism (Santini). The components of Hybridism were defined and described: advertising, faux personal letter, and narrative. Purpose was defined and described as driving the AIDA and move structure. Structural and content description of each SDWA was done as well as comparison between the elements contained in all SDWAs. This entailed the detailing and description of the contents within the SDWAs: for example, possessives, pronouns, verbs, and placement of hyperlink buttons. The mechanics of word count, page length, paragraph count, number of sentences within a paragraph, choice of punctuation, font and font colors, as well as bullet listings and inset headlines were all detailed. The chapter then moved to a definition of each individual SDWA delineating its peculiarities. The chapter then offered a definition of a possible prototypical SDWA template. The selection of each component was based on the analysis of the forgoing sections. With the template produced the next step, then, in this research is to move onto conclusions. These are to be found in the subsequent chapter.
Chapter 5
Conclusions

5.1 Introduction
The aim of this research has been to test and validate the research objectives, questions and hypothesis. This chapter, then, gives a detail of the outcomes of the prior chapters. It also covers some of the limitations associated with this study. Additionally, it also presents some implications of the current work and, then, presents some ideas for future research.

5.2 Answering the Objectives
This research began by stating seven objectives:

1. to identify a cyber/digital genre. This was accomplished via establishing SDWAs as a genre system and showing that they are housed on the Internet, are written in HTML (or one of its ancillaries) and evidence functionality.

2. to apply three lenses of genre analysis: form, content, and purpose. This was accomplished through demonstrating that for SDWAs purpose is the overarching driver that then manifests the purpose through a structure/form which entails the use of Hybridism, the AIDA Template and move structure.

3. to demonstrate that SDWAs are a cyber/digital sub-genre, LSWA, which manifests genre Hybridism (embedded texts/genres). This was accomplished as a further investigation of objective 2. The specific structure/form of SDWAs are unique in that they were found to use the embedded genres of the following: advertising headlines, faux personal letter, and a narrative. As opposed to the majority of advertisements these SDWAs are part of the sub-genre LSWA. This is witnessed as a completely accurate definition of attributes: Long Scroll Web Advertisements—several thousands of words which are advertisements housed on the Internet and are read via scrolling and not going from page to page.
4. **to demonstrate that LSWAs are a variant, extant cyber/digital sub-genre.** This was accomplished from establishing the advertisements as existing off-line in trade magazines and direct mail pieces. Additionally, these off-line documents have had a long history of books, seminars, and articles to delineate their salient elements. They were moved on to the Internet thus giving functionality of hyperlinks and scrolling. This clearly defines them as cyber/digital.

5. **to demonstrate that SDWA/LSWAs manifest fixity.** This was accomplished through demonstration of stability in the form/structure of the SDWA for a period of nearly twenty years. This was further reinforced via the fact that templates for LSWAs exist on the Internet for aspiring writers to use.

6. **to demonstrate that the AIDA/Moves template is a viable means of establishing a self-defense LSWA’s structure, cohesion, coherence and purpose.** Furthermore, it will aid in providing a salient lens for classifying this cyber/digital sub-genre. This was accomplished in various steps. Advertising has long used the AIDA template to construct and judge an advertising document, so its application to this research was quite natural. The purpose and function of any advertising document is to sell. This is la raison d’etre for a SDWA/LSWA. The move structure via Longacre and Cheung showed how the AIDA is weaved throughout the text. This creates a coherence and cohesion that is further bolstered by the embedded text/genres within the SDWA. Using the AIDA/Moves template requires addressing all three lenses of genre analysis and thereby renders the most complete and accurate assessment of the document.

7. **to demonstrate that the development of a set of criteria will aid in identifying and classifying a cyber/digital sub-genre.** (Specifically, this means to present an analytical process that may be applied in a generic fashion to reveal the underlying structure and purpose unique and inherent to the self-defense LSWA variant, extant cyber/digital sub-genre.) This was accomplished in chapter 4’s deliverance of a prototypical SDWA template.
5.3 Answering the Research Questions

This research also began by asking the following questions:

1. **Are self-defense LSWAs a cyber/digital sub-genre?** This was proven to be the case in the research.

2. **In what manner do self-defense LSWAs demonstrate Genre Hybridism?** They were found to contain several embedded texts/genres. They were advertising, faux personal letter, and narrative. This unique blend is what demarcates these LSWAs from other forms of advertising. This is what some leading researchers had to say about the importance of this aspect:

   In studying digital genres we rely not only on traditional indicators of a genre, such as specific content and form, but also new and different cues for both identifying and then analyzing and making sense of them. Above all, we recognize that any approach to attribute analysis must deal with the problem of a genre’s intrinsic multifaceted nature, that is, the cues that not only identify the genre as an artifact, but also as a medium for participation in a communicative act, (Kwasnik and Crowston, 2004:78).

3. **What aspects are salient in establishing a self-defense LSWA as extant and then variant?** The answer to this question has already been delivered. However, to quickly restate the answer: SDWAs (self-defense LSWA) were shown to exist in the paper genre world; when they were moved onto the Internet they gained the functionality of hyperlinks (to jump in a non linear fashion to another web page) and scrolling (negating the need to change/flip pages).

4. **How does the application of the AIDA/Moves template describe and define a self-defense LSWA’s structure and, furthermore, how does it demonstrate cohesion, coherence and purpose?** This was answered and delineated in chapter 4.

5. **What are the unique strategies used in the content (e.g., lexical choices, verb choices, overall page length of the advertisements, sentence length, tenses, punctuation marks and personal pronouns**
usage within self-defense LSWAs)? To save repeating all of the data delivered in chapter 4 it is far easier to see these characteristics depicted in the previous chapter.

6. Do self-defense LSWAs show fixity? Yes, they were shown to demonstrate a stable structure as has previously been discussed.

5.4 Answering the Research Hypothesis
The hypothesis to be tested was that the AIDA template combined with a modified moves template would reveal and describe the functional, structural, and content elements of LSWAs. And that it could offer a method of viable (sub) genre classification. The researcher feels confident that all of the parameters of the hypothesis have proven to be accurate. The previous chapters have been built around the idea that using these (AIDA/Moves) as major investigative tools for this genre analysis would reveal the salient and unique characteristics of SDWAs. This, then, would lead to establishing a sub-genre of LSWA. It is the contention of the researcher that this has been borne out.

5.5 A Sub-Genre Revealed
It is the researcher’s contention that through the examination of the unique characteristics and attributes of SDWAs that they have revealed themselves to be part of a specific sub-genre. That is to say, SDWAs are a special form of LSWAs that are focused on selling self-defense DVDs. In a stratified view: moving one up on the taxonomical hierarchy from the actual SDWA document is the broader category of LSWA. SDWAs are designed strictly for selling self-defense information, they do so only because of a change in content not because of a change in structure/form or ultimate purpose from a generic LSWA. For example, at the LSWA level many other products can be proffered for sale. The researcher’s contact with long text copy advertising writers bears that out; indeed, the LSWA form has been used to sell such diverse products as Golf instruction, Bodybuilding information, and Music instruction. As proof of the existence of the LSWA level, here are the words from one of the highest paid and most well known advertising writers in the USA, John Carlton, concerning an advertisement he wrote for golfing:

They were so fascinated at how well this ad worked, it ran, it’s still running. It ran in the golf magazines for 15 years, and it’s still running online without much change to it, (Copyblogger, 2013: Online).
It should be noted that Carlton has also verified that this advertisement now qualifies as a variant, extant cyber/digital genre.

5.6 Implications, Limitations and Further Research

The research into SDWAs has the significance of expanding the field of genre analysis. As stated in chapter one, “…we have a continuing and, indeed, growing need for understanding a document’s genre,” (Kwasnik and Crowston, 2005:80). This research has added to the knowledge in the field through revealing a sub-genre, the LSWA. This research, simultaneously, has helped to further the accrued knowledge in the fields of Netlinguistics and Netvertising. It is hoped that the methodology used in this research will find its way to other researchers who are likewise trying to come to terms with the multitude of new and changing genres on the Internet. One of the most salient aspects of this research is to adopt Santini’s idea of Hybridism. The ability to understand that this solves the dilemma of blurred genres and that it is also, more than likely, a growing trend for cyber/digital genres to evidence Hybridism, leaves the researcher better equipped to analyze cyber/digital documents.

It is apparent that there are a number of research limitations that must be mentioned. The first to be mentioned is the limited number of web advertisements analyzed. This is an area that future researchers who have more resources (financial and temporal) could examine. It would only help the field of genre studies to replicate this research on a greater scale. Another limitation is specific content. That is examining other micro genres would have cemented the LSWA sub-genre classification. For example, analyses of guitar, bodybuilding, and/or golf web advertisements could have demonstrated that the only discernible change was at the content level—that all other components were the same for an LSWA. Additionally, this research has barely touched on the psychological aspects of SDWA construction, purpose and use. This Gene Analysis does not include more than a superficial accounting of the psychological aspects. Humans have a deep drive to use genre classification in a variety of pursuits. To grasp the meaning for this, the why, it is necessary to do considerable research in the fields of psychology and neuroscience. Both of these fields have made it their purview to ascertain the motivation or need for certain mental constructs humans use, linguistics has not. It merely describes and catalogs the events. To unearth the reasoning why humans use and seem to need to use genre attaches itself to the macro discipline of Evolutionary Psychology and to the micro specific fields of Perception, Cognitive Processing (tied to Neuroscience).
It includes such concepts as groups, containers, like, dislike, labeling, Gestalt functioning, etc. It is far outside the scope of this research to bring all of these areas together to bear on the examination of the SDWA documents under the current Genre Analysis. It is, however, pertinent to mention that these aspects are in play and constantly influencing the ability to reduce genre to merely a linguistic domain construct. However, it should be remembered what Bartlett said, “[v]iewed from the perspective of the reader of a document, identification of a document’s genre makes the document more easily recognizable and understandable, thus reducing the cognitive load of processing it,” (Bartlet, 1967 in Crowston, 2010: book chapter).

Additional further study could employ a thorough lexical choice analysis. The collocations of certain lexical items could be compared. For example, the researcher is fairly confident that the verb form ‘is’ occurs with a high frequency with the demonstrative, ‘this.’ The combination of ‘this is’ could be compared to the frequency of other collocations. This would, however, require a software program (e.g., concordance) to sort the lexical pairings at any large sample size. The percentage of adjectives and adverbs per line could be ascertained to see if LSWAs manifest a preferred percentage of adverbs to verbs and adjectives to nouns, and pronouns. Extending the research deeper into advertising supra genre would entail, ultimately, the psychological factors, drivers, and aspects. These could be approached via societal parameters or psycholinguistic parameters or the combination of both. Investigation into this area would greatly advance the field of Hortatory studies and linguistics overall. More specifically, the need for automatic genre detection on the Internet is an area of concern for researchers such as Santini. It is posited that further research into specific sub-genres (of online advertising such as golf, bodybuilding, etc.) would give telling evidence to scholars looking further up the taxonomical hierarchy and it would aid them in constructing search designs for genre identification.

It is felt that all of these areas of further study would greatly benefit the investigation of the largest communication platform known to mankind, the Internet. It also felt that the future of applied text/discourse and genre analysis will be found in this platform. The macro field of linguistics would greatly be aided if tools and methods can be further developed for this cyber/digital milieu. It is to this end that this research has been conducted.
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APPENDIX A
CHEUNG’S 2007 MOVE STRUCTURE

MOVE A SETTING THE SCENE

- Step A1  Relating to a social issue
- Step A2  Relating to culture
- Step A3  Relating to the market situation
- Step A4  Relating to the viewer
- Step A5  Relating to the maker/ character

MOVE B  ESTABLISHING CREDENTIALS

- Step B1  Highlighting financial strengths
- Step B2  Highlighting leadership
- Step B3  Highlighting uniqueness
- Step B4  Highlighting recognition/ status
- Step B5  Highlighting exclusiveness
- Step B6  Highlighting expertise
- Step B7  Highlighting track records

MOVE C  INTRODUCING THE OFFER

- Step C1  Identifying needs
- Step C2  Stating the intention
- Step C3  Mentioning the product/ service
- Step C4  Describing serviced/ functions
- Step C5  Describing advantages
- Step C6  Describing restrictions/ limitations
- Step C7  Showcasing latest developments
- Step C8  Providing details
- Step C9  Providing guidelines
- Step C10 Pointing to further information
• Step C11 Linking to/ Presenting evidence
• Step C12 Offering guarantee

MOVE D  BUILDING GOODWILL
• Step D1 Projecting foresight
• Step D2 Showing commitment
• Step D3 Anticipating feedback
• Step D4 Encouraging circulation

MOVE E  OFFERING INCENTIVES
• Step E1 Providing gifts/ discounts
• Step E2 Providing free trials
• Step E3 Providing free tests/ games
• Step E4 Providing value-adding services

MOVE F  USING PRESSURE TACTICS

MOVE G  TRIGGERING ACTION

MOVE H  SOLICITING RESPONSE

MOVE I  REINFORCING THE OFFER

MOVE J  BUILDING RAPPROT

STEP 11  CONFERRING BLESSINGS

STEP 12  EXPRESSING EAGER ANTICIPATION

STEP 13  EXPRESSING GRATITUDE/ APPRECIATION

STEP 14  EXPRESSING APOLOGY’ (Cheung, 2007: 28-29)
APPENDIX B

SWALES’ SIX DISCOURSE COMMUNITY CHARACTERISTICS

1. ‘A discourse community has a broadly agreed set of common public goals

2. A discourse community has mechanisms of intercommunication among its members.

3. A discourse community uses its participatory mechanisms primarily to provide information and feedback

4. A discourse community utilizes and hence possesses one or more genres in the communicative furtherance of its aims.

5. In addition to owning genres, a discourse community has acquired specific lexis.

6. A discourse community has a threshold level of members with a suitable degree of relevant content and discoursal expertise.’ (Swales, 1990: 24-27)
Every fight is *Bam-BAM and you're done!*

"All Your Fancy Fighting Skills Won't Earn You An Extra *Second* Against This Devastating New Natural Streetfighting System!"

June 24, 2013

To: "Most Favored" e-Hotlist member  
From: Bob Pierce, Prez, TRS/Fight-Fast

Dear Friend:

Why are black belts, boxers, JuJitsu wrestlers… and especially those silly macho "military" guys who *claim* to be so tough… scared to death when faced with these amazingly *simple* new fighting secrets?

Being in the "personal combat" business for over 15 years, I've developed *serious* "inside" knowledge about every "new" fighting system that's ever been developed in recent years.

It's my job.

I have *financed* the marketing for many of these systems… I'm *well-known* in all the important military and martial art circles. (My contacts include former Navy Seal and Army..."
Special Forces, plus guys who train SEALs, FBI and CIA agents, big city SWAT police, and special "black bag" operatives the government doesn't want you to know about.)

I don't seek these men out. These hotshots come to me... often begging for a chance to show me their "stuff".

Well, let me tell you something. You need to hear this: Almost all those super-hyped fighting systems are...

**Pure Over-Rated Garbage!**

Real fighting... especially the vicious, no-rules attacks and fights you're very likely to see in the street... has changed forever! Almost everything you know is obsolete, and I don't care how long you've been training or who you've trained with.

Worse... if you are ever forced to actually use anything you've learned — and if you're like 99% of the guys out there trying to put together a few "guaranteed" skills to protect yourself and your family — you will likely get hurt if you attempt to use any fancy stuff against an experienced streetfighter or mugger.

Practically every fighting system I've ever seen is just too damned complicated to master in a reasonable time (and they're just lying to you if they say different)! Those military guys are the worst too... anyone who knows the SEALs and Army "elite" special forces work knows these soldiers use weapons to fight with... NOT their hands! Hand-to-hand streetfighting is the least important skill they need or seek... and they learn a few "basic" hand-to-hand skills almost as an afterthought!

The truth is, when these "elite" soldiers are pitted against an experienced, world-class streetfighter...

**They Lose!**

I'd almost given up trying to find an honestly simple fighting system that was easy to master (not just "learn")... and that I could count on if I was forced to defend myself.

And then I stumbled on something... I think you'll find it interesting, also.

Let me tell you a very short story that may be the most important one you ever hear in your life: Just outside of Tulsa, Oklahoma, there's a beat-up warehouse where certain "unusual" types of people like to gather. If you're a stranger out here, you're not just unwelcome...

**You're Meat!**

And it's very easy to tell if you're not one of the "in" group: These guys shave their heads and
tattooswastikas on their scalp. They're permanently pumped with a steroid-and-amphetamine rage. They wear jack boots, carry chains, knives and baseball bats… and they never, ever fight fair. All fights are three, four, or a dozen to one.

They're Skinhead Neo-Nazi's… probably the most vicious and dangerous punks roaming America. (Compared with Skinheads, an inner-city Compton gang of Crips or Bloods look almost like Boy Scouts.) Skinheads never need a reason for violence — just being alone and close enough to jump will make you an instant victim.

These Sick Jerks Actually Enjoy Hurting And Humiliating People!

Anyway, on this particular night an ordinary-looking man named Christophe Clugston made the mistake of driving out to this isolated warehouse. He thought he was going to see a band play music, maybe find a nice girl to dance with, have some fun on a hot summer night. He didn't have much money on him — after paying the "cover" to get inside and ordering a beer, all he had left was one little nickel in his pocket. Remember that — a single nickel. Not even enough to leave as a tip at the makeshift bar.

Christophe didn't know what to make of all the skinheads giving him the "evil eye". He thought they just had really bad haircuts and silly taste in clothes. He felt no fear… in fact, as he passed a table of them, he reached out and good-naturedly rubbed one of them on the scalp. "Nice haircut, fella," he said.

Three skinheads stood up and quickly cornered him. The band played on.

Now, you have to get this scene right to understand the importance of what happened next: The smallest of the three Skinheads coming at Christophe was his same size; the others were taller, more muscular, heavier. They were reaching for objects in their pockets (it was too dark to see clearly) smiling with relish for the stomping they expected to hand out. No one in the warehouse had the slightest urge to help or stop the fight. There was nowhere for Christophe to escape.

In less than a second, he suddenly realized he was about to be jumped by three experienced streetfighters… and if he didn't do something right NOW…

His Life Wasn't Worth Much More Than That Nickel In His Pocket!

Well, what would you have done? You know, in your heart, you run the risk every day of being in the same situation… cornered by punks who want to do you (and your family, too, if they're nearby) serious harm! It's not even connected to robbery anymore — they don't want your nickel, they want the thrill of stomping your face into hamburger.
It could be in a parking lot downtown, in a movie theatre, outside your local Seven-Eleven…

Or In The Cool Darkness
Of Your Own Bedroom,
Late At Night!

Have you seriously thought about what will happen to you during real-life crunch time… where your life (and that of your loved ones) aren't worth a plugged nickel?

Back in that lonely Tulsa warehouse, Christophe didn't have time to think. He didn't need to… in a blink, he turned that nasty situation around 180 degrees… and those three Skinheads, even though they were poised and ready to attack, found themselves suddenly thrust into a world of pain and confusion. But Christophe didn't use anything that even remotely resembles karate, or Judo, or Tai Kwan Do, or even boxing or wrestling. No. Instead…

Christophe Did Something
These Experienced Fighters Had Never Seen Before…
And Hope They Never See Again!

There were other Skinheads in that old warehouse that night… but they didn't bother Christophe! Not after they saw what he did (with an absolutely chilling calm and sense of confidence) to those three streetfighters who cornered him! There was something in his eyes… something the first 3 punks missed in the dim light… that now warned the rest of them away.

The fight didn't take three seconds… because while two of the Skinheads went down hard immediately, the third broke and ran, and Christophe couldn't catch him! These guys have been spotted around Tulsa occasionally since then, and they're still "jumpy". There isn't a flicker of that punk fire left in their eyes. Even the guy that got away (thanks to his reflexes of sheer, pants-wetting FEAR) won't go near anyone who even vaguely looks like Christophe anymore.

The people who saw what Christophe Clugston did that night all report the same thing: It was like nothing they'd seen before… the quick moves looked too easy and simple to have actually worked…

And Yet The Results Were Instant
And Devastating Beyond Belief!

What Christophe (the most normal-looking and likable guy you'll ever meet) used is the strangest fighting technique imaginable — unlike anything you have ever seen before… and yet for guys like you and me it is absolutely the most ruthless and effective fighting style ever devised!

- Hard-core streetfighters end up being bullied by people half their size using this system!
- Trained boxers can't land a punch!
- Wrestlers the size of Jabba the Hut get tossed into walls like puppies by women!
- Karate black-belts never get a chance to strike… and any defensive move they make only gets them hurt more seriously!
- Even the highest-level "elite" training in the U.S. military won't help a soldier last beyond a few seconds in hand-to-hand combat against this new, utterly-unique fighting system!

I **never**, **never** want to feel what it's like to be on the other end of this amazing stuff! Nevertheless, once you see how it's done, you'll see that this new fighting system is:

- **Incredibly easy to master in short time!** (People who have only been shown these moves — and never actually done them — have nevertheless had tremendous success in "crunch time"… with devastating results for their attackers!)
- **So simple you can actually "learn it and forget it"… and yet it will be there for you whenever you need it!** (There are only 6 components to the entire system… less to remember than most karate schools have for one fancy kick!) In fact, you can learn more intense fighting skills in one short hour than you'd learn in a month of "formal" martial arts!
- **And yet these fighting secrets require no special strength, speed or coordination to get started!** (Everything you need, Christophe can teach you in about the time it takes to eat a big meal!)

I knew this was something you'd want to know about right away. This new system — Christophe calls it "**Combat JKD**" — is nothing like those complicated "official" fighting systems… you know, the kind of "altered self-defense" used by guys in uniforms (who do all their fighting with automatic weapons in desert battlegrounds and jungles, and almost never hand-to-hand on pavement or on a porch or from inside a car… where you'll be needing the best skills you can get!). No. This is a completely different way of fighting in the street, where you'll likely be if you ever need help.

I think what Christophe has is just **perfect** for guys like you and me. Perfect because you don't need to train much… you can use what you learn immediately… and (because it's so incredibly simple)…

**You Will Face Any "Situation" With A Steel-Eyed Calm Confidence You've Never Experienced Before!**

In fact, this "**Combat JKD**" Christophe teaches is so different that the results of real encounters I've discovered by his students (so far he's only taught about two dozen people) are almost too amazing to be real. For example:

- A young man named **Mike Farrell** (who **maybe** weighs 160 pounds soaking wet) begged Christophe to teach him his fighting secrets after Mike was jumped and beaten senseless by a gang of 20 black guys in a Denny's parking lot. Mike wasn't what you'd call a "good
student"... but he learned enough so that, when a 230-lb. truck driver tried to take him down, Mike instinctively reacted with a single, indefensible move that sent the monster flying (literally, feet, body, hands off the ground!) backwards and into a steel door. People inside later said it sounded like a cannon going off. There was no need for any other action — one quick move and the "fight" was over. "Hey," Mike told me, "this stuff really works!"

- A bouncer called "C.C" in a Mid-West bar was pushed outside by 3 drunks who didn't like being told to quiet down. Ordinarily, even an experienced bouncer would have had trouble in that situation, but in this case C.C. mangled the first drunk so quickly, and with such off-hand viciousness and authority, that the other two ran off. (A lot of would-be fighters run when faced with the terrible certainty of Christophe's new fighting methods!)

- Recently, at a local "hip" hangout, a couple of steroid-pumped fraternity boys decided that because they were young, privileged and beefy and this one scraggily-looking guy wasn't, he deserved to be beat up. Wrong — the frat boys picked on one of Christophe's students... and now they don't talk so loud anymore, don't strut like roosters. Two jerks, two simple moves (that didn't look like much, and certainly didn't cause Christophe's student to break a sweat)... equals one fight over within a couple of seconds!

- Perhaps more relevant, however, than all the stories I could tell you... is this: When Christophe recently trained alongside a group of U.S. military Special Forces soldiers... I can't use their names (security reasons), but they represented the top schools of the Army, Navy... he received the highest compliment ever paid to a civilian by these hard-ass soldiers. One of the super-elite"18-Zulu" Group sergeants took the others aside (after watching Christophe train for a bit) and told these top soldiers to never, ever mess with this guy... because...

All Their Fancy Hand-To-Hand Combat Training Wouldn't Earn Them An Extra Second In A Real, Balls-Out Fight With Christophe!

I know what you're thinking — if this "Combat JKD" is so great...

Why Is It Still Such An Astonishing Secret!

The answer's easy. It's not secret — this new fighting system simply did not exist until a few short years ago... and the few people who do know about it are in no hurry to share their unique, viciously-effective secrets!

Christophe Clugston — as far as I know — is the ONLY man in the world who was in a position to take modern fighting methods... and create new "twists" to them that are so innovative... so amazingly natural (you'll never feel awkward or have trouble learning any of it)... and so instantly devastating... that what he wound up with is an entirely NEW way to
fight. None of his methods would be allowed in the boxing ring, or in a karate match, or in any kind of fight…

Where The "Rules" Say You Must At Least Give The Other Guy A Chance To Hit You Back!

This is the most honestly brutal, bam-BAM-and-you're-done kind of fighting you could ever imagine… and the best part is, it's especially easy for "non-fighting" types of people to master quickly!

That's because Christophe Clugston spent a lifetime searching where no one thought to look for the simplest fighting secrets of the world. Here's the story:

- Streetfighting has been his overriding passion since he was 12 years old. (He earned black belts in 5 different martial arts before he was 20!) He even learned 7 languages so he could travel the world and uncover new styles of fighting and techniques that hadn't reached the U.S. yet!
- In East Germany, he worked his way inside the most elite scientific-research organizations in the world. The Soviets have training systems for hand-to-hand combat that are light-years ahead of us… with amazing techniques…

That Actually "Imprint" Brutally-Effective Fighting Skills Directly Into Your Nervous System!

- It's like loading a computer with raw data… so, without conscious effort, you can "download" amazingly advanced skills straight into your body's muscles and nerves in an incredibly short time!) The result is a shortcut in your "learning curve" — which means you can learn in hours what others need years to master!
- Christophe fought professionally for over 8 years (twice as long the average pro)… becoming one of the world's most accomplished fighters! (He was Number One World Rated in Shoot Boxing for two years… American Kickboxing Colorado Champ for 2 years… as well as Maximum Total Light Heavy Champ, despite fighting in a higher weight class!)

He also won over 50 vicious, no-rules streetfights during this time. This is how he realized how stupid it is to master any martial art style that has rules (no kicking in boxing, no strangling in wrestling, no head-punches in karate… and ridiculous time-limits in all of them!). The real world of streetfighting has no rules! Even the most brutal-looking "official" fighting systems can actually get you killed in the street… and the "confidence" you get from years of dedication to any formal training…

Is A Total Sham!

And then, about a decade ago, Christophe was invited to "try out" with perhaps the most secretive group of people in the U.S. — a small, almost fanatical "fringe" bunch of fighters
who had developed a combat-oriented system that emphasized simple moves… and brutally-quick endings to every fight. (This is about as far from "sport" fighting as you can get!) No one gets into this "secret society" without a personal invitation… and the initiation rites are too astonishing to even talk about here.

Nevertheless, this "over-the-top" fighting style was what Christophe had been searching for!

But because of his travels… his Soviet training… and all his professional insights… plus all the "official" martial art know-how he had… Christophe brought something NEW to the table that even these hyper-secret fighters didn't understand.

What Christophe discovered was this: Even the most cutting-edge fighting styles (like the ones used by the military) were still shackled with moves based on centuries-old situations involving fencing, stick-fighting and ritualized combat! These systems, though seemingly "modernized", still use only about 75% of your maximum fighting ability!

So he really had no choice. He was forced to create an entirely NEW fighting system… one that took the simplest moves of the best styles… and "blended" them with the scientific insights of the last few years to make...

A Natural, Utterly-Simple Fighting System That Can Defeat Any Other Fighter Instantly!

Of course, using this new system is not going to make you any friends. Everyone, it seems, hates Christophe — martial artists hate him because he shows their formality up as total B.S.… boxers and wrestlers hate him because all their neat skills vanish before the onslaught his new style throws at them… the military guys hate him because they're embarrassed that a civilian "aced them out" on the advanced Soviet fighting technology… and other streetfighters hate him because they can't strut their stuff around him.

No one argues with Christophe anymore. Not elite military soldiers… not thick, muscled boxers… not murderous street-gang fighters. Because Christophe doesn't like to "talk", he likes to "walk". He only has one thing to say to anyone who challenges him:

"Let's Go Outside And Fight Right Now!"

And, for the last few years, no one's had the guts to do that. He has an OPEN CHALLENGE out to anyone who thinks they've got a better system. Come on out and scrap with me, he says. They refuse. Christophe Clugston's "Combat JKD" has changed streetfighting forever.

You will understand why when you see — for yourself — just what this amazing new system is all about. It's the chance of a lifetime for anyone interested in learning fighting skills that
immediately "catapult" you in the **highest levels** of the fighting world, practically overnight!

**This is what's in it for you:** Christophe has instructed me to give you an opportunity *no one else in the United States* will be offered, ever: He wants you to see his new "Combat JKD" system in action... in a complete, "uncensored" form that the rest of the world will never even hear about... learn the **basic (simple)** moves yourself... see how it "fits" on you, and if you like it... and do it all without having to risk a nickel of your own money!

He's doing this because, finally, he's *fed up* with all the "hype" and hysteria out there about the "military-oriented" fighting systems now flooding the market. He knows his new stuff will make those Navy and Army-sponsored systems look *silly*... with less fuss, less learning time, and more **power** than anyone would believe. He wants to show you... so there will be *no doubt in your mind whatsoever*... that "Combat JKD" has changed fighting forever. And all the secrets of it can all be yours... as soon as you want it!

**Here's how it works:** Christophe submitted himself to a grueling **week-long video session**, where he revealed — *on digital video* — all the most closely-held secrets of his new fighting system. It's the best I've ever seen.

Now, I've been producing self-defense tapes for some time now — including ones by the guys who train the U.S. Navy SEALs, Army RANGERS, big-city police SWAT teams, and even agents in the FBI and CIA. I've used the same film crew for most of these videos. They've seen the BEST... but they were *totally unprepared* for what Christophe had to show them. My crew couldn't get enough. (They even stayed after-hours — without pay — just to get a few personal tips from Christophe!) I've never seen such intense interest by jaded, "seen that, done that" cameramen and sound guys before!

Most of the crew were *NOT* avid karate or self-defense fans themselves... but when they saw Christophe in action they all told me, at the same time...

**This Was, Finally, The Simple Yet Utterly Effective "Lazy Man's" Answer For 100% Self-Defense They'd Been Looking For!**

They saw — as you will, too — that what Christophe teaches can be mastered in the **shortest time humanly possible**... and yet obviously has **exactly** the kind of vicious fight-ending skills a "normal" man could ever hope for.

**You'll see what I'm talking about.** Even if you only "scan" these DVDs once, you'll be changed forever! There are nearly 4 hours of footage here, on two power-packed DVDs. It's information that was completely unavailable to anyone except the few "insiders" who knew Christophe personally. Yet, with the advantages of slow-motion, rewinding and multiple camera angles (we used a state-of-the-art recording studio down in San Diego)... you actually get a **better and more complete education**, in a **shorter** time, than any of Christophe's personal
You'll get it cheaper, too. Christophe only takes a few students on every year, and they pay outrageous fees to get their personal education in "Combat JKD". It's an enormous risk, financially, for him to offer his secrets so inexpensively to you… but, frankly, he's so angry at all the bogus fighting information out there, he doesn't care about his high fees anymore. This is now a matter of pride… as a man, you can easily understand where Christophe is coming from.

Look — here's just a "taste" of what you're about to learn:

- Why you should never use your fist in a real street fight! (Even trained fighters make this crucial mistake… and risk serious injury that's 100% avoidable!) There's a better way to do more damage, quicker, with no risk of hurting yourself at all!
- A "lazy man’s" training technique that's so simple, you can master devastating moves while watching TV.!
- How to expand your 5 senses so you see everything happening around you, all the time — it's like having eyes in the back of your head! (This trick can save you enormous amounts of danger and trouble… and make you virtually undefeatable in any head-to-head fight!)
- Secret "2-minute" training techniques (that's all it takes!) that are guaranteed to make you look ridiculous… but which will pump up your fighting ability (and confidence) 1,000% almost overnight!
- New (and simple) exercises that actually install animal quickness and viciousness directly into your muscles and nerves… leaving it locked there until you need to spring it loose! (Go from calm to frightening in a split second, whenever you choose… or whenever you're threatened!)
- The "energy conservation" rules of fighting almost every street fighter breaks… leaving you a devastating opening 10 seconds into any fight no one else will see!
- How to use the "two second" stalking test to see how trained your opponent is… and what he's trained in! (Crucial information to end the fight when you choose!)
- The hyper-advanced new fighting stance that negates all others… putting you in a position to keep boxers, wrestlers, and even the dirtiest fighters on the planet off-balance until you decide to strike! (They'll never get "settled" enough to hit you!)
- How to never again feel uncontrollable emotion (or even sweaty palms) in a tight situation… and how to channel all your adrenaline into purposeful energy that will charge you up like a bomb!
- Why your best fighting moves will come completely naturally… forget all that martial art nonsense about needing to train for years to do complicated moves! (The best fighters in the world use only a few simple moves… and routinely knock around karate dudes like they were children!)
- What to watch when you're eight feet apart (it's NOT his eyes — a terrible mistake most fighters make that gets them hurt)… and what to watch inside the two feet "crunch time" zone… to keep you a precious step ahead of even superbly-trained fighters!
- The number one "Dirty Trick" of fighters who want to decisively end a fight as soon as possible!
• A ridiculously-simple **two-finger takedown** that will instantly bring any opponent, of any size and weight, to his knees!
• **Leverage secrets** (known only by students of Clugston's) that multiply every pound of your weight ten times, giving you "Godzilla" advantages against even a much-heavier opponent!
• How to correctly use the "scissor choke" — which 99 of 100 fighters do so incorrectly it actually puts them at risk (instead of providing the fight-ending certainty you can have doing it right!)
• A 1,000-year-old move (which all but a handful of martial artists never learn about) that will end the fight instantly once you get to the ground… even faster than the most famous ju-jitsu move!
• How to handle **worst-case scenarios**: when you're surprised, caught in completely undesirable places, out numbered… and worse!

It goes on and on -- waaaay to much for me to cover in this little letter. Stuff like:

• How to easily and **effectively destroy your opponent's"wheels"**… and why the standard karate knee kicks are **doomed to fail** 7 of 8 times (leaving you exposed and ready to go down)! Christophe's understanding of "knee take down" fighting is unsurpassed by any other fighter on the planet… and he can show you how to never be without this fight-ending "out"!
• **Instant arm-locks** that disable your opponent and let you decide what's next! (Including how to master the most painful and effective arm lock a human can suffer!)
• The secret of **correct head butts** — it's not what you've seen the military guys doing! (If you ever use the wrong method, you'll split your head open… **proof** most of those military guys have never been in a real hand-to-handfight!)
• The **one take-down move** you will have open to you every time a attacker strikes… so simple, so easy to remember, it's like walking around with a cocked and loaded gun!
• The "**can't lose**" kick that does incredible damage **even when you miss completely**! (One of many "fail safe" moves Christophe teaches!)
• Head-on moves that will separate you from the boys in the first second of the fight! (And send even the craziest attacker running!)
• How an **untrained fighter** tips himself off!
• Your **single best "one answer" move in any confrontation** — if you never learn anything else from Christophe, this move will assure you survive almost any one-on-one fight you get into… even with trained fighters! (And it's so simple you don't even have to practice it very much!)

And more… including details so "sensitive" I wouldn't dare list them here for you!

**PLUS…** you get a **very special FREE bonus** that Christophe wants you to have and KEEP as his gift. It's a hour-long DVD he shot about **knife-fighting** — and, just like everything else he teaches, it's unlike anything you've ever seen before. Christophe has been in knife fights… and he learned crucial new information that no other knife-fighter on the planet even has a clue about! No one wants to get in a knife fight… because your chances of surviving without getting
cut are not good. But the knife has become such a common "tool" of the criminal attackers, you absolutely need this advanced look at fighting with knives… including bare-hands against a knife, and knife-against-knife.

The hyper-advanced fighting skills you learn from Christophe have already helped other people just like you… in the most dangerous, out-of-control situations you’re ever likely to face in the street! You can't walk around in a suit of armor, bristling with guns and knives and hoping you "look" threatening enough to avoid trouble. However, with Christophe's help…

You Can Have A "Built In" Protection Device More Powerful Than Guns and Knives...

I have experienced Christophe's training methods report a deep and permanent change in their lives. It's as if Christophe has helped install another person inside you… a stronger, more vicious and unafraid warrior who won't hesitate a second to eliminate (with all the force necessary) any danger to you!

This is not like the training terrorists go through, however — that turns them into savage beasts that cannot be absorbed back into civilization again. Far from it… Christophe's training techniques leave you normal and centered (much like a fighting master should be)… your same old lovable self…

Until The Time You NEED To Unleash That Brutal Warrior Inside You!

It's not even a conscious process! Imagine having little danger-sensing antennae (like a Geiger counter) inside you that leaps into action even before you consciously understand you are in trouble!

Imagine having the inner peace and confidence to be relaxed anywhere in the world… knowing your training and mastery has placed you among the most viciously-effective fighters on the planet if trouble occurs!

You can't buy that kind of confidence for any amount of money…

But You CAN Earn It… With Christophe’s Help!

So how much is Christophe's video course going for? It's cheap — less than you'd pay for two lousy lessons at the local karate school… less than a big meal for two at a fancy restaurant… less, even, than a decent pair of cowboy boots! Ask anyone who has trained with Chris… they'll tell you how foolish it is to quibble over a few dollars when the result is learning the most
Here's what you need to do right now: Click on the "Buy It Now" button below. It's simple, easy, super-safe and of course 100% confidential.

ADD TO CART

...or call my office at:

Chapter 61-800-899-8153 Dept. CG-301

...tell the operator you want to order Christophe Clugston's "Combat JKD" video course, Dept. CG-103. It's important to tell them that code, too — don't forget! You can use your credit card. The price for this amazing DVD package (plus your FREE bonus tape on knife fighting!) is just $97 plus $7.00 shipping and handling. (Total: $104.00) Or, if you prefer to pay by check or money order (payable to TRS)

Chapter 7TRS Direct Dept. CG-301
606 E. Acequia Ave.
Visalia, CA 93292

Either way, your tapes will be rushed out to you by mail as soon as we receive your order.

But remember — you get Christophe's personal guarantee on this: Watch the tapes, at your own pace, in your own home, and learn everything he has… for a full 3 months without risk. Treat the tapes as hard as you like — they're yours for the entire 3 months. If, at the end of that time, you aren't 100% convinced you've just been training in the most advanced fighting skills you could ever have, simply return the DVDs and Christophe will see that you get an immediate refund of your purchase price. No questions asked. No nonsense… and Christophe will still consider you a friend. He respects you enough to let you decide for yourself.

ADD TO CART

But — even if you decide to return the package for a refund, you can still KEEP the bonus tape on Knife-Fighting (worth the price of the entire package just by itself!)… as Christophe's gift to you, just for giving his DVDs a look.
That's more than fair… and if you're serious about learning fighting skills you can use, wherever you find yourself in trouble… this is a must-have course! So far, only a handful of "insider" students (with deep pockets) have gotten this kind of acute attention from Christophe.

Here's your chance… if you believe you've got what it takes… to become a master of that same secret fighting technique. **Add it to your cart now.**

Sincerely,

Robert Pierce  
Prez, Fight-Fast/TRS

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606 E. Acequia Ave. - Visalia, CA 93292 - (559) 732-5317
Hardcore Streetfighting SDWA

Finally available to civilians outside the official loop...

"Why Are U.S. Marshals and Mega-Expensive Hired-Gun Agents (All Former Spec Op Soldiers) Demanding To Learn These Secret Fighting Skills Before Heading Overseas?"

You know where they're headed... and what they're gonna face.

Your biggest threat is not "normal" combat anymore, but the new street fighting tactics that are more dirty and more unfair than ever before.

Here's your chance to learn — fast, simple and overnight — the exact easy secrets that the best-in-the-biz insist on learning to save their lives...

And guess what? If you choose, you can see it absolutely... FREE!

From: Jim Curley
TRS Special Operations Department
To: "Most Favored" e-Hotlist Member

Dear Friend:

As you well know, certain "hot spots" in the world are chewing up regular soldiers. And private companies are scrambling to send private security agents to protect their interests.

These private security agents are almost always former Special Forces experts, who come out of retirement because the pay is just too good to pass up.

Well, guess what? Before many of these ex-Spec Op guys head overseas...

They Make SURE They Spend Some Serious Time
With Bruce Drago.

Because they desperately want to learn what he teaches about city street-level fighting... against guns, knives, and especially multiple attackers. That's what Americans face over there — nasty, lethal attacks by groups.

Think about that. Here you have the best-trained spec op soldiers this country can produce... at the end of their military service... seeking out ONE guy to learn his secrets. These are EXPERTS in fighting.

Yet... they know they need these extra skills to survive real combat.

What gives?

Here's a story that will change your life forever: After almost 20 years in the business of providing taped training of the best fighters in the world, I can safely say I've seen it all. Our reputation is pure gold — the US military, big-city SWAT cops, and all types of front-line government agencies RELY on us to find the good stuff. And share it with them.

It wasn't always this way. When we revealed the first fighters we had filmed, the high brass in the US military tried to shut us down. (The teachers we caught on tape were major players in training special forces, then, too.)

Well, this being America, we won the right to share our training with civilians. Now, almost every major "official" department that ever faces combat comes to us for supplemental help.

Why? Because... the nature of face-to-face fighting continues to change and mutate too fast for most folks to keep up. At one time, forty years ago, you could learn a few karate moves and that would serve you in the street in a crunch.

Now, you try a spinning head kick...

You're Toast.

The world has changed, and continues to change. Street fighters are nastier and deadlier than ever. If you're gonna survive, you must see what this new stuff is all about.
So... one day last month, our reputation paid off in a very unexpected way.

I got an email from an experienced martial artist... who had just witnessed the most amazing street fight imaginable. Hollywood couldn't have come up with this scenario. This emailer thought I might be interested.

Here's what happened: Six big, nasty guys surround this one, lonely, not-so-big guy in a bar parking lot. Each of the six attackers outweigh their victim, by as much as 50 pounds of muscle.

It looks grim.

Suddenly...

**All Six Are Lying On The Ground, Choked Out, Sobbing, And Writhing In Pain!**

That one lonely, little guy had simply "gone to work". All six attackers went down, bam bam bam.

The martial artist who emailed me has 11 years of serious training. Tai Kwon Do, KravMaga, competition-level kickboxing. And he NEVER saw anyone do anything like that before.

None of his training had even come close to the moves he saw that night.

But here is what's REALLY interesting:

**The Actual Moves Were Amazingly Simple!**

Sometimes this pisses off guys who have trained for long years. They learn how to fight... and then some skinny guy comes along and cleans everybody's clock... using simple moves that can be mastered in minutes.

This brings me back to the former Spec Op guys heading overseas.

THEY don't care if it's so simple it negates their previous training.

They headed someplace where...

**They Will Die If Their Training Sucks!**

So ALL they want to know is... where to find the easy-to-learn, truly effective stuff that will save them in a lethal fight.

And that brings us back to Bruce Drago.

Turns out... HE was the guy who took out those 6 huge attackers in the parking lot.
I love this kind of "instant" proof.

You see... I knew there was a guy the private fighters headed overseas were secretly visiting. He had the goods, too. The scuttlebutt was...

- He can teach you **everything** you need to know to win any streetfight...
- Even against **multiple attackers** (the usual strategy of gangs)...
- Or **bare-handed** against an attacker with a **gun or a knife**...
- And you can learn the best of it literally **OVERNIGHT**.

You can imagine why guys headed overseas wanted to learn from Drago. No matter how good a fighter you are... when you KNOW you're headed to a place where your street-fighting skills must win... or you will DIE... then you want the best stuff you can find.

It's just a huge bonus that...

**You Can Learn It Fast!**

Once I knew who Bruce Drago was, I tracked him down (using my "inside" channels that are closed to most civilians). And convinced him to SHARE his amazing, simple, easy-to-learn skills with some of my best customers.

This is truly **cutting edge** stuff.

What you are about to see just instantly "cancels out" most of the fancy training most martial artists struggle for years to master. That's why Drago is so popular among the guys who need these skills to survive.

He has studied martial arts since he was five years old. (Multiple black belts in Korean and Japanese martial arts. A certified expert in the amazing Israeli Defense System — the one that scares the rest of the world.

Won the "Master Instructor of the Year" award, and is in the International Black Belt Hall of Fame. His resume just goes on and on. This guy is the REAL THING.)

He won his first fight before the end of kindergarten... and hasn't lost yet, almost thirty-two years later.

Got that? **He's NEVER LOST a fight.**

He’s been in hundreds of brutal street brawls. **Hundreds.** And a total of 97 of them ended in a matter of mere seconds with his opponent lying sprawled on the street unconscious. In one fight alone Bruce took-on and defeated 60 street-hardened gang-bangers in a vicious two-hour "witnessed and verified" battle.

He can take down ANY fighter, trained in ANY system...

**In Just Seconds.**

But what he EXCELS in is **defeating multiple attackers.**
And it doesn't matter if they're armed and you're barehanded. Drago took apart all his martial arts training... and tossed the useless stuff... and perfected the simpler, deadlier stuff.

He says ALL martial arts are too complex.

Too many moves.

So... he "fixed" it. And developed the most kick-ass, guaranteed-win, simple-yet-deadly system the world has ever seen. With this new knowledge, you can demolish black belts, and humiliate multiple attackers twice your size.

And best of all...

**It's All Sooo EASY To Learn.**

**With a minimum of moves.** So you can learn everything so fast... you can just watch the tape in the afternoon... and use some nasty stuff that night.

If you need it.

**Here's the deal:** We rushed Drago into a recording studio, and put the cameras on while he shared his best stuff. We ended up with 3 of the most astonishing training DVDs we've ever offered, at any time.

**I have a set for you, here in my office.** They are reserved in your name, and all you have to do is call to have them sent to you, without risk.

If I cannot PROVE that what I'm telling you is the God's honest truth just send it back and I'll rush you a prompt and full refund of your purchase price. (Remember that we're a respected international company with a 20-year track record and a customer base that includes top military and government agents.)

So just say the word... and I'll have your reserved package rushed to you.

**Here's what you'll discover:**

- The first DVD is the best lesson you'll ever find in hardcore, reality-based street fighting tactics. This is what you'll use in the theater parking lot, at the ATM late, coming out of a club, or being stalked by muggers.
- How to "explode" the instant a threat appears... and drop your attacker before the adrenaline can hit your system. (**Single strike take-downs** you've never seen before... and won't.)
- The stunning "choose the damage you inflict" secrets of taking out an opponent when you don't know how good a fighter he is. (Very crucial when you're attacked.) These include **gory "face splatter" tricks, compression chokes** that a child can use on a brute man, and "ping pong" moves that rattle his brain. Brutal stuff... so easy to learn, you can use it tonight.
- And a ton more — all based on the options now available to you just by learning a...

**Few Simple Moves**

**That Defeat Fancy Stuff Instantly!**
- The second DVD is all about facing down trained fighters armed with guns and knives... when you are barehanded. Don't get scared — just get busy, and leave unharmed.
- There is an easy way to disarm a knife-wielding attacker... but you won't find it anywhere else but here.
- How to use his knife against him... and walk away clean... without even leaving your fingerprints on the blade! (Drago never carries a weapon — he prefers to use the one being held against him.)
- The "insider" secrets of protecting kids and your wife from an attacker with a blade, while disarming him and putting him away. (Very important when you're attacked while with loved ones.)
- And everything you need to know about advanced, world-class knife usage: The prison stab... "snap" finishes... reversals when you're surprised from behind... lock downs... and all the street facts you could NEVER find out on your own.
- Also on tape 2: Gun disarming. Critical stuff in today's mean streets. All based on the amazing "real world" hardcore street tactics. (Bruce has used these SAME disarm tactics in 11 life and death "gun to his head" street fights. The had to work everytime or he was dead. Simple as that. NO ONE does it better... except for Drago... who took what he learned, and perfected it for civilians.

This is life-saving information, and specific (easy) skills that will allow you to turn ANY situation around in a blink.

Overseas, you just cannot count on having your weapon with you. The attackers there stalk you, and wait until you're unarmed to attack... and they never attack alone. It's always two, three, or a dozen to one.

That's what makes this Drago stuff so crucial.

Because... everything they're doing right now overseas... is headed here, to the States. Most of the tactics are here already (in the nastiest parts of town). And they're spreading.

This is what you need to know. Right now. It's easy, and once you see it done, you can use it.

There's a third DVD, too... and it's one of the best I've ever seen on the subject.

DVD 3 is all about managing multiple attackers unarmed. You've NEVER SEEN most of these moves. They are exactly what Drago used in every major fight he's ever been in...

And it's what all those guys headed overseas come to Drago for — the simple-let-lethal skills of dominating, humiliating, and hurting multiple attackers.

But get this...

Contact Me Today About Your Reserved Package...

And You Can Have DVD 3, To Keep, For FREE!

Consider my gift to you, just for trying out the other DVDs in this package.

Here's what to do right now: Click on the button "Buy It Now!" button below.
Or just call: 1-800-899-8153 (Dept. HS-301) and tell the operator you want the "Drago's Special Deal". They'll handle it from there.

If you call before 11 days is up, your package will be rush-shipped out to you.

or... If you want to pay by check or money order, mail it to: TRS Direct, Dept. HS-301, 606 E. Acequia Ave., Visalia, CA 93292.

The "normal" price for this package has been set at $127. This is a huge bargain, because Drago gets over a hundred dollars for a 30-minute lesson... and these DVDs are the equivalent of an entire weekend with him!

**You would easily shell out a thousand dollars or MORE learning all these tricks.**

However... because you're on the TRS "Hot List"... you are **guaranteed** a better deal than everyone else gets.

Therefore... you can have this entire package of all 3 DVDs... for just $77.

But you don't have to decide to pay until AFTER you've seen them... and studied them... and tried out the tactics and skills yourself. So you can PROVE to yourself it's everything I said it is.

And you have a full 6 months to decide.

**Here's how it works:** Order right now or call my office, and we'll charge your credit card for just $77. Or mail a check or money order (payable to TRS).

You are covered by the most complete guarantee of satisfaction in this business. You get a...

**Complete, No-Risk, 100% Money Back Guarantee**

**You Can Use Anytime In The Next 6 Months!**

**So you don't risk a penny.** If at any time in the next 6 months, you finally decide Drago's stuff isn't for you... and you don't need to give a reason... just send the package back. You will receive a prompt refund, no questions asked. And we'll still be friends.

What's more... if you do decide to send the package back and get a refund... you can KEEP the 3rd DVD (on multiple attackers)!
That's a darn good and generous offer. I could ONLY make such an outrageous guarantee (with my own money at stake) by being absolutely positive this is the real thing.

In fact... I don't believe I'm risking anything at all. I know what we've got here. Drago is THE go-to guy for the most at-risk fighters on the planet right now. And we captured him on video, for you immediate training.

I'm telling you that you can just WATCH these training DVDs... and come away knowing more about real-life fighting than you ever believed possible. With simple but effective skills and tactics that were unknown to you before... and now at your fingertips, when and if you need them.

**This truly is an astonishingly-good bargain.**

However...

**You Must Act Right Away!**

Because I've made this offer so generous... and put so much of my own money at stake... I have to severely limit my financial exposure.

Therefore... **we have only created 98 of these special packages.** When they are gone, this extra-generous deal is gone, too.

**There is a package here with your name on it.** It's reserved for you. Call or write, and it will be rush-shipped to you. And you can keep the 3rd tape, no matter what else you decide.

However... if you wait more than 11 days... I will have to assume you do not want the package reserved in your name. **And I will then release it to the guy BELOW you on the “Hot List”.**

There aren't enough packages to go around under this special deal. Somebody's gonna lose out. Right now, you're "earmarked" for a guaranteed package... but you must reply within the next 11 days. That's as far as your privilege goes.

After 11 days, someone else gets your package. And believe me, there are people who are desperate to get it.

So order online right now or call 1-800-899-8153. I've told the staff to expect your order.

Sincerely,
P.S. Remember: You get to keep the 3rd DVD, no matter what. You have 6 months to decide, and can get a full refund at any time (for any reason) within that 6 months, no questions asked.

And that means you will have seen, had time to learn, and even try out the BEST fighting secrets now available. The SAME stuff guys are learning before heading overseas to the worst fighting now happening.

It's a great deal. **But it's over in 11 days.** So hurry.

**P.P.S. Here are what people are saying about Drago:**

"I never saw anyone excited and passionate about teaching self-defense as much as Bruce Drago does. We have Bruce coming back four times a year to teach our community in Akron Ohio."  **-- Larry Zahand, Tactical Instructor, Akron OH.**

"Having tracked and arrested fugitives I know... all other training disciplines pale in comparison to the training that I have received with Bruce Drago." **-- Tom Siteman, Owner, Acme Bail Bonds, Inc., Manchester, NH.**

"Bruce is an encyclopedia in the Martial Arts. He teaches all my Instructors -- 28 schools in Wisconsin -- to better prepare our members in self-protection." **-- Randy Reid, Multiple School Owner, Madison WI.**

"I came to Bruce's school and was amazed at the amount of people he was teaching in one class! He has a very controlled program that is easily understood. The stress drills are incredible for any self-defense program." **-- Rick Bethel, Martial Arts Instructor, Chicago IL.**

"Bruce's presentation skills are outstanding! I have been going to all kinds of seminars on self-protection, and thus far, none have matched Bruce Drago's Skills." **-- Bill Brown, Self Defense Instructor, Kearney MO.**

"Bruce Drago is addicted to teaching and creating new ideas for a more intense program. I can keep my TEAM on their toes and be safe." **-- Mark Specce, SERT Instructor/Prison Guard, Pennsylvania.**

"Wow... what a difference! He treated everyone like a professional, and his hand-to-hand training was like no other... incredible. I was working on leads the next day. Thanks Mr. Drago."  **-- Zane Miller, Bail Enforcement Agent.**
WARNING: Do Not Read This If You Have Moral, Ethical Or Religious Reasons Against Hurting (Or Even Killing) Someone Who Violently Attacks You, Your Wife Or Your Kids

In Your Special Report And Videos Below:

America's #1 self defense expert, Captain Chris, reveals his amazingly simple...
system for stopping violent attackers *dead in their tracks*—no matter your age, experience or fitness level.

- **Seen on major TV shows.** Including *The Today Show*, *Eye Witness News*, *Good Day New York*, and more.

- **Used by The U.S. & U.K. Special Forces,** bounty hunters, mercenaries and even professional *assassins*—who don't have time to learn complex and outdated martial arts moves that don't work in "real world" violent attacks.

- **So easy, you can master it in just a short weekend...** even if you've never set *foot* in a self defense class in your life.

- **So effective, even guys with no previous experience** are using it to send thugs, gang members and other violent "street predators" into emergency rooms around the world.

- **Plus, for a *limited* time, you can actually use and try this hard-core self defense system...FREE.**

From: Captain Chris

*World Leader In Self Defense*

*The Close Combat Company*

(Press play for a special welcome message from Captain Chris)
Dear Friend,

If you'd like to know how even someone who is slow, out-of-shape and has zero self defense experience can, in one hour or less, know more about surviving brutal street attacks than most black belt karate masters... then this letter will show you how.

Here's the story:

My name is Captain Chris... I am an unarmed combat instructor and self defense specialist. I hold black belts in 5 different martial arts, a U.S. Gold Medal in Grappling, and my students include professional assassins, international mercenaries, The U.S. & U.K. Special Forces and hundreds of elite military and law enforcement agents at the local, state and federal level.

Anyway, you can read more about me and my real life "adventures" seeking out the world's most deadly self defense tactics in the scrolling side bar to your right (where it says, "Who Is Captain Chris"?)

But forget about that for now.

It's not all that important.

What is important is that, for the past several years, I have been teaching (and perfecting) a secret way of fighting that was invented during World War 2—that lets even "regular Joe's" hurt, cripple and even kill violent attackers that threaten you, your wife or your kids:

- Without needing to be fast, strong or "in shape."
- Without long, sweat-drenched hours of practice.
- And without needing any fighting experience whatsoever.

In fact, as strange as it sounds...

The Less You Know About Fighting Now...
The Better This Bizarre Self Defense System Works!

How is this possible?

To answer that question, I have no choice but to tell you a story the military and most every "martial arts" teacher on the planet do NOT want you to know.

Frankly, even the U.S. government will deny what I'm about to say.

Listen:

Almost 80 years ago, on the eve of World War 2, there was a meeting within the House of Lords in London. In attendance were some of the world's richest and most powerful men: Including billionaires (there were only a few at the time), diplomats, kings, world leaders, presidents, and other powerful "elites" who controlled vast sums of money and power.

These people were literally desperate to discover the answer to one question, and one question only:

"What REALLY Works In Combat?"

Why did they need to know the answer to this question?

Because these guys were scared sh!tless (and rightfully so) that they were about to lose their entire fortunes to the single greatest threat mankind had ever seen:

The Nazis.

And so, these European power players teamed up with the British government to commission a small group of "combat engineers" to study every single one of the world's most combative fighting styles, martial arts and self defense techniques.

Here's what they found:
After months of putting *thousands* of moves, methods and strategies under a microscope, these "combat scientists" discovered there are really only three core "truths" about winning and dominating a violent altercation (whether on the battlefield or on the street):

**Core Fighting Truth #1:**

In a REAL fight... when your adrenaline and emotions *rage* out of control... it's *impossible* to perform the complicated kicks, strikes and throws taught in 99% of martial arts.

In fact...

**The More Self Defense "Moves" You Know... The More *Paralyzed* You'll Be!**

Which meant all the fancy jumping, kicking and punching the Far East "gurus" were teaching was, frankly, *bullshit* when it came to surviving violent altercations.

Reason why is because they depend on knowing dozens - even *hundreds* - of "complex motor" movements... instead of just a small handful of easy-to-learn (and master) "gross" motor movements.

Just to be clear....

"Complex" motor movements are multi-muscle movements such as putting a key in your car door, pointing and shooting a gun, and just about every martial art move taught in today's dojos—like reverse punches, front kicks, wrist locks, arm bars, hip throws, etc.

"Gross" motor movements, on the other hand, are movements you can do without even *thinking*—like *running*, *charging*, *raising your arm above your head* or *lifting your heels off the ground*.

This was a HUGE revelation that "mainstream" self defense schools—even 80 years later—still have not "gotten" yet. (And those who do will NEVER admit it. Because let's face it, they would be out of business *tomorrow* if their students knew how useless all those "flashy" kicks and punches really are.)
But this was only one of the undeniable truths they learned in their "combat labs."

**Core Fighting Truth #2:**

Everybody (no matter what their size, strength or skill level) has the exact same vulnerable spots on their bodies.

These areas—long known by ancient Chinese warriors, ninja assassins and elite Samurai—are like "chinks" in a suit of armor... where no matter how ripped up with muscle or strung out on pain-numbing drugs someone is...

They Can Be Seriously Injured... Crippled... Or Even *Killed*!

Some of these spots are obvious (like your eyes and testicles).

But many of these natural human "achilles heels" are NOT obvious—and thus, are rarely defended against, since people don't even realize they have them on their bodies!

Which brings us to the third insight these combat experts discovered:

**Core Fighting Truth #3:**

If you simply know where these "tender" spots are... and how to attack them (using simple gross motor movements you can do without even thinking)... you can win any fight, against any person (even multiplearmed people)...

In Five Seconds Or Less!

Doesn't matter if you're jumped in the dark and can't see or think.

If you're injured or immobilized.

Or even if you're held at knife or gun point, or attacked by someone stronger, faster and more experienced than you.
Frankly, none of that matters if you understand the three simple truths above.

Which is why the system these WW2 "combat analysts" created is unlike anything the world had seen before... or has seen since.

And the Nazis—as cruel, violent and "hell bent” on destruction as they were—never knew what hit them!

In fact, the soldiers who used this devastating system were legendary for jumping dozens of armed Nazi and elite Japanese commandos...

And Killing Them With Their Bare Hands!

Sounds almost crazy, doesn't it?

I know... but even more incredible is... in many cases, these Allied "Super Soldiers" did not even bother using their weapons ("too slow and clumsy", they reported).

Instead, they would just use these extremely effective movements they were taught sometimes the night before they were shipped off to battle.

It's incredible just thinking about it.

These Allied soldiers—some of who were in horrible physical shape from eating crappy food and smoking like chimneys back in those days—were able to learn (and master) these moves in a short weekend, and then be "set loose" against the Nazis in WW2 and, later, the commies in Korea and Vietnam. (After which the Washington liberals deemed this system to be too "brutal"—and literally banned our military from teaching it to our soldiers.)

Anyway, they called this deadly self defense system: "Close Combat Training."

And let me tell you something...

As the "go to guy" for today's most advanced and highly trained military soldiers, mercenaries and other professional killers... I have learned a lot of cool,
useful (and downright nasty) self defense tactics.

Frankly, some of the insanely violent methods I learned from the Arabian assassins in Egypt, the Israeli soldiers stationed on the West Bank, and the last remaining Samurai (while trekking through Asia) are amongst the most lethal fighting techniques ever invented.

Yet NOTHING I've Seen Even Comes Close This Extreme Combat Fighting System!

In fact, Close Combat Training is the world's ONLY truly lethal self defense system that:

- **Does NOT require a lot of time to master**—You can learn it, literally, in a couple hours—even if you're a total fighting "green horn" now.

- **Does NOT require you to be in peak physical condition**—I've actually seen guys with bulging beer bellies and bum knees use Close Combat Training to send younger and more experienced fighters—even advanced martial artists—to the emergency room.

- **Does NOT require you to be uninjured to work**—Again, these are gross motor movements. And that's why even soldiers with their legs blown off were able to defend themselves against armed enemies closing in on them in trenches and ditches.

- **Does NOT require any practice**—once you learn it, it's "locked in" your mind, your neurology and even your muscle fibers forever. You cannot forget it even if you wanted to. It's like a weapon strapped to your leg 24/7—365 days per year—ready to be drawn and fired at a moment's notice at any time, in any place, and under any circumstances.

In short, Close Combat Training is the "Shangri-La" of self defense all the martial arts schools, videos and seminars promise but can never deliver on.
It literally cannot be defended against.

It cannot be countered by even the most advanced martial arts blocks and evasions.

And it cannot technically even "fail."

This is no joke.

With Close Combat Training, you can literally paralyze a man twice your size and weight even if you miss what you are trying to hit!

Which is why it's perfect for guys like you who don't want to screw around taking formal self defense classes... don't want to practice dozens of moves and techniques... or who simply want to learn how to fight as fast as humanly possible.

This is also why elite soldiers, law enforcement agents and even cold-blooded mercenaries (who make it their job to know every single way to kill, maim and injure) travel thousands of miles (and pay me a small fortune) to learn at my feet in our New York City facility.

And it's what prompted major TV shows (like The Today Show and Eye Witness News) to fly me into their studios (at their expense) and...

Teach Close Combat Training To Their Audiences On National TV.

And guess what?

Even though it costs $14,987.00 per lesson to learn this system in my private school... I have just "arranged" it so you can learn this advanced combat system in the privacy of your own home... FREE.

Let me explain:

A few years ago (right after the 9-11 terrorist attacks), I decided to make this system available to regular civilians who could not afford my $14,987.00 per lesson price.
It was clear the world was too violent for regular martial arts to defend against. And I felt a duty—an *obligation*—to make it accessible to *everyone*... and not just my high falutin' clients who can drop $14k like other guys drop a quarter in a homeless man's paper cup.

And so, I put the entire Close Combat Training system into a series of DVD's and offered them for a *fraction* of what my in-person training's cost.

Since then, **over 30,000 people around the globe have bought these DVD's and learned this system.**

It's been featured on national and local TV and radio.

It's been seen in big websites and magazines like FoxNews.com, CNN.com, WorldNetDaily.com, NewsMax.com, Black Belt Magazine, Muscle & Fitness, Men's Journal, Soldier Of Fortune, Inside Kung Fu, etc.

And some of the world's most *advanced* martial artists have praised it as the most cutting edge way of fighting they've ever *seen* (in fact, many of them buy these DVD's so they can teach it to *their* students!)

And even though this "home study" version of Close Combat Training has fetched as much as $2,000 just a few months ago, for reasons I will explain shortly... and for a VERY limited time... you can...

**Watch These DVD's Without Even *Paying* For Them!**

I'll explain this extremely generous deal in a second.

But first, here's a "sneak preview" of the incredible secrets you'll learn when you watch these DVD's:
How to toss ANY man right on his head... and break his arm on the way down if you choose to do so. (I don't care if you only weigh 90 pounds soaking wet, either—as you'll see, your physical size has nothing to do with it.)

A 2-hit combination GUARANTEED to shatter your attacker's jaw... every single time. (Six months of dental surgery and he MIGHT be able to talk and actually stand trial.)

Incredible “military tricks” that will take you from absolute rookie to a master fighter in just a few short hours.

Why a simple change in your “mindset” will mean the difference between being the prey or being the predator when surrounded by thugs, gang members and other scum on the street.

How to snatch a loaded gun right out of a “Gangsta’s” hand so damn fast it will literally tear his trigger finger off! (And then immediately—without even thinking about it—cave his chest in without skipping a beat.)

Single escape and takedown moves that require no strength whatsoever. (Perfect to teach your kids and wife... or to use when you’re hurt or attacked by bigger guys pumped up with pain-numbing drugs and rage!)

How to immediately win a fight if you find yourself on the ground with a bigger opponent on top of you. (And without screwing around with that “tap-out” B.S. you see on TV.)

How to control the “shakes” and super-hot adrenaline dump that occurs during tense, violent situations! (You’ll be cool, smooth and effective no matter how confusing things get... just the opposite of how most men react!)

The one “basic” mistake even cops and soldiers make (despite their expensive training) that erases their "training advantage" in a street fight. (And how to make sure YOU never fall victim to it yourself.)

How to lock “new” combat information into your long-term memory and nervous system.

How to get away from a larger attacker who surprises you. (It’s instantaneous, keeps you safe from any blows, and puts him so "off-
balanced" he’s toast for your next move. And the beauty is... the bigger he is, the easier it is for you to do this!

- Vicious, stomach-churning (but simple) moves that allow you to "lead" him by his chin all the way to the ground... hard. (His body goes where you lead it, like a lifeless slab of meat—letting you control and humiliate even the biggest and toughest street punk on the block with ease.)

- **How to take a strong, oversized man down easily... without using any fancy grappling or wrestling moves.**

- The 8 “tactical” combat coordinates you must know to win a violent encounter against any attacker—including the horrendous “Hollywood” mistakes most people make that get them seriously hurt or killed. (Some of the “normal tendencies” you have are 100% wrong!)

- **How to break up the most common street attacks with a single, simple move.** (Instantly "cancels out" anything an experienced street fighter can throw at you.)

- Exactly how to instantly put down anyone who walks up to you and grabs your shirt, ready to bash your face in. (This is the single most common attack in bars, parties, and other places where people with lots of "liquid courage" inside them cause trouble.)

- **How to make someone who tries to choke you literally drown in his own spit.** (Frankly, you have to see this one to believe it—it’s that incredible.)

- How even a 105 pound girl can snap a big guy's wrist or elbow like a stale pretzel rod.

- **How to spin an attacker around when he grabs, pushes, or reaches—to take his back—and LIGHTS OUT!**

- The "Shake & Bake" principle of violent aggression. This is how you can exponentially multiply the viciousness of ANY choke or joint lock.

- **What to do if your attacker is simply TOO BIG.**

- How to inflict unbearable pain to shut off his brain while you end the fight.

- **Plus much, MUCH more...**
Including... How to control a bigger and stronger attacker's entire body with one *knuckle*... A secret way (unknown to 99% of martial artists) to stop a 70 mph punch without blocking or evading it... and even...

**How To *Cripple* Someone Twice Your Size And Weight... Using Nothing More Than The *Tips Of Your Fingers***!

I know that sounds almost like "voodoo."

But it's a proven *fact*:

If you simply know the right *place* (and the right *way*) to "touch" your enemy, he'll drop like a lead balloon—easily letting you run or finish him off (whichever floats your boat).

Anyway, I don't care how old you are, what kind of shape you're in, or if you've never been in a *real* fight in your life.

After watching just the first DVD *ALONE*...

**You'll Know More About Surviving A Life-Or-Death Street Assault Than Most *Black Belt Karate Masters***!

Without long, grueling hours of practice.

Without drilling hundreds of boring
techniques that are *useless* in a real fight.

And without sweating your ass off in some lame martial arts dojo with a bunch of obnoxious kids and teenagers.

More:

Since I am first and foremost a professional educator (I spent several years teaching in the New Jersey public school system), I created these DVD's with a special built in "quick learning" mechanism so anyone can absorb the information as fast as possible. (Regardless of your unique learning style.)

This is one of the reasons guys like to get these DVD's right before being shipped off to battle or give to their kids before sending them to college:

They are specifically designed to be learned— and mastered—in just a few hours.

Finally (and perhaps *best* of all)...

Because of the unique gross motor movements Close Combat Training uses, just going through the system ONE time will literally "clean out" your neural pathways.

This basically means the internal "lines" that connect your body to your mind will automatically start working more efficiently.

You'll be able to think faster, clearer and more decisively than ever before. *Everything you do*—whether at work, in your business, or even on the *golf course*—will be at a much higher "level" than everyone else around you.

This is an awesome "side effect" you will notice almost immediately.
Bottom line?

Close Combat Training is the ONLY proven effective "no sweating, no hard training" self defense system ever invented.

You do NOT have to spend a lot of time to master it.

You do NOT need a "live" instructor to learn it.

And you do NOT even need a training partner to practice it.

This is why Close Combat Training has been endorsed and used by everyone from elite soldiers in the U.S. Special Forces, Marines and Army Rangers (who can only afford to use what can be mastered extremely fast)... to professional assassins, bounty hunters, inner city cops... and even other self defense teachers and "gurus" from Korea, Japan and Tibet.

Heck, even Rob Colasanti—President of The National Association of Professional Martial Artists (NAPMA)—and Rhadi Ferguson—2004 Olympian and world famous mixed martial arts coach—use and endorse Close Combat Training.

And my friend...

When YOU learn these simple tactics, you'll know—in just a few short hours—how to deal with any violent situation.

Feel completely at ease walking down a dark alley on the bad side of town.

And NEVER worry about what to do if things go bad on the street—even if you're with your wife and kids.

In fact...

Don't be surprised if people "all the suddenly" react different to you. Start treating you with more respect. And instantly know by the way you move and the look in your eye...

You're NOT Someone To Screw Around With!
Seriously.

Watch and see.

See if people don't move out of YOUR way when walking down a crowded sidewalk. If your friends, neighbors and co-workers don't start coming to you for advice about self defense. If your wife doesn't immediately look at you differently because she *knows* her man can "take care of business"—and truly protect her and her children if the *worst* happens.

Why Am I Basically Giving These DVD's Away?

That's a great question.

And I'd certainly be wondering the same thing.

Fact is, I have sold these DVD's for as much as $2,000 and *still* had a backlog of orders from people who heard about us from their friends or saw me demonstrate it on national TV.

But here's the thing:

I meet a LOT of people in this business.

Not just students and "fans"... but high level military and government *security* analysts (who I literally have to sneak in through the "back door", since our government *banned* our soldiers and agents from learning this after Vietnam).

And I KNOW the kind of crazy shit that's about to hit the fan in our country.
I've seen statistics, reports and projections that would quite frankly cause a nation-wide panic if everyone knew the truth.

Believe me...

Whatever you think you might know about crime and violence (from reading the newspaper and listening to talk radio) is just a “watered-down” version of the REAL story meant to keep the public calm and our politicians’ butts covered.

The fact is... with the explosion of criminal illegal alien gangs allowed to freely roam big cities like LA, Chicago and New York...

...international terrorists basically invited in by the Washington liberals...

...and the rising number of left wing nuts in Congress passing laws that empower criminals and castrate guys like you...

...knowing how to kick someone’s ass at the drop of a dime is no longer a luxury.

It Is Crucial To You
And Your Family's Survival!

And no disrespect to anyone... but "old school" martial arts just won't cut it.

Those "slapped together" $30 videos on the Internet and tacky storefront martial arts schools will NOT do you a lick of good in a REAL violent street altercation—where there are no rules, regulations or referees to keep things "fair."

And because of this, I just don't think guys like you should have to mortgage your home to get these DVD's (which is exactly what one guy recently wanted to do—and what prompted me to test out this deal in the first place).

Instead, I want you to take the system for a spin for as long as you need — without pressure.

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After that, if you don't think you can control and dominate ANY criminal attacker... if you don't feel 100% secure, confident and more in charge of your life than ever before... if your friends don't actually accuse you of taking "martial arts" classes at some secret China Town dojo...If at any time during your entire LIFE you are unsatisfied with this information... or if you ever feel so much as a twinge of fear walking down the street... just call my office and...

I'll Buy The System Back From You!

I don't care if it's ten months or even ten years from now, either.

This is a LIFETIME guarantee.

You do not even need to tell me why—your word is good enough.

And check this out:

To further "encourage" you to try Close Combat Training today... I am including three additional bonuses that are yours to keep forever, even if you return it:

Bonus #1: The "By-The-Numbers" Learning DVD (Value $127)

My personal favorite part of the whole system... just pop this baby into your player, and I'll walk you step-by-step through a secret way (known only to a few top level Special Forces soldiers and myself) to not only accelerate your learning of Close Combat, but also any other subject you want to learn... like foreign languages, technical instructions, or other professional skills.

This is highly advanced (even classified, in some countries) information you can use to compete and win at work, in sports and when locked in mortal
combat with some freak attacking your family on the street.

**Bonus #2 Women's Self Defense DVD (Value $77)**

When I began to see how many men were using Close Combat to pick-up women... Husbands impressing their wives... and Dads teaching their daughters how to defend themselves... I thought it was high time I created a DVD specifically to tackle women's greatest fears (Rape, forced home entry, car jackings, stalkers, etc.).

My women's self defense experience DVD covers all that and more.

Because let's face it...

You never know who is watching, stalking and probing your wife or daughter right now—whether she's walking through the mall parking lot, pushing a cart through the grocery store or working out at the gym.

Women are natural "care takers" and want to help people all the time. And the sociopaths, rapists and serial killers use this fact to lure women into empty, isolated places where nobody can hear their screams.

But you won't have to worry about that anymore.

Because once your wife or daughter watches this DVD, she will NEVER be "easy pickings" for these sick bastards. I get testimonials about this DVD ALL THE TIME from women who were once afraid of walking to their cars at night or who were being stalked by psychotic ex-boyfriends.

Since this DVD is YOURS TO KEEP (even if you return the system later), the FIRST thing I recommend doing when your system arrives is hand this DVD to your wife or daughter as a gift. It could very well save their lives.

Frankly, if nothing else, send for your free DVD's just to give this gift to your female loved ones.
OPTIONAL Bonus #3: FREE 30-Day Trial of CC-369: Ultimate Capacity Omega

When you order Close Combat Training you will instantly become part of a private, worldwide brotherhood of REAL MEN—a "fraternity" whose members include Green Berets, Field Commandos, Army Rangers, Mercenaries, SpecOp soldiers and other elite warriors around the world.

And besides an annual gathering, special adventure trips, and being part of a private community of like-minded guys, every month I send you TWO vital components to keeping your body and your mind "on the ball", and prepared for any curve ball life can throw at you:

First is my "No-B.S." Close Combat Adventures Newsletter—featuring advanced lessons on self-defense, self-confidence, health, fitness, member stories and achievements, and even some (gasp!) political commentary.

Secondly, I want to send you—on MY dime and at MY expense—

The U.S. Navy SEALS Most Secret Weapon...

A few years ago, our Close Combat Nutrition division was approached by the US Navy to develop a supplement for their MOST elite warriors...The Navy SEALS.

This research discovered that not only were the SEALS far behind on the amount of omega fatty acids they should be consuming, but so was everyone up their complete chain of command. All the way to the Admiral himself! And it was forcing our entire Navy to live with unnecessary amounts of physical pain, injury, body fat, and general health problems.
The ultimate capacity omega acids found within our CC-369 nutritional supplement were developed to combat these serious problems (with staggering results!).

The ingredients found in CC-369 has been shown to **lower cholesterol, to help remove plaque from arteries, decrease joint inflammation, improve heart function, improve sleep, and greatly improves “mood.”**

It's secret can be found within the potent combination of three pharmaceutical grade fatty acid sequences in a very precise ratio (and this is highly critical) that trigger a massive release of a completely safe and natural chemical called **PGE-1.**

PGE-1 triggers hyperactivity in the higher brain centers that turns on the body’s natural hormone system called the HPTA.

This in turn, helped our Navy SpecOp crew to become more muscular, leaner, more mentally alert, and had a huge positive impact on their cardiovascular health as it "cleaned, repaired and strengthened" artery walls.

Needless to say...**CC-369 is not the cheap, watered down, "civilian" crap at your local vitamin store.** And besides, you cannot get CC-369 (or any of our Military-Grade Nutritional products) in stores anyway.

We all know...**"Military-Grade" is not "cheap".**

But because you have expressed interest in our company... I have broken all the rules and am going to declassify CC-369 in order to give it to anyone I want (in this case, YOU.)

Remember...This is also the **exact** same nutritional supplement I give my own family and use **myself** (I am a survivor of "atypical seminoma" cancer—and use nothing but the most **potent** and **proven** methods to protect my health).

Again, as part of your Close Combat Training package (and if you so choose) **I will send you a 30-day supply of this "high tech" nutritional supplement absolutely FREE!**

**But know this...CC-369 is definitely NOT for everyone.**
Some people just don't like supplements. Some people mistakenly think they know how to take care of their health (much like the military did before we stepped in). So, I'm certainly not going to "force" this on you.

Listen, I could care less if you don't want to even try CC-369. And considering it's costly manufacturing process (like I said..."Military Grade" ain't cheap), the LAST thing I want to do is send out free trials to people who aren't even going to use it!

If you want to try CC-369, and after your free 30 days you decide that you ARE one of us...Then every month thereafter we'll ship you a fresh bottle of CC-369 for a full $30 off our military contracted price of only $59.95. (You are never under any obligation to continue and can simply go to www.CloseCombatHelp.com and automatically cancel your future shipments at any time, for any reason, immediately and without hassle.)

But if you decide NOT to take me up on this free 30-day supply of CC-369, simply place your order for Close Combat Training as normal by clicking on any of the "Add to Cart" buttons you see on this page and just REMOVE the CC-369 free trial from your online shopping cart. Its that easy.

Anyway, that's about it. Now its up to you...

if you've got the right stuff, I can show you the most sought-after self defense methods ever developed.

And while I'm CERTAINLY NOT going to promise you will become a TRAINED KILLER overnight...

I CAN guarantee you will have the skills, confidence and near-magical ability to protect your family in a violent attack and never fear any man ever again.

But time is short, and you must hurry.
I reserve the right to end this incredibly generous deal (and insanely low price) at any time without warning.

So if you're serious about learning this, don't put it off or "file it away" for later.

Since you can use everything for 30 days FREE (and return it at any time during your life after that)...

There Is Simply No Way You Can Possibly Lose!

Fear No Man,

Captain Chris

Captain Chris
World Leader In Self Defense

P.S. One more thing—it's important! The DVD's we have in stock now are completely “uncensored”... with information our lawyers have told us we should remove to keep ourselves out of trouble. And as soon as we run out of our current stock, the new “modified" (wimpier) version will be produced.

That means if you order today, you’ll get several additional advanced “tricks” only a handful of people worldwide possess. However, you can’t wait—your uncut and “uncensored” DVD’s are here for you in our office right now. If you don’t grab them now, you lose out forever. Click Here Now To Grab Your DVD’s
Now

P.P.S. Almost forgot! If you order TODAY—and if I have any left—I will also send you, completely free of charge—a special "Battlefield Library" CD-Rom (which retails at $197).

These manuals hold over 500 combat-proven techniques and methods spanning almost 70 years of warfare. You will get both the current, 2002 version of the U.S. Army Combatives manual, and the FAR superior and "unsanitized" 1992 version (Before the liberal sissies got their communist paws on it).

I'm also going to give you...

- The West Point Boxing Manual (Pick up the finer points of the "Sweet Science")
- The 1960’s version of the joint military hand-to-hand manual.
- The 1970’s Special Forces Manual (Added traditional Asian arts into the mix)
- Combat Skills of The Soldier Field Manual
- The US Marines Close-Quarters-Combat Manual
- The US Army Ranger Handbook
- The US Navy Seal Combat Manual
- "Become a Lethal Weapon in 2 Weeks" (Possibly the easiest, most complete civilian manual ever created on self-defense)

And I'm also including the following military shooting manuals (...just in case)

- The U.S Army Combat Pistol training manual (learn to move & shoot "instinctually")
- The Official U.S. Army Sniper Training Guide (you can use the principles of Close Combat and the training in this manual to become an expert marksman, and improve your focus in record time!)

That's 15 thick manuals organized for quick reference in digital format. This amazing CD-Rom library contains the most important close-combat instruction ever created. Instantly at your beck-and-call WHENEVER you need it.

This CD-Rom truly transforms your Close Combat Training system into a complete "Doctorate" course in combat. I have seen a few of these titles fetch as much as $50.00 EACH. But his valuable resource is my gift to you if I hear from
you right now.

But you must order *immediately* if you want this. It's in high demand by my military students and clients and I don't have many left.
Self Defense Against Weapons

Finally there’s a system so powerful it allows you to disable any weapon-toting bad ass... even if you’ve never done anything like it before!

“Everyone In Class Snickered When I Told The SWAT Trainer I’d Snatch The Gun Right From His Hand... Until They Watched Me Do It Not Just Once... But... THREE TIMES IN A ROW... Without Ever Being Touched!”

It’s a totally different program... one that enables you to IMMEDIATELY take total control of ANY violent life-or-death confrontation. For the first time, I lay everything on the table... to prove you CAN defeat a criminal attacking you with weapons. Not sure? Try it... risk-free for up to a full year... and if you aren’t 100% convinced... I’ll take it back AND pay you $25.00 as my penalty for wasting your time!
Las Vegas, Nevada
Wednesday, 11:47 PM

Dear Friend,

Recently I received this unsolicited comment from Todd Davidson, a major account manager with Cisco Systems, Inc. in Houston, TX:

“Yesterday I was a part of a pistol certification course put on by [a well-known and highly regarded instructor] for a major US city Police Department SWAT team.

“To make a long story short — at the end of the course he was teaching disarms against a pistol touching your chest or back. He told all these people that to disarm someone from the front they first needed to get their hands up in a submissive position so they could then quickly attack the pistol…that this was the best.

“At the end…he offered a chance at disarming him from the front where he had a live pistol loaded with liquid paint bullets. No one would try because they had no protective equipment for you. So I told him I would take him up on the offer and that I would not use his disarm.

“Instead I used the disarm you taught us in [Target Focus Training]…

“Three TIMES I took the pistol away from him and did not get hit by any bullets. The guy was amazed he could not hit me. I just wanted to tell you the story to thank you for teaching me such real world applications and useable skills.”

After reading Todd’s comment, here’s the real question you must ask yourself:

why was everyone except Todd… after an entire day of instruction from one of the best SWAT instructors in the country… TERRIFIED at the thought of taking the gun away?

The answer is simple.

In a violent conflict involving WEAPONS of any kind, your focus is the weapon instead of the real threat at hand… regardless of your background or training. Like a lion stalking prey your eyes remain riveted on that knife or gun… leaving you helpless… even against paint-gun bullets like Todd faced.

The problem: What you’ve been taught doesn’t work against REAL violence today because…

You ASSUME That Menacing Thug
Waving His 6”Knife In Your Face
Is ‘Fighting’ You…
But… He’s NOT!

He’s not ‘fighting’ you … he’s looking to dominate you… to get whatever he wants. And he’s got no problem snuffing out your life to get it because you mean nothing to him! He’s more ruthless than any generation of criminals before, and willing to use force and violence on a whim. Today he’ll kill for no reason at all.

Here’s the deal:
If You Don’t Hurt Him…
He’s Gonna Hurt You!

Listen: Train to fight with techniques and “what-ifs” and you needlessly complicate the equation. This joker isn’t practicing Karate or Jiu-jitsu to be “ready” for you. He doesn’t drop into some fighting stance or switch to an offensive mindset like you. There’s no training. No emotion. No techniques. For him… simplicity rules. If your focus is techniques… and his is shooting you… then he always shoots you dead! You’ll forever be late trying to figure out the right technique or response. It’s very simple: either you’re injuring him… or he’s injuring you!
That’s why…

When You’re Faced With
Unexpected Violence On The Street Today,
You’d Damn Well Better Know…
How To Utilize His Violence
As Your Ultimate Survival Tool!

This means you MUST have a Protection System that can beat him at his own game, one that turns his ultra violence back onto himself.
What’s the answer?
A gun?
Sounds good but it’s just a stopgap solution showing a true lack of knowledge of how to use violence as your ultimate survival tool. Too much can go wrong: some thug ends up using it on you, it jams, it ends up on the ground… on and on. All this with your life on the line — THE very moment you can’t afford ANYTHING to go wrong!
So… maybe martial arts or combat sports?
These do teach you to ‘fight’. But recently we had a Jiu-jitsu expert here in Las Vegas and a golden gloves boxer in New York City both stabbed while attempting to use their “fighting skills” against thugs with knives wanting to kill. The result: the Jiu-jitsu expert was lucky to survive… the boxer didn’t.
You can’t ignore the facts: these were highly trained Pros. Both very brave, very courageous. Yet… both were very stupid because…

They Put Their Faith In
TRAINING THAT BETRAYED THEM!

Combat sports and martial arts conceal a huge FLAW… they make violence a game. By their very nature it’s necessary because they’re designed for competition. That means agreed upon rules that force you to ‘compete’ with an adversary rather than destroy him by any means necessary.
Same thing with reality-fighting systems that offer a “fearless mindset” and lots of ‘cool’ moves that look violent… but do little to help you survive real-world violence.
Look, I’ve watched far too many men AND women crippled, scarred for life, even killed… all because they had NO IDEA what to do when facing an attacker’s knife or gun.

I’ve also seen many people, **trained** specifically for this situation, find out the techniques they spent countless hours perfecting in a gym or studio… were totally useless in a real confrontation.

Well… there’s no excuse for it. And if you’ll keep an open mind for the next few minutes, I’ll show you an admittedly controversial yet totally different solution YOU CAN effectively USE to assure none of this EVER happens to you or a loved one.

Before I describe how it works, let me take just a moment to explain why I’m going way out on a limb to get it to you.

**A System Grounded In Science**

You may already know me or know of my principle-based Personal Protection System called **Target Focus Training (TFT)**. It teaches you how to defeat anyone intent on harming you in a life-threatening situation.

I’ve taught it to more than 5,140 individuals worldwide in everything from 1-day intensive classes… to $1,500.00, 2 1/2-day workshops… to $10,000.00, 2-4 person, 2-day private training sessions. It is expensive for one simple reason: **it works for anyone… under any circumstance… Guaranteed.**

Critics whine, “Nothing works all the time!” But you know what: not one of them has ever attended a live session, preferring instead to hide behind ignorance. If my system didn’t work, I couldn’t stay in business because I guarantee each training right up to the last minute of class. No one else offers anything like this.

**Let Me Stop For A Second & Briefly Explain How I Got Here:**

I served as Special Warfare Intelligence Officer for the Commander at Naval Special Warfare Command working for Admiral LeMoyne, helping rewrite the way the US Special Operations Community learned hand-to-weapon combat. I’ve spent years training some of the most elite commandos including US Navy SEALs, ‘Green Berets’, Delta Force, US Army Special Forces, US Marshals, FBI Hostage Rescue Units and others in just this type of system.

But my focus shifted after the 9-11 disasters to teaching these proven fighting principles to CEO’s and top executives from corporations such as Ford, Sony and Oracle, international organizations like the Young Entrepreneurs Organization (YEO) and Young Presidents Organization (YPO), as well as to select groups of civilians, especially those considered “targets” by thugs and terrorists the world over.

I don’t make a big deal of my prior history training the military (there’s a lot more than I’ve described here) because none of it helps **you** beat a thug on the street tonight.
It’s far more important to understand what I taught 600 Entrepreneurs in Europe this past summer about staying alive in worst-case international situations or that special class of Wall Street traders in New York City still fearful years after the World Trade Center events than what I did with a Spec Op team 15 years ago while still with the Navy.

I’m surrounded by instructors who are very different from any you’ve ever seen. Averaging 10 years of training experience, surprisingly most of them aren’t even ‘jocks’, and many have advanced educational degrees. Five even have PhD's! No, this doesn’t mean you need a lot of education to use this material… in fact, it’s just the opposite.

*Target Focus Training* is built on science and requires extensive understanding of anatomy and the sciences just to teach it correctly and effectively. While it’s *very easy for you to learn*… it takes years of training to qualify as an instructor. This is the *exact opposite* of most self-defense programs… which allow you to become certified to teach in just a weekend class… but then require years of practice for someone to learn!

Here’s my problem: we can’t begin to train everyone personally. So I released videos of my live training sessions… allowing you to watch as we take you step-by-step through the entire program. My hope was that 1,000’s of individuals would know what to do when some goon makes the mistake of targeting them. But that’s not exactly what happened.

**The Video Training Showed Everything But Still…**

What happened was many skipped past the first videos… past some of the principles and foundational material… to get to the WEAPONS SECTION. Then they never went back to fill in the basics.

It was my fault. I should have known it would happen. In live sessions I CONTROL the sequence everyone follows but on video… it’s completely up to you. I quickly realized that for me to put the most powerful Personal Protection Program in the universe into your hands… and focus it totally on WEAPONS (which everyone wants to see)... it had to be done differently.

So I pulled in my top Master Instructor and we spent nearly 1 1/2 months laying out a new video Program in a format that immediately gives you access to any weapon system you chose — guns, knives, clubs — you name it… while guaranteeing you see and understand every PRINCIPLE that drives the TFT system and that specific weapon.

**Then We Did Something You’ve Not Seen On Video Before… We Crossed “Over The Line”**
Dealing with weapons is never pretty… but there’s still a line no one basically “crosses over” when showing this stuff in public. Step over it — show too much of the totally accurate but worst-case violence associated with weapons fighting — and faceless ‘censors’ crawl out of the woodwork screaming — BANNED!
But seeing this stuff IS the only way to guarantee you can handle EVERYTHING thrown at you. 1000’s of videos all claim they will save your butt in a bad situation… yet fear continues to consume our daily lives. It’s like cancer… billions of dollars for research but barely a dent in the death rates.
So while I wasn’t excited about painting a bull's-eye on my back for all those ‘do-gooders’… we made the decision to show it our way… and stepped over that line. In doing so, we held NOTHING back.
Think… worse-than-worst-case violence. Imagine… PRISON!
We approached everything from a standpoint of...

**Here’s What You’d Need To Survive**
**If You Were Forced To Spend**
**A Day In The Worst Prison In America**

On these videos we talk about KILLING in an antiseptic, matter-of-fact way that will disturb just about everyone, leave many very uncomfortable… and royally piss off at least a few. That’s how it’s got to be if you’re to get this.
But once you know this stuff… what formerly would have been a bad situation for you will literally become a “piece of cake”.
For you to defeat a knife or gun toting criminal intent on harming you or your family you must FIRST understand what it is these butt-heads are doing against you. That means to fight against weapons… against knives, guns, clubs, etc… you’ve got to understand how to use them. Look at it this way: a scuba tank is useless if you don’t know how to swim. It just delays drowning. Same with a gun. To survive true violence you MUST understand how to use it.
It’s also the best way to rid your mind of its natural tendency to focus on the weapon. So we show you.
It’s highly effective… it’s just not for everyone. Again, it’s gonna piss off a lot of folks who think it’s absolutely criminal to show this kind of stuff in public. “Much too violent,” they’ll say.
In fact, the flack began during filming when a woman involved with the sound equipment blurted out...

“**You Can’t Show That...**
**It’s Illegal**”

I couldn’t believe it.
Your friggin’ life’s on the line… and you’re NOT gonna use something that will save it because someone thinks it’s ‘illegal’?
I don’t think so.
What you’ll see is truly unlike anything on the market to date. Nobody shows it this way. Nobody. Not the military. Not anybody. Everyone is afraid of how YOU will react!

**I must tell you**: because of what we show you, there are **warnings** on the DVDs. These are there both for your protection and ours. Don’t ignore them!

My friend Jim who’s seen the rough edit commented, “Damn, you’ve created a bomb, handed it to the viewer and shown him or her how to set it off when needed. You’re right. If I were ever to go to prison, this is what’s I’d want to know.”

He was spot on… and that’s why we decided to call this totally different Program the…

**Target Focus Training**

**Weapons Package**

Even if you’ve got years of front-line experience, have seen true violence on the street or have enough of those “super-secret, better-than-the-last-guy, fighter-of-the-month” videotape programs to fill a 20-foot bookcase… in this program you’ll experience the use of weapons in a life-or-death assault in ways dramatically DIFFERENT than anything you’ve ever seen or heard before.

Some who have seen cuts from the series are taken back by the simplicity yet ultimate power of this program.

“I figured it was just hype until I actually saw it with my own eyes!”

You’ve been brainwashed into thinking anything powerful MUST be complex. In fact… if you’re going to defeat a violent sociopathic criminal in ANY situation today you’d better be using a tightly-integrated, quickly-learned, scientifically-proven system… one that’s very easy to use.

Here’s What Scott Pearlman, MD from Wilmington, Delaware had to say….

*I found Tim’s knowledge especially practical and applicable in ways which I have never imagined previously. His style is efficient; it’s designed to achieve the maximal effect in the least amount of time. The most amazing aspect is how simple and easy it is to learn.*

Others are going to ask, “What about all the criminals who’ll be able to get their hands on this material now?”

I’ve heard this 1,000 times before and the answer is surprisingly SIMPLE…

**Criminals Already Know This Stuff!**

**It’s Just That No One Else Has Ever Shown It To YOU Before.**

**But here’s the Secret**: These jokers may already know the basics of what you’ll see on these videos BUT they don’t understand “why” it works, and how to take this knowledge and use it against someone else. Armed with this information (it’s very easy for you to learn) you gain a huge advantage.
Add to that the element of surprise and you’ve now got the blueprint for how this *TFT Weapons Package* guarantees YOU will not just survive a brutal attack involving weapons but actually DEFEAT your attacker. Doesn’t matter if you’re some military operative… or an 80-year-old grandmother. Works exactly the same for both. It has to.

Here’s something else I hear all the time and it may be going through your head right now:

“I know **YOU** have used your system in all types of violent situations. And it’s obvious the people you’ve trained can use it effectively. I just don’t know if *I* can use it — if it will really work for me.”

**Listen:** I hear you… but you must understand. I’ve trained a man paralyzed with fear after watching his wife get raped in front of him to now act in the face of adversity. I’ve got a fireman with an artificial hip that can execute everything you’ll see when nothing else he tried ever compensated for his disability. I have a female executive… once brutally assaulted… who can now walk down a darkened major city street without fear. And we have our first totally blind person already registered to go through an upcoming 2½-day live training class.

**Think about this:** If these people can become this effective, imagine what you can do with none of their limitations holding you back!

In a violent confrontation with a sociopathic criminal intent on harming you… everyone sees themselves as the victim. This new Program will instantly change your mindset on how you picture yourself… regardless of your prior experience. You’ll **NEVER** be the victim again.

**Perception vs. Reality.**

Let’s look at a few of the other **DIFFERENCES** between this Program and others you may be familiar with by using a **PERCEPTION** versus **REALITY** comparison:

- **Perception:** If a system isn’t complex it can’t possibly handle all the ways an attack may come down. The more combinations of different systems you’ve seen, the better your chances.
  
  **Reality:** Violence is random; you can’t train for it. There’s no way to practice all possible scenarios that could come at you. Everyone thinks they can… memorizing their favorites from a hodge-podge of systems… but then find themselves unable to act in the face of violence. One system; one set of integrated, scientifically proven principles is all it takes to handle ANY violent encounter you’ll face. It must be that simple.

- **Perception:** You don’t need to learn to kill someone right from the get go. You’re not ready for that and besides it’s far too violent.
  
  **Reality:** You can always ramp down your reaction… but unless you train to kill, you can’t ramp it up if a situation becomes life-or-death.
  
  If you’re not willing to point a gun at someone and pull the trigger then you shouldn’t ever have a gun in a fight. If you’re not willing to stab someone and kill him… then
you should never get into a violent conflict. And if someone puts you there and you
don’t know how to kill them or you’re afraid or you’re focused on the knife or gun,
then face the facts — you’re probably dead!
We teach you to take a life to save your own… immediately! There’s no other way.

- **Perception:** You must learn to control the fear that causes your brain to freeze.
  That’s why so many programs on the market today promise to make you a “fearless
fighter.”
  **Reality:** Control fear… yes; become a fearless fighter… no way! An article in the
March 2003 issue of Discover magazine finally blew the lid off the silly hoax of
making you ‘fearless’. What scientists discovered conclusively is that you can’t stop
your mind from being afraid. It’s hard-wired into your brain. Since no one can
prevent fear — we instead teach your body what to do while your mind is
experiencing fear. It lets you operate in total control regardless of what your mind is
experiencing.

- **Perception:** If your attacker is bigger, faster, stronger or more athletic… you lose.
  **Reality:** In a technique-based system this is probably true. That’s because it’s based
on you learning from a ‘guru’; someone whose skills fit his system perfectly. Works
great for him… just not for you. TFT was created and developed solely with the idea
you WILL be facing someone physically better than you… and that regardless of
your physical makeup… you CAN defeat this person because you are trained to fight
in a way he cannot defend.

- **Perception:** You’ve got to spend months… even years… practicing before you can
  hope to survive against some hardened criminal brandishing a weapon.
  **Reality:** What happens if you’re attacked next week… or next month? Back to
simplicity here. When time is no issue, extended training is fine. If a doctor spends 4
hours operating on your heart, you’re glad for the years he spent training. But in a
violent confrontation where things are over in seconds… years of training mean
nothing. A criminal doesn’t spend time training for you. That’s why you learn my
system very quickly… and because it’s so simple, amazingly you can learn much of it
**just by watching.** Practice is best… but if you don’t have time, at least make sure
much of your system can be ‘absorbed’ just by watching!

**Here’s What You’ll Find Inside Your**

**TFT Weapons Package**

There’s so much jam-packed into this new series, I can’t begin to describe all of it
here.
But let’s go ahead and rip open the box that’ll arrive on your doorstep and take a
quick look at some of what you’ll find inside:
Inside the DVD case you'll find 4 DVDs. The first 3 cover the basic types of weapons:

- Edged (knives and other edged weapons),
- Impact (clubs and other blunt instruments), and
- Firearms

There's also a DVD on Leg Dynamics that we'll look at later. Each Weapons DVD has the same format: an introductory chapter that covers all the basic TFT principles and concepts as they relate to that weapon, followed but a series of detailed "coordination sets" (see the side bar for an explanation of these). In the introductory section of each DVD you'll discover things like:

- **How to instantly know whether you should 'push' or 'pull' in any gun confrontation.** *(One method is correct if you're attacked with a gun. The other will get you killed).*
- Why you must never have a 'favorite' technique … *even though practically every fighter not trained in my system does.*
- **The critical element you must control if you are to defeat any assailant attacking you with a weapon.**
- The surprising reason why you must never watch the weapon your assailant is using to attack you!
• The critical difference between hand-to-hand and hand-to-weapon fighting … and why what everyone else is teaching is wrong!

• The little-understood concept your mind must focus on with laser-precision to immediately end a conflict. Most people chose a totally different focus… even though it’s HIGHLY INEFFECTIVE.

• The single most important thing you must do to keep your attacker from defending himself … and how this shows the silliness of those that would have you strike someone “10 time in a second.”

• The one PREDICTABLE relationship you can always count on that cuts through the mystery and chaos of fighting against weapons. Everything else is secondary or doesn’t even matter at all.

• What a criminal knows and always uses against you in a life-or-death fight. Turning it around on him is very easy... and puts you in control every time.

• TWO critical things every martial art or fighting system does that adds needless complexity to the violence equation... and practically guarantees you lose when the chips are down.

• Make this ONE thing happen in any confrontation… and you win... EVERY SINGLE TIME! Few believe it and most argue it’s NOT possible... but only because their ignorance needlessly complicates the process. It’s the essence of what this Program is all about.

• The ONE AND ONLY secret to destroying an attacker. If you get only one thing right… this is it!

• An easy method for maximizing trauma and ending a conflict instantly... and why it’s consistently ignored in the Martial Arts and Combat Sports world.

• How an amazingly simple “feedback loop” removes the chaos from a violent encounter... giving you a clear mind... and complete control of the situation.

• Why training to block a weapon likely gets you injured, maimed, or killed (it isn’t at all what you think… and that’s why it’s so deadly!).

• The 2 types of vision employed during any violent attack. One will save your life; the other gets you killed. It’s as simple as that.

• The REAL threat in a weapon attack against you (hint: It has NOTHING to do with the weapon).

• The ONE thing a ‘professional’ killer never has or uses... and why you’d better NOT either.

• The startling discovery that enabled us to generate 200% improvements in learning and retention of this material in live training environments. These DVDs show it for the first time anywhere outside a live training session.

• The one MISTAKE you make that literally hands the advantage to an attacker in a life-or-death situation. Yet once you understand how to simply deal with it... you’ll NEVER fear a weapon again.

• The REAL reason you NEVER see a criminal “square off” to fight.
And much, MUCH MORE!

After the intro sections on each disk come a series of “coordination sets” or techniques. Let’s look at each disk individually.

**Disk 1. The Edged Weapons DVD**

On this DVD we cover everything you need to know about knives and other types of edged weapons (even things like box cutters — the ‘weapons’ effectively used in the 9-11 terrorist attacks).

One thing you’ll notice: **we’ll first make sure you understand HOW to use the weapon we’re demonstrating or talking about.**

Why? It’s very simple... but critically important. I’ve found that fear of the unknown keeps most people STARING at the weapon… in this case, a knife. That’s FATAL! Every second counts... and having your brain locked on something that, by itself, cannot possibly harm you, means you are reacting to — rather than causing — an outcome. Guaranteed disaster!

Plus by focusing on the knife **you’re giving it power.** That’s wrong. After watching these DVDs it will never happen to you again. So don’t be turned off by the USE of weapons on these DVDs... it’s vital to your learning how to survive and actual knife attack!

Below is a small sampling of what you’ll find on the **Edged Weapons DVD:**

- The one mistake you must avoid (yet EVERYONE makes) when facing a knife-wielding attacker... *and why this mistake will always get you cut — and possibly killed!*
- The defensive move almost guaranteed to get you badly slashed in a knife attack. (Sadly, unless you know my system, almost everyone tries this first!).
- **How to ‘slow down’ your opponent’s movements so you can attack without getting injured.**
- The only 2 ways to hold your knife that work ... 100% of the time, in any fight.
- **Why you must NEVER back up to avoid your attacker’s knife slash ... and what you must do instead.**
- The first move that practically guarantees you'll destroy someone attacking you with a knife. *(It takes guts but only I teach this. Once you learn it, you become unstoppable).*
- **How to avoid losing your knife or have it taken away.**
- Why ‘slashing’ is not an effective way for you to fight if you have a knife.
Running time for this DVD is a full 1 hour and 39 minutes. And it includes a total of 36 individual “coordination sets/techniques” plus the introductory discussion about knives.

Disk 2. The Impact Weapons DVD

Once again, same format here. Included are all types of club, baton, stick and other blunt edged objects used as weapons.

One thing you’ll instantly notice here (and on the other DVDs as well) is that while others teach you to use different techniques when fighting with weapons versus without them…we don’t! They’re dead wrong! They have NO scientific basis for what they’re telling you. All it can and will do is get you killed. That’s because fighting is fighting, whether you or your assailant have a club, a knife, a gun… or no weapon at all!

On each of these DVDs, we’ll use a weapon with the same movement we showed earlier without one. You’ll notice the movement doesn’t change whatsoever just because you put a weapon in your hands! That means…

You Simply Train Once In A Movement And It Applies Universally… With A Weapon Or Without!

It’s why you pick it up so quickly.

Here are some of the other things you learn from the Impact Weapons DVD:

- Your opponent’s ‘fulcrum points’… and why they’re key to whether you win or lose a fight.
- Why you must focus on 1 of only 3 targets to successfully take that steel pipe your assailant is wildly swinging in front of your face. (Surprise: none of them is the pipe!).
- The approximate distance you must keep between you and your attacker in order to defeat him. (This amazes everyone).
- The TWO universal concepts you must apply that allow you to INSTANTLY dominate anyone attacking you with a weapon!
- The 3 targets you must hit (any 1 will do) if your attacker is on drugs (or, if after using your weapon, he still keeps coming at you)!

Plus, there’s even more. Here are a few additional nuggets you’ll discover as you watch:

- The 2 simple body movements which let you unleash mind-boggling force and power … and destroy much larger opponents.
- Why focusing on an aggressive or offensive mindset is an utter and complete waste of time… and why everyone does it ANYWAY.
• 3 critical situations when you must ALWAYS strike an attacker with a weapon. *Ignore any one of these... and you likely DIE!*  
• Why every self-defense technique is disposable... *even though EVERYONE thinks they aren’t.*  
• *Why even though you CANNOT have a FAVORITE target... there IS a ‘BEST’ target. You’ll see it described here.*  
• The little known and almost always overlooked factor that puts you on an even playing field with ANY criminal threatening you. *Ignore it... and you always must be bigger, faster, and stronger than your attacker!*  
• And much, MUCH MORE!

Running time for this DVD is a huge 1 hour and 45 minutes. And it includes a total of 34 individual “coordination sets/techniques” along with the introductory section.  
**Disk 3. The Firearms DVD**  
Nothing generates more fear in a violent confrontation than facing a gun! And that’s why we address many additional CRITICAL elements on this DVD that specifically apply to Firearms. Guns add major complications to the mix versus other weapons.  
For example, we show you how to easily disarm a criminal attacking you with a firearm but in the process... if you allow that gun to go off and kill your wife, husband, child or some other loved one... then you haven’t won anything! The coordination sets you’ll see on this DVD will make sure that doesn’t happen.  
And jumping back to coordination sets briefly.  
If you read my description of these in the yellow side-bar above but still didn’t quite understand it...  

Perhaps this will make it clearer.  
Think back to Todd’s testimonial comments at the beginning of this letter. Before he arrived at that SWAT training he had no idea “how” the SWAT instructor would “attack him” with the gun. He was able to take it away because he had learned the principles behind gun disarmament... not some laundry list of disarmament techniques.  
And think about this:  
*If it was that simple for Todd to take a gun away from one of the best SWAT instructors in the country, a man who KNEW exactly what Todd was trying to do... imagine how easy it will be for you*
against some stupid thug intent on hurting you and who hasn’t a clue about what’s going to happen to him!

With that said, here are a handful of things you’ll see on this Firearms DVD:

- **How to instantly know whether you should ‘push’ or ‘pull’ in any gun confrontation.** *(One method is correct if you’re attacked with a gun. The other will get you killed).*
- How you can easily avoid being stabbed with a knife or shot with a gun … *even if you’re surprised with both hands in your pockets!*
- **How to instantly disable an attacker who shoves a knife or gun in your face … *even if you aren’t armed.*
- The ONE AND ONLY technique to use if you have a gun and your assailant tries to take it away from you. *(Use anything else and you may be seriously hurt or killed).*
- **How to make yourself ‘bullet-proof’.*
- The single, critical key to successful gun disarmament and control …*and why you must instinctively comprehend this before you ever move.*
- **The ONE overriding principle needed when taking out an attacker using a firearm. Do the opposite… and you will not live to tell about it.*
- The universal concept that allows you to kill anyone taking a gun from you in a life-or-death struggle. It’s *ridiculously simple… yet almost NEVER used.*
- **Plus, lots MORE!*   

**Running time for this DVD** is a full 1 hour and 38 minutes. And it includes a total of 33 individual “coordination sets/techniques” plus the extended introductory remarks about firearms.

All 3 DVDs... the **Firearms, Edged Weapons, Impact Weapons**... when purchased separately, retail for $89.00 each.

**“I’d Like To See More Hand-To-Weapon!”**

Probably the most asked-for addition when people saw the first Weapons series was more hand-to-weapon techniques, ie, you going against someone attacking you with weapons while you have only your bare hands!

So we went back into the studio and shot an entirely-new series of coordination sets and included them on the three DVDs.

It’s a lot, more than 50 in all. You’ll see me and two of my top Master instructors going up against an almost 250# ‘thug’ (he’s really one of our other instructors).

Everything is shown from a base standpoint of you having nothing but your own body weapons to work with. We still show you how to easily insert or remove a weapon from the mix so you fully understand in each scenario that the weapon is just a ‘snap-on tool.’
And for the first time, you see **EVERYTHING in the TFT toolkit** — Striking, Joint Breaking, even Throwing — each is seamlessly woven into these new Weapons DVDs.

We even had two (and sometimes three) cameras rolling at once to pick up different views since so much was happening on screen.

The **NEW** TFT Weapons Manual:

Since we first released this program we’ve always included the old original *TFT Sourcebook* as a reference text.

While it’s a great manual… it’s just not specific to Weapons. This remained the only major TFT DVD series without its own manual.

Not any longer. The new *Weapons* series manual is complete and hot off the press!

This manual is unique in that it’s a true supplement to the DVDs… not some quickly-slapped-together collection of filler pages. Either one — used alone — leads to gaps in your understanding.

The manual itself goes into great detail on points merely mentioned in the video. Likewise, reading the manual without seeing the principles applied to a human body in real-time makes everything unnecessarily difficult.

This *TFT Weapons Manual* sells separately for $41.00.

With this *Target Focus Training Weapons Package* you get over 5 hours of solid instructional material included on 3 complete DVDs plus the new manual.

Purchased separately you’ll pay $308.00 for this entire set. Watch them all and you’ll agree… they’re worth every penny.

Especially when you consider it costs $1,497.00 to attend one of my live training seminars and private training for 2-4 people runs $10,000.00 for 2-day sessions. At these rates you’d spend $3,750.00 or more just to get roughly the same information I’ve crammed on these DVDs.

Right now though I’m most interested in your comments about this Program. And if you’ll do me one small favor to help get these, I’ll make you…

**The Best Offer I’ve Ever Made On Any Target Focus Training Product...**

**Here’s the deal:** With your permission I will send you the complete *TFT Weapons Package* to review and test… for up to one full year (more on that in a moment).

After you’ve thoroughly evaluated the entire Program, all I need is for you to take a
couple minutes to fill out and return a simple evaluation form you’ll find inside the package. If you’ll do that for me… then you can have this entire Program… the Manual, all three DVDs that make up the base Weapons series — Firearms, Edged and Impact Weapons — for just $197, a full $111.00 off the individual purchase price. That’s more than 36% off… just for acting now and sending me your comments later. You can appreciate I can’t run this promotion forever. Once I have enough comments I’ll cut it off and the price will go up. I’m shooting for 100 forms returned in the next few weeks. So you can’t fiddle around on this one.

Do You Need A Little Nudge?

I’d hope saving $111.00 already has you dialing the phone or your hands on the keyboard ordering this Package. But in case you’re still debating with yourself, here are a couple extras that may just help “push you over the edge”:

Special Bonus #1:
The TFT Leg Dynamics DVD

Earlier I indicated that strength wasn’t an element in most violent confrontations… not once you understand the information on these DVDs. But why leave anything to chance. you can dramatically enhance your striking power, if you can significantly improve your stability and balance, if you can dynamically improve your reaction time… then you’ve just given yourself another edge that helps guarantee you walk away the victor.

Here’s been the problem: until now this meant too much time wasted working out in the gym, time you could FAR more effectively spend training in TFT. And most of your speed and strength work wouldn’t have impacted your ability to defeat a criminal anyway. Wrong type of training.
After all my years teaching this system, I found there was only one set of exercises that enables you to develop maximum “TFT-specific” strength. And I’ve finally put these on video.

Combine these exercises with the TFT Weapons Package DVDs and they give you an almost UNFAIR advantage against someone stupid enough to choose you as a target.

The TFT Leg Dynamics program will dramatically add to your current power base…and never waste a single moment doing it.

You'll discover a complete power routine you can do in less than 14 minutes. And one that requires absolutely NO EQUIPMENT!

It’ll give you ball-busting power almost instantly and take your TFT Weapons Package training to another level.

I’m including this bonus FREE with the Weapons Program only! It's $45.00 if you order it separately.

But why bother when you can get it here for nothing.

Special Bonus #2: A Live Teleconference Call with me

With a Program like this you’re bound to have questions.

And while most conference calls I do now are exclusively with my TFT Mastery Group and private clients, I'm including one FREE teleconference call certificate worth $37.00 with this special Program.

Please be aware: Because of the controversial nature of this Program I won’t tolerate someone disrupting this call just to complain about the contents of the DVDs.

If you want to bitch about that, find another venue. It won’t be here.

But for all legitimate questions about the System I’ll painstakingly answer each and every one…live…for everyone to hear.

Details on how this teleconference call will work are included with your package. It’s a $37.00 value that doesn’t cost you a cent. And it’s the only way you’ll get to interact one-on-one with me unless you attend a live training session.

Let’s Summarize What You Get In This Complete TFT Weapons Package:

- You get… the complete brand-new TFT Weapons Manual.
- You get… the 1 hour & 39 minute Edged Weapons DVD.
- You get… the 1 hour & 45 minute Impact Weapons DVD.
- You get… the 1 hour & 38 minute Firearms DVD.
- You get… the Leg Dynamics bonus DVD, and
- You get… a FREE Teleconference Call where you can speak directly with me and get any questions answered.
That's 3 fully integrated DVDs plus a complete manual, bonus DVD and teleconference call... items which individually sell for $390.00. But you get them all for just $197, a very real savings of $193.00.

But you've got to act now if you want one of these special ‘Evaluation’ sets. And remember, you don't risk a penny, because...

You Get My Full, 365-Day Guarantee!

As with all our products, you take no risk whatsoever. I shoulder that burden. You’ve got ONE FULL YEAR to try this Program... on me.
If the TFT Weapon Series isn’t exactly as I’ve described above... if it doesn’t put more power into every strike regardless of the situation (even if you only use it in your martial art), then send it back for a full refund of your purchase price (less shipping).
Whatever you choose, it’s your call!

And If It’s Not What I Say It Is...
I’ll Pay You An Extra $25.00
Just For Taking Your Time To Evaluate It.

If you’ve ordered other products like mine then you already know this alarming fact: guarantees are getting shorter... even totally disappearing!
While some companies offer 60 days; many others are down to only 30 days. One of the biggest now gives you just 10 days (you’d better have your VCR on and ready to go if you get their videos because you'll have to decide real fast if they’re any good. Good luck).
Worse... some are eliminating their guarantee all together! Can you believe that?
“Hey, buy my stuff and if it’s not what I say it is... well, so I lied. Sue me.” What a pile of crap.
I don’t work like that. Never have; never will.
My live training seminars are the only ones anywhere that offer you a 100% satisfaction guarantee right up to the last minute of class — all 2 1/2 days! No one else dares do that.
And knowing how powerfully different this unique new Program is, I want you to have the same level of confidence in it.
To do that, I’ve pushed the end date of this guarantee right off the end of your calendar.
Here’s how it works: Order my TFT Weapons Package. Watch the DVDs; treat them as your own — not for just 60 or 90 days or even for 180 days. I want you to watch this new video release, then have plenty of time to go back through and prove its power to yourself all over again. Take ‘em to a friend and go through the Program with them. I’m giving you... a complete 360-day, totally-risk-free guarantee!
Compare this Program to anything you’ve ever owned or trained with. If you’re not totally convinced it gives you the ability to defeat any scumbag attacking you with
weapons of any kind… if, during the next full year, you haven’t validated, tested, and thoroughly proven to yourself everything I’ve just explained… then I’ll buy the entire package back (less any shipping) — NOT a single question asked. And I’ll throw in an extra $25.00 of my own money as my penalty for wasting your time. Fair enough? As you can see… this is more than a guarantee: it’s my personal promise to you.

Will some folks rip me off? Sure they will!
But trusting customers like you has made my return rates the lowest in the industry… and I’m damn proud of that. If dealing with a few butt-heads is what I’ve got to do to get this dynamite new material into YOUR hands… so be it. I can’t worry about them. Once I prove my Program to you, I know you'll do the right thing. If I don’t, you haven’t risked a dime.

Just Understand…
This Program Will NOT Please Everyone

While I’d love to get this Program into YOUR hands… it honestly may NOT be the right one for you.
Fighting is UGLY. It’s not about yelling and cheering at sporting events like football, soccer, basketball… or even the bloody Ultimate Fighting Championships.
Once you’ve experienced violence… once you’ve been in a real fight… you understand there is no joy. No one walks away feeling good.
In this TFT Weapons Package we throw everything at you… what you need to not just survive but defeat a sociopathic criminal. There’s no hype, no bullshit… just how to deal with pure violence.
That's why… and I don’t mean to offend you… if any of the following items describes how you feel, then you honestly want to pass on this one:

- Seeing the brutality of what it takes to survive a day in prison is overkill; it’s “too lethal”.
- The thought of killing someone is not only repulsive, it’s something you would NEVER do… even to save your own life. And showing it on video is almost ‘criminal’, too.
- If someone wanted your wallet, you’d give it to him. Nobody’s stupid enough to kill someone for a few bucks. That only happens in the movies.
- The only way you’d feel comfortably prepared for worst-case violence is by accumulating enough techniques to “handle anything some junk-head could throw at me”.
- Something your grandmother could use must be for sissies. Besides, you already know how to defend yourself. Nobody’s beaten you in a competition on the mats in over 2 years.
If you’re still with me though I’ll tell you what: this Program will have more impact on how you approach protecting yourself or your loved ones… and on how you live your life in general… than anything you’ve ever experienced before. I guarantee it. Now, I won’t feed you some bullshit about “people in secret government offices wanting this off the market” or other insulting crap like that.

But I am going to ‘pay’ for releasing this Program in its current format. And yes, there is a chance I’ll be harassed into pulling it by powers that be. Hell, that’s already begun and it’s only been out a short while! I’ll fight it but understand if it happens, whatever’s been shipped is it. Because of this we’re NOT duplicating these in large batches. Just 100 sets at a time (normally we’d do 500 to 1,000). I don’t want 100’s of these sitting in some warehouse marked “banned”. This may mean delays in shipments.

However, 300 are scheduled for the initial run so if you want to make sure you’re in that batch, don’t screw around. Order now. If it isn’t what I say, you not only get your money back… you also get $25 bucks for your trouble.

✔️ YES, Tim. I can’t wait to get my hands on this Program… and now’s the time to do it since you’re including all the special bonuses. Thanks for the super generous investment options and your 365 day risk-free money back guarantee. That takes all the pressure off and makes it an easy decision to get this Program now. And it gives me plenty of time to check out this package, I look forward to getting it FAST too, since you ship within 48-72 hours (often the next day) of getting my order. That’s cool!

Choose The Way That’s Easiest For You To Order…

1. By Credit Card Online: TFT Weapons Package:
Click here to get everything for just $65.67/month every 30 days for 3 months
-OR-
A 1-time Investment of just $197.

2. By Toll-Free 888 Order Service: If you prefer to speak with a real person, then dial: 888-234-2192 and tell whoever answers you want the Weapons Series Package, and give them:
   - **Product Code NW-1** (TFT Weapons Package)
     This phone number is available 24-7 and you'll get a live operator who can securely take your order. Your package will be shipped immediately. **Please note:** this order desk cannot answer questions about your product. Call 360-582-9578, 8:30AM-4:30PM US Pacific time, for more product information.

3. By Mail or Fax: You can also click this link to download and print out your priority order form. Then fill it out and Fax it directly to my attention at: 1-206-686-3469.
   Or Mail it to:
   TFT Group
   325 E Washington St, #207
   Sequim, WA 98382
4. By Email: Email us with your Name, Phone Number and Best Time To Call… and we’ll call you back and assist you with your order.
I’m more than taking all the risk on this one so you’ve got nothing to lose. Don’t miss out. Order today. If not for you… then do it for your kids or the others that depend on you being there every day. It’s the least you can do.

Sincerely,
Tim Larkin

Tim Larkin
Creator,
Target-Focus Training

PS: If you don’t understand what I’ve tried to explain here then you MUST see these DVDs. Otherwise you won’t survive a violent attack.
This isn’t a case of “Gee, I’m just not sure. I’ve taken other classes for a long time and…”.
Here we’re showing how real criminal violence goes down. Sooner or later you WILL experience it… one way or the other. It’s just a hell of a lot better to learn it from video in the comfort of your home than from some convicted felon who isn’t out to earn a “teacher of the year” award. It’s your choice. Don’t foolishly make it by default.
PPS: Think about it. If this weren’t all I’ve described I’d quickly be out of business paying everyone $25.00 just to send it back. I’m not worried about the few scumbags who’ll rip me off. It’s you… someone who’s not quite sure, that I want to help make it easier to take a look. Watch the first DVD and you’ll immediately know it’s everything I’ve described. After that… just like a great book… you won’t be able to stop until you’ve watched every DVD in the series, one after the other. Order now and prove it to yourself. There’s absolutely no risk on your part.

Customer Comments From This Program & A Recent Live TFT Training Involving Weapons

An uncompromising course on the intelligent and responsible use of violence!
“For me, a veteran of the martial arts and a medical professional Target Focus™ Training was just as spectacular. I heard explanations that would befit a trauma specialist and learned principles that most martial arts masters save for their advanced black belts. Without cloaking techniques in mysticism, without diluting the realities of combat in a sporting format and without sacrificing safety for realism, Larkin and his men delivered an uncompromising course on the intelligent and responsible use of violence.”
Mark Cheng, L.Ac.
Columnist & Contributing Editor,
Black Belt Magazine
Director/Sifu: Chung Hua Institute, Los Angeles, CA

The absolute best in their field. Everyone else is four steps behind…

“Intense, effective, highly recommended. An incredible experience. Larkin and his instructors are the absolute best in their field. Everyone else is four steps behind. What I liked was the intensity, the lack of unnecessary info, jargon and fluff. A complete focus on the fundamentals, the total concentration on results. With this system: 1) You will learn what Larkin says you will learn, and 2) The course is exactly as advertised — intense, targeted, focused training designed to produce immediate results.”

Mark D. Fabiani,
Crisis Mgt Consultant
La Jolla, CA

The single best investment I have made toward authentic self-protection…

“I have not even finished viewing the second DVD…and yet feel compelled to write. This is – far and away – the single best investment I have made toward authentic self-protection (I train under Vladimir Vasiliev, so that is no small compliment). Your lucid, candid handling of social aggression vs. asocial violence alone separates you from all others (and ought to be required viewing for all males, great and small!).”

Brad Heyerdahl
Oshawa, Ontario,
Canada

She might be alive today with some of these simple things you show in your DVD…

“Years ago I studied Tae-kwon-do and thought I knew a little bit about defending myself. I was deeply mistaken. After watching your DVD’s I now have the confidence I have been missing. Your teaching method is straight forward, no BS and invaluable. Violence has to be met with violence. I feel very confident and I will not become an active participant in any violent sociopath’s idea of killing me. I keep seeing that young lady on the video tape from Florida that was escorted away from behind the car wash and killed. She might be alive today with some of these simple things you show in your DVD.”

Terry Brennan
Mequon, WI

I find myself releasing my grip on traditional convention…

“I find myself releasing my grip on traditional convention that I’ve previously learned through 11 years of training in Judo/Jujitsu…This I did not expect, although I must attest, I am most pleased that things are becoming clearer than I ever knew they could.“

Brett M. Hughes
Belle Chasse, LA

Most simple and straight forward information you can get to save your life…

“Unquestionably the most simple and straight forward information you can get to save your life. If you can see through the Hollywood violence of the movies and really wrap your mind around the idea and brutality of ending your
killer’s life or at least forever changing the physical characteristics of it, then sign up now. What you learn will change forever how you approach nearly every situation. It IS life changing!”

Chris Stoddard
LaGrange, WY

Erase the lack of confidence in my abilities, regardless of age…

“Way above what I expected! It’s obvious that a lot of thought went into the course. The instructors KNOW their information and present it in a way that shows that without being condescending. Your verbal and visual teaching method really worked well for me. Well Done! Ooh-rah! from an old Marine.” “The training restored my confidence in myself. I’m only a couple of years from being 60. It’s been a lot of years since I’ve done violence to anyone. It’s not that you forget how, it’s that you loose confidence in your abilities as you age. Tim, your methods erase the lack of confidence in my abilities, regardless of age. I am also relieved that my wife is no longer afraid — she too has confidence now.”

Michael Cannon
Financial Planner
Stone Mountain, GA

Gets people with no martial arts background to get their strikes’ timing and range right within hours…

“…I highly recommend Tim Larkin’s course to military personnel and civilians. Very realistic and to the point training. One of the things that surprised me was how Tim succeeded to get people with no martial arts background to get their timing and range right within hours. As you know, in most martial arts schools students cannot get it right even after a couple of years.”

Pavel Tsatsouline,
Military and law enforcement tactical strength instructor, author *Martial Power* and many other books,
Santa Monica, CA

Life changing experience…

“I have nearly 20 years law enforcement experience and this training is clean cut no BS straight to the point. All those years and not until now that I have a tool I can use and develop. This is the best training I have had. A Life changing experience!”

Mitch Jackson
Customs Officer
Humble, TX

*Target Focus™ Training* is not about an individual….

“*Target Focus™ Training* is not about an individual. Even though Tim Larkin created it, it truly is a ‘system’ and all the instructors that are part of the team are amazing and in sync. All work off the principles and the systems, and while you see nuances that are exciting in each instructor, there is absolutely no difference in the quality and effectiveness of the training.”
Randy Zales,
President, The Randy Zales Company
Tampa, FL

Life Changing — Important — Thorough — Complete…

“Awesome — very thorough, very easy to understand. A difficult topic to discuss coming from a white, middle class upbringing. [Class was] challenging but not impossible for any size person, male or female. Life Changing — Important — Thorough — Complete!”

E. David Marinac,
President,
American Built Containment Systems
New York City

No longer will fear getting into a situation where I can’t get to my weapon…

“Being a police officer I thought that my gun was the most lethal weapon. I now know that my brain is the most lethal weapon and I no longer will fear over getting into a situation where I can’t get to my weapon or whether someone attempts to take my weapon. Excellent!”

Aaron Gardiner
Sheriff Deputy
Houston, TX

Shattered my dependence on trying to remember techniques…

“My expectation prior to coming here was to learn a little more than what the videos had conferred. I thought I had a [pretty good] handle on the principles but found out I didn’t know squat. The class has truly been a life changing experience for both my son and me. Needless to say, it exceeded my expectations, far beyond anything I imagined. It completely shattered my dependence on trying to remember techniques…This is light years beyond anything out there.”

David Mullins
Bakersfield, CA

You don’t need to be a world class athlete with superhuman strength, speed or agility to make it work…

“Anyone can learn to do this, and you don’t need to be a world class athlete with superhuman strength, speed or agility to make it work. Tim, you have my unqualified recommendation. I know this is your business, but I really believe you are offering an invaluable service that no one else is offering right now.”

Marcelo Corpuz
Menomonee Falls, WI

Nothing was kept secret…

“Surpassed any expectations that I could have imagined! At last someone tells the truth! Everything was broken down to the simplest of terms and nothing was kept secret from anyone. Well Done!”

William Allen
Mapleton, ME
Removed my ignorance, which in turn removed a great deal of fear…

“You guys strip away preconceived notions I had about violence and put solid facts in their place. [TFT] removed my ignorance, which in turn removed a great deal of fear.”

Matthew Hall
Network Engineer
Denton, TX

It is very safe, with emphasis on control…

“My first experience [with TFT] was life changing. In fact a lot of the principles are diametrically opposed to what they teach you in other martial arts…It is very safe, with emphasis on control. I’ve taken 3 or 4 different versions of martial arts and combat training in the military but none of them prepared me for a real time, on the street, someone sticks a gun in your face, grabs you from behind situation — none of them have prepared me for that like this course did.”

Nick Camp
Marketing Executive
Dallas, TX

No one else is doing this kind of useful training…

“Excellent. No one else is doing this kind of useful training. It’s a base knowledge that you can use for the rest of your life. The new format of not working from a strike teaches you not to wait and to get close and inside. You will know how to fight after you complete this course.”

Matt Peters
Dallas, TX

Immediately available to use…there’s no years of schooling or training…

“How deceptively simple there techniques were to learn and utilize. I thought it would be much more of a training process but the way Tim explains this stuff these things are immediately available to use…there’s no years of schooling or training. It’s a very straightforward, hands-on, ready-to-be-used application. If you have any inkling of wanting to protect yourself or your family, this is a great course. It cuts right to the chase and gives you exactly what you need without a lot of periphery information that is really just technique-based stuff and of no practical use … Tim is a great instructor, very easy to follow, and wonderfully low-keyed in approach.”

Mark Teich
Private Investor
New York, NY

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RESUME

Name: Christophe Clugston

Place of Birth: France

Institutions Attended:

1982, B.S. sociology/psychology-Central Michigan University

1990, B.A. English/education North Eastern State University

2013, M.A. linguistics-Payap University

Honors Societies: Kappa Delta Pi, Education Honor Society, Sigma Tau Delta, English Honor Society

Certifications:

Trinity Teaching English to Speakers of Other Languages

Secondary Oklahoma Teaching Certification: English, psychology, sociology

Elementary and Secondary Oklahoma Teaching Certification: Spanish

Tulsa Community College: Statement of Professional Language Proficiency in Spanish.

Universidad Rural de Guanajuato: Native Proficiency in Spanish Language