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„About high resolution and quiet comfort: A genre analysis  
of online headphone product descriptions“

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## **Abstract**

Although millennials are nowadays more likely to own several pairs of headphones than none, and, when researching a product, use the internet as their main source of information, there is still a dearth of research on online headphone product descriptions.

This study compares product descriptions of cheap (<\$60) and expensive (>\$180) headphones from 6 of the most popular headphone brands in the US: Sony, Bose, Beats by Dre/Apple, Skullcandy, Panasonic, and Philips. In particular, it examines the move structure, lexical and grammatical patterns, as well as multimodal features of 48 sample texts using a hand-tagged move analysis, the software AntConc and AntWordProfiler, and Pauwels' (2012) framework for multimodal analysis.

This thesis shows that, while there are no major differences in move structure, lexicogrammatical features and multimodality between descriptions of expensive and cheaper headphones, sample texts of the costlier category are substantially longer. Moreover, it is revealed that, while similar lexical and grammatical elements can be found in texts by different companies, brand specific tendencies can be found in the move structure, as well as webpage design. The insights gained through this study benefit in particular the authors of these texts, as well as other website content creators, and can be useful in an ESP classroom where students learn to analyze effective promotional strategies and apply them accordingly. It also contributes to the growing field of research on web-based genres.



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## **List of abbreviations**

AWL .....	Academic Word List
COCA .....	Corpus of Contemporary American English
ESP.....	English for Specific Purposes
GSL.....	General Service List
RGS.....	Rhetorical Genre Studies
SFL.....	Systemic Functional Linguistics
US .....	United States of America

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# 1 Introduction

Although the rise of headphones started already in the '90ies, it was not until progress was made in the development of smartphones that the headphone industry really took off. With the continuing advancement of technology, audio accessories including ear- and headphones have been subjected to considerable changes as they were constantly upgraded and specialized: they range from sweat-resistant fitness earbuds, to low latency gaming headsets, to active noise-canceling headphones.

Regardless of their purpose, however, the World Wide Web has become a crucial factor in promoting and marketing them to a wider audience, in order for the products to be competitive internationally. For this reason, companies hire copywriters and marketing specialists to compose product descriptions that are then published on the company's website. In order to attract the attention of a wide range of potential buyers, these product descriptions have to be technical enough for a professional audience as well as comprehensible for and appealing to lay people. Therefore, like many other contemporary genres, online headphone product descriptions frequently exhibit "multi-functioned genre-mixing instances", meaning they employ a combination of the communicative purposes of informing, persuading and promoting (Yang 2013: 46). In fact, online headphone product descriptions not only inform the reader about the electronic product by providing a technical description, but even more importantly intend to convince prospective customers to make a purchase. It can therefore be argued that online headphone product descriptions can also be considered advertisements, as they aim to promote and sell a product.

As nowadays many people turn to the internet when looking for information on a product, product descriptions and product reviews are frequently consulted text types. With many millennials owning multiple pairs of headphones, it can be assumed that online headphone descriptions are a text type many people are familiar with. However, while consumer reviews have been studied before, this frequently searched for text type has received very little academic attention to date. Hence, this thesis aims at exploring online headphone product descriptions from an ESP genre perspective as well as finding out their communicative purposes and how they are achieved. The present corpus driven study therefore investigates the move structure, lexico-grammatical features as well as multimodal elements of the genre in question. For this purpose, a corpus of 48 different online headphone product descriptions from six major brands (Apple /Dr. Dre, Bose, Panasonic, Philips, Skullcandy and Sony) has been

combined. This corpus will undergo a hand-tagged move analysis, keyness and technical terms will be determined with the help of the software AntConc and AntWordProfiler, and Pauwel's framework will set the basis for the multimodal analysis. Moreover, differences between product descriptions of cheap as well as expensive headphones will be considered, as well as brand-specific tendencies.

The present paper is organized into two parts: the first part will discuss theoretical aspects, which are then related to the practical part. This introduction is followed by a literature review on genre in general and how it is seen in three different linguistic traditions: Rhetorical Genre Studies (RGS), Systemic Functional Linguistics (SFL), as well as English for Specific Purposes (ESP). Moreover, Bhatia's (1993) framework for genre analysis is introduced, which will provide the basis for this study. Chapter 3 will provide a general overview of promotional genres, discuss online genres and multimodality, as well as present relevant prior research on genres in these fields. Chapter 4 will present the research questions and introduce the genre of online headphone product descriptions, as well as discuss its communicative purposes and discourse community. Moreover, the chapter also provides some insight into how the data for the corpus was selected as well as the methodology with which it was analyzed. The results of the study will be discussed in chapter 5. The last chapter will reveal the main conclusions, including limitations of this study and suggestions for further studies.

## 2 Genre and genres analysis

In order to be able to conduct a genre analysis, it is first of all essential to attempt a definition of the concept of genre. Therefore, the following chapter will review literature discussing the notion in different linguistic traditions, namely Rhetorical Genre Studies (RGS), Systemic Functional Linguistics (SFL), and English for Specific Purposes (ESP). The latter will be examined in greater detail than the two other traditions, including the concepts of discourse community and communicative purpose, as well as a genre's structural characteristics, as the ESP idea of genre, as well as Bhatia's (1993) seven step framework for genre analysis will serve as the basis for this research.

### 2.1 Genre analysis in different research traditions

Originally introduced by Aristotle, the term *genre* was used to divide major types of literature based on their form into drama, poetry and the epic. This classification of literature is not only still used, but has significantly expanded to include new popular cultural forms, such as soap opera, film noir, western, and thriller, as well as entering other fields (Flowerdew 2013: 138). From there, genre as a concept has evolved and has been examined in a vast number of varied fields, such as “folklore studies, linguistic anthropology, the ethnography of communication, conversational analysis, rhetoric, literary theory, the sociology of language, and applied linguistics” (Paltridge 1997: 5).

Considering genre from a linguistic point of view, particularly Applied Linguistics and Educational Linguistics, however, the term ‘genre’ is conceptualized rather differently. Bazerman (1997: 19), for example, claims that

[g]enres are not just forms. Genres are forms of life, ways of being. They are frames for social action[. . .] locations within which meaning is constructed. Genres shape the thoughts we form and the communications by which we interact. Genres are the familiar places we go to create intelligible communicative action with each other and the guideposts we use to explore the unfamiliar.

Similarly, Martin (1985: 250) argues that “[g]enres are how things get done, when we use language to accomplish them”. Flowerdew (2013: 138) provides a more detailed definition, arguing that the notion of genre “refers to different communicative events which are associated with particular settings and which have recognised structures and communicative functions”. Following this definition, genres would be “business reports, academic lectures, news articles, recipes, religious sermons, political speeches, curriculum vitae, and more recent ‘virtual’ genres such as various types of e-mails, text messages, instant messages, tweets and Facebook pages”

(Flowerdew 2013: 138). According to Swales (TESOLacademic 2016), genres can vary significantly in complexity as well as frequency: genres can be very simple, as for example wedding invitations, personal ads or garage sale notices, or very complex in nature, like research papers or legal statutes. Additionally, they can be quite rare, as for instance presidential inaugural speeches, or very common, such as news items or sales receipts, of which millions are produced on a daily basis.

Because the notion of genre has received substantial attention in a variety of different fields, defining genre has become considerably more difficult: As Kwaśnik and Crowston (2005: 77) point out,

[o]ne of the challenges of studying genre in general is that there never has been, nor is there presently, a consensus on what genre is, what qualifies for genre status, how genre “works”, 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. Thus, genres are recognized and used, but not so readily described and defined.

Hence, genre studies have led to a variety of definitions of the concept, and the way in which genre is ultimately defined always depends on “the tradition from within which a researcher is working” (Kwaśnik & Crowston 2005: 77). As Hyon (1996: 693) points out, genre has “been conceived of in distinct ways by researchers in different scholarly traditions and in different parts of the world, making the genre literature a complicated body of scholarship to understand”.

According to Hyon (1996: 693), three main genre analysis research approaches have been developed and are commonly used in linguistics: North American New Rhetoric or Rhetorical Genre Studies (RGS), Australian Systemic Functional Linguistics (SFL) and English for Specific Purposes (ESP). While they all view genre analysis “as the study of situated linguistic behaviour in institutionalized academic or professional settings” (Bhatia, Flowerdew and Jones 2008: 10), the three traditions have different focal points to their analysis (Hyon 1996: 693).

In the following sub-chapters, the three approaches Rhetorical Genre Studies, Systemic Functional Linguistics and English for Specific Purposes will be briefly addressed. As previously mentioned, special attention is paid to English for Specific Purposes, as this is the approach used in the present thesis as well.

### **2.1.1 North American New Rhetoric or Rhetorical Genre Studies (RGS)**

The tradition of Rhetorical Genre Studies (RGS), also known as North American New Rhetoric studies (Hyon 1996: 696), has examined genre form the situational context in which a text

occurs and sees genres as “typified rhetorical actions based in recurrent situations” (Miller 1994: 31). In an article called “Genre as Social Action”, which is regarded as highly influential in providing a foundation and shaping the view of genre in RGS (Artemeva 2004: 3), Miller (1984: 151) maintains that “a rhetorically sound definition of genre must be centered not on the substance or the form of discourse but on the action that it is used to accomplish”. This definition of genre allows for form and features of a genre as well as the genre itself to change, evolve and decay, as it takes into account that the socio-historical contexts to which genres respond to are inherently fluid (Artemeva & Freedman 2001: 166).

As a result, RGS explores “sociocontextual aspects of genres and the action a particular genre aims to accomplish, as well as how these aspects might change through time, rather than focussing on formal characteristics of the texts in isolation” (Paltridge 1997:16). It argues that all formal features of a text depend on the social motive of the writer when responding to a specific recurrent social situation (Freedman & Medway 1995: 3), and that texts are “not abstracted from their social context but, rather, seen as strategies for responding to particular social situations” (Paltridge 1997:16).

RGS thus focuses less on formal features than on the genres’ “purposes, participants, and subjects: by their rhetorical actions. Genre [...] is defined by its situation and function in a social context” (Devitt 2000: 698). Rather than employing linguistic methods for the analysis of texts, researchers in the RGS field have switched to ethnographic approaches, closely analyzing and describing the contexts that a genre is surrounded with, as well as the actions that a text achieves in a certain situation (Hyon 1996: 696).

As context and social aspects are the most important aspect in a RGS based analysis, RGS “focus more on how genres enable their users to carry out situated symbolic actions rhetorically and linguistically, and in so doing, to perform social actions and relations, enact social roles, and frame social realities” (Bawarshi & Reiff 2010: 59). In fact, Bazerman (1997: 19) even describes genre as “frames for social action” or “locations within which meaning is constructed”, and maintains that genres are “familiar places we go to to create intelligible communicative action with each other”. A textual analysis is only of secondary importance (Bawarshi & Reiff 2010: 59).

Hence, when it comes to teaching genre conventions in a classroom, scholars of the RFS consider it “useless at best” (Artemeva 2004: 25), as people generally learn to use genres, whether those may be encountered at home, in the community, in the classroom, or even at work, without having been explicitly taught them (Adam & Artemeva 2002: 183). Following Miller’s (1994: 38) description of genre analysis,

what we learn when we learn a genre is not just a pattern of forms or even a method of achieving our own ends. We learn, more importantly, what ends we may have. [...] We learn to understand better the situations in which we find ourselves and the potential for failure and success in acting together. As a recurrent, significant action, a genre embodies an aspect of cultural rationality [...] for a student, genres can serve as keys to understanding how to participate in the actions of a community.

The goal of RGS is, accordingly, not to teach genre to students, but to investigate and understand the “social function or actions of genres and the context in which these genres are used” (Hyon 1996: 698).

### 2.1.2 Australian Systemic Functional Linguistics (SFL)

The Australian tradition of genre studies is situated within Systemic Functional Linguistics. Also called the Sydney School, as it was originally developed by Michael Halliday who in 1975 founded the Department of Linguistics of the University of Sydney, it mainly focuses on “the relationship between language and its function in social settings” (Hyon 1996: 696–697).

SFL argues that the structure of language is shaped by the three main elements of the social context it is situated in: “*field* (the activity going on), *tenor* (the relationship between reader and writer), and *mode* (the channel of communication)” (Hyon 1996: 697 [original emphasis]). Together, these three key features exert influence on the register of language (Hyon 1996: 697), which is the central construct for analyzing language in SFL.

For scholars in this field, genres are considered “*staged, goal-oriented social processes, structural forms that cultures use in certain contexts to achieve various purposes*” (Martin, Christie & Rothery 1987: 47 [emphasis added]). Martin, Christie & Rothery (1987: 47 [original emphasis]) further explain that genres function as “*social processes* because members of a culture interact with each other to achieve them; as *goal-oriented* because they have evolved to get things done; and as *staged* because it usually takes more than one step for participants to achieve their goals”. Most members of any given culture would participate in several of these social interactions.

SFL presupposes that “language structure is integrally related to social function and context [and that] [l]anguage is organized the way it is within a culture because such an organization serves a social purpose within that culture” (Bawarshi & Reiff 2010: 29). According to SFL,

“[f]unctional” [...] refers to the work that language does within particular contexts. “Systemic” includes the structure and organization of language employed within specific contexts in order to get things done within these contexts. “Systemic” refers to the system of choices accessible to people for the realization of meaning. (Christie 1987: 759, quoted in Bawarshi & Reiff 2010: 29-30)



This notion of *realization* is an essential concept in SFL, since it refers to the way in which “language *realizes* social purposes and contexts as specific linguistic interactions, at the same time as social purposes and contexts *realize* language as specific social actions and meanings” (Bawarshi & Reiff 2010: 30 [original emphasis]). As Halliday (1978: 28) points out, language can thus not be considered detached from its situational context, but must always be viewed “in relation to a scenario, some background of persons and actions and events”.

In the language classroom, SFL focuses on helping schoolchildren master a number of different genres they will need to be able to use in order to fully function in society as self-sufficient members (Kay & Dudley-Evans 1998: 310). Accordingly, SFL also investigates the linguistic features characteristic of various genres and pays attention to a text’s schematic structure and lexico-grammatical features (Bruce 2008: 13).

### **2.1.3 English for Specific Purposes (ESP)**

The last approach that defines genre studies within linguistics is embedded in the broader field of English for Specific Purposes, ESP henceforth. In the context of ESP, genres are seen as “oral and written text types that are defined by their formal properties as well as by their communicative purposes within social contexts” (Hyon 1996: 695). Dudley-Evans and St. John (1998: 4), two of ESP’s major contributors, list three main characteristics of ESP: firstly, it “is designed to meet the specific needs of the learner”, secondly it “makes use of the underlying methodology and activities of the disciplines it serves”, and lastly “it is centred on the language (grammar, lexis, register), skills, discourse and genres appropriate to those activities”. The focus of ESP is thus placed on “studying and teaching specialized varieties of English, most often to non-native speakers of English, in advanced academic and professional settings” (Bawarshi & Reiff 2010: 41) and is usually “linked to a particular profession or discipline” (Dudley-Evans & St. John 1998: 4), such as business, medicine, law, or economics. Hence, ESP is especially interested in the pedagogical aspect of genres, and regards genre analysis as “a tool for analyzing and teaching the spoken and written language required of nonnative speakers in academic and professional settings” (Hyon 1996: 695).

Since ESP focuses on using genre analysis as a pedagogical tool (Bawarshi & Reiff 2010: 41), it investigates closely how language learners can profit from genre descriptions, and how genre analysis can “feed into ESP materials development and pedagogy more generally” (Flowerdew 2013: 146). While in the beginning ESP approaches used quantitative studies of linguistic features in order to examine the register of a language and thus heavily resembled corpus linguistic research, it has since developed. Firstly, rather than considering broader

categories like “medical” or “scientific” as genres, the focus has shifted towards investigating specific text types within these disciplines. Secondly, next to the linguistic properties of language varieties such as syntactic and lexical choices, ESP scholars became increasingly interested in communicative purposes and effects (Bawarshi & Reiff 2010: 42).

This research tradition was majorly influenced by Swales, who is considered one of the leading proponents of ESP because of his seminal work *Genre analysis: English in Academic and Research Settings* (1990). According to Bawarshi and Reiff (2010: 44), Swales’ approach to genre study is framed by “[t]hree key and inter-related concepts – discourse community, communicative purpose, and genre”. As all three concepts are of major importance for the analysis of ESP, this section is mainly focused on the development and interrelation of these key concepts.

### **2.1.3.1 Discourse Community**

The first important key concept in genre analysis in the ESP tradition is discourse community. Bhatia (1993: 14) defines a discourse community as a group of people consisting of “[s]pecialist members of any professional or academic community”. Such specialist members “have greater knowledge of the conventional purpose[s], construction and use of specific genres than those who are non-specialists” (Bhatia 1993: 15). Similarly, Swales (1990: 9) describes discourse communities as “sociorhetorical networks that form in order to work towards sets of common goals”, and these common goals establish “the basis for shared communicative purposes, with genres enabling discourse community members to achieve these communicative purposes” (Swales 1990: 9, quoted in Bawarshi & Reiff 2010: 44).

Swales (1990: 24-27) further suggests six defining characteristics that make up a discourse community: First, “[a] discourse community has a broadly agreed set of common public goals” (Swales 1990: 24). These goals can be declared explicitly or tacitly implied (Swales 1990: 24). Second, in order to reach these common goals, “[a] discourse community has mechanisms of intercommunication among its members”, for example correspondence, conversations or newsletters (Swales 1990: 25). Third, “[a] discourse community uses its participatory mechanism primarily to provide information and feedback” (Swales 1990: 26). This implies that only individuals who through these mechanisms participate in the exchange of information can be considered members of the discourse community. Fourth, “[a] discourse community utilizes and hence possesses one or more genres in the communicative furtherance of its aims” (Swales 1990: 26). These genres are developed and continue to be redefined by the members of a discourse community (Swales 1990: 26). Fifth, “[i]n addition to owning genres,

a discourse community has acquired some specific lexis”, including “lexical items known to the wider speech communities in special and technical ways, [...] highly technical terminology, [...] [or] increasingly shared and specialized terminology [...] [such as] community-specific abbreviations or acronyms”, which makes it difficult for outsiders to follow along (Swales 1990: 26). Sixth, “[a] discourse community has a threshold level of members with a suitable degree of relevant content and discursal expertise” (Swales 1990: 27), who are able to teach newly entered members of the community knowledge of common goals, communicative purposes (Bawarshi & Reiff 2010: 45) and structural conventions, as “[i]t is the cumulative results of their long experience and/or training within the specialist community that shapes the genre and gives it a conventionalized internal structure” (Bhatia 1993: 14).

In short, a discourse community is a group of people who share common goals, which they try to achieve through providing information and getting feedback through communicating with each other. For this purpose, discourse communities make use of one or more genres which are specifically tailored to their communicative needs and frequently employ specialized lexical items, such as technical terms or abbreviations, that are often understood only by insiders of the community who have to teach them to new members before they can fully participate in the discourse. Hence, the goals of the discourse community as well as how it chooses to achieve them greatly influence a genre.

However, almost three decades later, Swales’ definition of discourse community has become partly outdated, as the advent of the Internet has made some of the criteria mentioned above less applicable. The unique properties of web-based genres, which online headphone product descriptions are a part of, as well as their effect on their discourse community, will be discussed in chapter 3.2.

### **2.1.3.2 Communicative purpose**

A further important concept in ESP intrinsically linked with the idea of discourse community is “communicative purpose”. For Swales (1990: 58), genres “comprise a class of communicative events, the members of which share some set of communicative purposes”. Following his definition, genres are, above all, “linguistic and rhetoric actions, involving the use of language to communicate something to someone at some time in some context for some purpose” (Bawarshi & Reiff 2010: 45). The communicative purpose is therefore what a text tries to accomplish. According to Flowerdew (2013: 139), this communicative purpose is clear-cut: “[t]he purpose of a lecture is didactic; the purpose of a news article is informative; the purpose of a news commentary is persuasive”. However, a text’s communicative purpose

cannot be ascertained by looking at an isolated text, but must be investigated by also looking at the discourse community (Askehave & Ellerup Nielsen 2005: 122). Swales (1990: 58) argues that specialized members of the discourse community can recognize these purposes, which serve as “rationale for the genre” and further states that “[t]his rationale shapes the schematic structure of the discourse and influences and constrains choice of content and style” (Swales 1990: 58). Therefore, what somebody is trying to achieve with a text has an effect on how the text should be structured, what it should contain, as well as how it should be written. If a writer strays too far from these conventions, the text might not be accepted as part of the genre, as members of the discourse community might not be able to recognize these purposes.

Swales’ former student Bhatia (1993: 13), who has also been greatly influential to the field of ESP, also points to the standardization of genres: he maintains that the “shared set of communicative purpose(s) shapes the genre and gives it an internal structure”, as these purposes are commonly effectively achieved through “a particular text structure and – more often than not - a host of conventionalized verbal and visual rhetorical strategies” (Askehave & Ellerup Nielsen 2005: 122). As a result, any major variations in the communicative purposes might lead to the introduction of a different genre, while smaller changes tend to generate sub-genres (Bhatia 1993: 13).

However, the inclusion of this concept of communicative purpose as one of the key factors for the definition of “genre” has been criticized. One of the reasons for this criticism, as Swales (1990: 46 [original emphasis]) already notes, is “that *purpose* is a somewhat less overt and demonstrable feature than, say, form and therefore serves less well as a primary criterion”. Bhatia (2006: 80-81) further adds that the analysts conducting the research are not necessarily part of the discourse community the genre under investigation occurs in. Therefore, pinpointing a communicative purpose might be difficult due to the researcher’s “lack of knowledge of the disciplinary cultures”, as the communicative purpose is not only reflected in text-internal features but also “in the context of text-external aspects of genres”.

Moreover, it is quite common for genres to have sets of communicative purposes (Swales 1990: 47). News broadcasts, for example, next to aiming to inform their audiences on recent matters, also attempt to influence the opinion of the public, organize public behavior (for example in an emergency situation), or to positively depict the controllers and paymasters of the broadcasting organization (Swales 1990: 47). Askehave and Swales (2001: 199) argue that institutions can also have a hidden agenda, and might have “longer-term perspectives on underlying strategies and institutional dispositions”. They further state that

we are no longer looking at a simple enumerable list or ‘set’ of communicative purposes, but at a complexly layered one, wherein some purposes are not likely to be officially ‘acknowledged’ by the institution, even if they may be ‘recognized’—particularly in off-record situations – by some of its expert members. (Askehave & Swales 2001: 199)

Also, individuals might pursue hidden purposes through certain genres, as demonstrated in Askehave and Swales’ (2001: 201) example of the shopping list. While a shopping list’s most straight-forward purpose is to function as a memory aid for the person doing the shopping, it can have many other objectives: it can serve as a reminder to control oneself when shopping (Witte 1992, quoted in Askehave & Swales 2001: 201), can be written as a poem, or even have romantic intentions, as it can be seen as proof of somebody’s qualifications for becoming somebody else’s domestic partner (Askehave & Swales 2001: 201).

Considering the above, it is clear that communicative purposes “are more evasive, multiple, layered and complex than originally envisaged” (Askehave & Swales 2001: 197), and researchers should be careful when assigning a single purpose to a genre.

Askehave and Swales mention a second reason for why considering the concept of communicative purpose as one of the genre’s key determinants might be problematic. Such a definition “tries to set up a relationship between the purpose accomplished by a genre and the structure of the genre by suggesting that the communicative purpose of a genre (a ‘privileged’ criterion) shapes the genre and provides it with an internal structure – a schematic structure” (Askehave and Swales 2001: 197–198). They argue that while communicative purpose should be considered for the definition of genre, it should not be regarded a key determinant. Instead, Askehave and Ellerup Nielsen (2005: 125) claim that both purpose and form of cybergenres are influenced by the medium. Due to this “interplay between medium and genre” (Askehave & Ellerup Nielsen 2005: 125), they propose that Internet-based genres should not be separated from the medium, and that the medium should be seen as an intrinsic part of the genre (Askehave & Ellerup Nielsen 2005: 128). Other researchers, though, do not support this approach. Yates, Orlikowski and Okamura (1999: 100), for example, state that “it is the genres enacted within a medium that establish the communicative purpose of the interaction not the medium”, maintaining that the medium does not change the communicative purpose of the genre. However, they do acknowledge that the medium may influence the structure of the genre, thus saying that genres can be identified by their medium, as it influences a genre’s form (Yates, Orlikowski & Okamura 1999: 84).

Bhatia (1993:14), on the other hand, is in favor of a link between the communicative purpose and the structure of the genre. He argues that genres are highly conventionalized and

therefore impose “constraints on allowable contributions in terms of their intent, positioning, form and functional value”, and further states that “although the writer has a lot of freedom to use linguistic resources in any way s/he likes, s/he must conform to certain standard practices within the boundaries of a particular genre” (Bhatia 1993:14). The discourse community’s knowledge of these constraints “is one of the main reasons why most of us are able to distinguish a personal letter from a business letter, an advertisement from a promotional letter or a newspaper editorial from a news report” (Bhatia 1993: 15). Therefore, if the writer strays too far from the generic conventions, this “is noticed as odd not only by the members of the specialist community, but also by the good users of the language in general” (Bhatia 1993: 14).

Additionally, Bhatia (2017: 47) posits that communicative purposes of a text control both “lexico-grammatical as well as discursal choices” and are usually displayed through the generic structure of a text. According to Bhatia (1993: 32), “[c]ognitive structuring in a genre is the property of the genre as such and not that of the individual reader. It depends upon the communicative purpose(s) that it serves in the genre, and that is why it varies from one genre to another”. Similarly, Askehave and Ellerup Nielsen (2005: 122) write that “[g]enres are not only characterised by a shared set of communicative purposes, they are also highly structured and conventionalised in the sense that the genres represent or lay down the way to go about accomplishing particular communicative purposes”.

At the same time, however, Bhatia (1993: 15) maintains that “these constraints are often exploited by the expert members of the discourse community to achieve private intentions within the framework of socially recognized purpose(s)”. In other words, as long as the writers conform to particular standardized practices within the confines of a certain genre, they can use linguistic resources freely (Bhatia 1993: 14), allowing for experienced discourse community members to write in a more creative and effective manner (Bhatia 1993: 52). Swales (TESOLacademic 2016) therefore claims that genres are, despite structural constraints, dynamic and subject to change, as they are performed and re-performed, and “[t]hese performances are made by different people, in different places, at different times, and in different social and cultural situations”. Thus, due to genre being a flexible concept, not all texts belonging to a genre will have the exact same identifying features. Instead, they will still show sufficient similarity to be recognizable by their discourse community.

The cognitive structuring of texts of a genre is therefore heavily dependent on its communicative purposes and can be explained in terms of moves, which are realized through rhetorical strategies, and investigated via a so called move structure analysis. Moreover, the

structure of a text can also be influenced by lexical as well as grammatical features. The two concepts will be discussed in the following subchapters.

### **2.1.3.2.1 Moves and rhetorical strategies**

A move is “a discursal or rhetorical unit that performs a coherent communicative function in a written or spoken discourse” (Swales 2004: 228). Swales (2004: 229) further argues that a move can be “seen as flexible in terms of its linguistic realization” as its length can vary from one word to several pages (Polio & Friedmann 2017: 137). Consequently, Swales (2004: 229) states that a move is not characterized by its formal unit but rather by its function of realizing a communicative purpose. Similarly, Bhatia (1993: 35) states that “[j]ust as each genre has a communicative purpose that it tends to serve, similarly, each move also serves a typical communicative intention which is also subservient to the overall communicative purpose of the genre”. A move can therefore be understood as “the defined and bounded communicative act that is designed to achieve one main communicative objective” (Swales & Feak 2000: 35). Examining how a certain genre is characteristically structured by looking at its moves allows to “describe global organizational patterns” of texts (Hyon 1996: 695).

Taking into consideration the flexible nature of the concept, it is only natural that some moves would appear more frequently than others. “Consequently, one can differentiate between obligatory and optional moves. Halliday and Hasan (1985: 62) state that “the obligatory elements define the genre to which a text belongs”. This statement is supported by Henry and Roseberry (1998: 147), who further claim that obligatory moves “are necessary to achieve the communicative purpose of the genre”. Hence, optional moves are “those which speakers or writers may choose to employ if they decide those moves add to the effectiveness of the communication” (Henry & Roseberry 1998: 147).

A move’s role in shaping the text’s communicative purpose, meaning if it is considered obligatory or optional in achieving the text’s goal, thus influences its frequency of occurrence in a certain genre. However, different researchers use different cut off points for when to call a move obligatory or not. While Tessuto (2015: 16) requires a certain move to be found in every sample text of a genre in order for it to be obligatory, while Hüttner (2010: 205) still calls a move obligatory if it only appears in 90% of the texts.

In an article called “The potential of purpose-built corpora in the analysis of student academic writing in English”, in which Hüttner (2010: 205) discusses learner genres, she provides a more detailed classification of moves:

**Table 1.** Guidelines for deciding on status of individual moves (Hüttner 2010: 205)

<b>Frequency of occurrence</b>	<b>Status</b>	<b>Comments</b>
90% - 100%	obligatory	genre exemplar usually considered inappropriate or in some way “flawed” without this move
50% - 89%	core	typical of the genre, considered part of an appropriate and acceptable genre exemplar
30% - 49%	ambiguous	status can only be decided with further expert information – can be core or optional, acceptable or unacceptable
1% - 29%	optional	not considered a typical feature of genre, can be considered an acceptable addition (=truly optional) move or unacceptable

As is demonstrated in table 1, Hüttner (2010: 205) considers moves occurring in more than 50% of sample texts obligatory and core moves, while moves found in less than 50% of texts are ambiguous or optional and researchers should consult experts to inquire about a rare move’s status as well as their acceptability. This is especially important in ESP teaching, since it “takes account of the fact that a move in a student genre can be considered unacceptable by the gatekeepers despite comparatively high levels of occurrence” (Hüttner 2010:205).

Each move’s particular communicative intention is realized by a number of smaller discourse units called rhetorical strategies (Askehave & Ellerup Nielsen 2005: 122) or steps (Swales 1990: 141) that help “achieve the purpose of the move to which it belongs” (Biber, Connor & Upton 2007: 24). These strategies can be either verbal or visual, and “make the writing more effective, keeping in mind any special reader requirements” (Bhatia 1993: 20).

This concept of moves and steps is shown by Swales’ (1990: 141) CARS (Create A Research Sequence) model, which identifies the structural pattern of introductions of research articles. As can be clearly seen in table 2, Swales’ CARS model states that this genre consists of three moves, each of which comprises a number of steps, not all of which are necessary to realize a move. Instead, the writer is free to choose how to employ them.

**Table 2.** CARS model (Swales 1990: 141)

<b>Move 1: Establishing a territory</b>
Step 1: Claiming centrality and/or
Step 2: Making topic generalizations and/or
Step 3: Reviewing items of previous research



**Move 2: Establishing a niche**

- Step 1A: Counterclaiming or
- Step 1B: Indicating a gap or
- Step 1C: Question-rising or
- Step 1D: Continuing a tradition or

**Move 3: Occupying the niche**

- Step 1A: Outlining purposes or
- Step 1B: Announcing present research
- Step 2: Announcing principal findings
- Step 3: Indicating research article structure

While this model has gone under numerous revisions, its “structure has been confirmed to be fairly stable at the move level in research articles that are published in English-speaking communities” (Kwan 2006: 33).

Lastly, it is important to note that, although the concept of move structures is applicable for a wide variety of genres, this is not necessarily true for all of them (Bhatia 1993: 32, 77-78). Nevertheless, it helps to understand how genres are cognitively organized in order to draw conclusions about their communicative purpose (Bhatia 1993: 32).

**2.1.3.2.2 Lexico-grammatical features**

Genres also frequently have “conventionalised lexicogrammatical features”, meaning that similar or even identical grammatical structures or lexical choices are often found in texts of a specific genre (Flowerdew 2013: 141). As an example, Flowerdew (2013: 141) mentions the parallel grammatical structure or the use of process verbs typically part of instructions, while Dudley-Evans and St. John (1998: 74-79), in their book *Developments in ESP: A multi-disciplinary approach*, identified the following six grammatical forms as key in English for Academic Purposes texts: verbs and tense, voice (active or passive), modals (generally used for hedging), articles (0 article or “articles with known methods, procedures, formulae, graphs, cycles and other concepts”), nominalization (as part of abstract language), and logical connectors (such as furthermore, however, or thus).

Not only grammar, but also certain vocabulary can be determined by the genre. Having studied the vocabulary generally used in texts across disciplines, Nation (2001) splits it into four levels: high frequency words, academic vocabulary, technical vocabulary, and low frequency words. High frequency words are what Nation (2001: 15) calls the 2,000 most frequent words in the English language. These words, also dubbed “general service vocabulary” by West (1953) due to them being part of the core vocabulary in any language area, make up

about 80% of the text in newspapers or academic texts, and even up to 90% in fiction and conversation (Chung & Nation 2004: 104). In order to be regarded high frequency, both frequency and range must be considered, meaning that a word not only has to occur often, but it also has to do so across many different texts or subcorpora. While a list of high frequency words does include almost all function words of English, the greatest part of it are content words (Nation 2001: 16). Vocabulary that is not part of the high frequency words but still occurs across a wide range of academic texts not confined to a specific field is called academic vocabulary (Nation 2001: 17). Academic vocabulary covers rather formal words as well as words referring to either other researcher's work (such as *propose*, *claim*, or *conclude*) or to data (as for instance *analysis*, *definition*, or *assess*), but does not include technical vocabulary, it is often also referred to as sub-technical vocabulary or semi-technical vocabulary. According to Chung and Nation (2004: 104), it contains "on average 8.5% of academic text, 4% of newspapers and less than 2% of the running words of novels". Technical words, on the other hand, are mostly restricted to specific disciplines. They cover an array of types that stretch from "words that occurred frequently in a specialised text or subject area but did not occur or were of very low frequency in other fields" (Chung & Nation 2004: 104), for example *camber* or *amortization*, "to those that are formally like high-frequency words but which have specialized meanings", such as "*demand*, *supply*, [or] *cost* as used in economics" (Nation 2001: 18 [emphasis added]). The latter's polysemy makes analysis difficult, as these words might coincide with words from the *General Service List* or the *Academic Word List*, and can usually not be told apart by a computer program (Nation 2001: 18). About 5% of specialized texts are made up of technical vocabulary (Chung & Nation 2004: 104). Lastly, the rest of the words in English, including proper names, are grouped together under the label of low frequency words (Nation 2001: 19). Thus, the more specialized a text becomes, the more technical and low frequency words it will contain. This is also confirmed by Chung and Nation (2004: 109), who discovered that almost every third word of the anatomy text they investigated would be considered a technical term.

Moreover, vocabulary can be grouped together in so called multi-word units. According to Nation (2013: 479),

[t]here are four major kinds of multiword units: (1) A multiword unit can be a group of words that commonly occur together, like 'take a chance'; (2) it can be a group of words where the meaning of the phrase is not obvious from the meaning of the parts, as with 'by and large' or 'be taken in' (be tricked); (3) it can simply refer to all the combinations of a particular word or type of word and its accompanying words whether they are highly frequent, strongly associated, or not; and (4) it can refer to word groups that are intuitively seen as being formulaic sequences, that is, items stored as single choices.

It is to be noted that while some genres, such as “[o]aths of office, marriage vows and formal written invitations, for example, tend to be more formulaic”, others are less conventionalized (Flowerdew 2013: 141). The nature of the genre, therefore, influences the amount of creative freedom enjoyed by the writers (Flowerdew 2013: 141).

Because online headphone product descriptions are centered around headphones, a tech item, a number of technical words pertaining to the field of electronics and music are to be expected. However, due to the fact that too much specialized language might exclude readers who only casually ambled into the world of electronics, the number of specialized items that have not yet found their way into mainstream vocabulary is expected to be low.

ESP thus analyses the “communicative purpose or purposes of the texts or genres under investigation and the use of language [...] controlled by communicative conventions existing in and created by a group of participants in a defined discourse community” (Bonyadi 2012: 87). Considering all of the above, Swales (1990, quoted in Askehave & Ellerup Nielsen 2005: 122 [original emphasis]) proposes a genre model “whose three constituents capture the essence of what we call ‘genres’:

- *communicative purpose*, realised by
- *move structure*, realised by
- *rhetorical strategies*”.

As demonstrated, such a definition of genre points to the focus of both social function and form of ESP researchers, who have investigated genres according to their moves and steps, but have also examined sentence level grammatical features like hedging, tense or the passive voice in certain text types (Hyon 1996: 695). However, such an analysis is very surface based, as one part of text analysis, textualization, would allow for a more detailed analysis of language strategies and forms also beyond the sentence level. Keeping this definition of the concept of genre in mind, the next step is to figure out how to analyze them, which will be discussed in the next section.

## **2.2 Framework for analyzing genres**

After having looked at what the notion of “genre” entails, it is important to consider how one can go about analyzing an unknown genre. In his book *Analysing genre: Language in professional settings*, Bhatia (1993: 22-36) proposes a comprehensive framework for conducting an in depth analysis of any genre. This model consists of seven stages concerning

both a text's linguistic features as well as the situational context the genre appears in (Bhatia 1993: 22-36):

1. The first step Bhatia (1993: 22) suggests, is “[p]lacing the given genre-text in a situational context” in order to understand why the genre is generally written in a certain way. This is usually done by looking at the researcher's own knowledge about the discipline the genre appears in, as well the communicative conventions that accompany it.
2. Next, he suggests “[s]urveying existing literature” (Bhatia 1993: 22). This includes not only literature on either the genre in question or similar genres, but also relevant methods of genre analysis, be it linguistic, discourse or genre related, and information on the discourse community the genre appears in (Bhatia 1993: 22-23).
3. As a third step, the researcher should be “[r]efining the situational / contextual analysis” by looking at the discourse community, the goal of the author, as well as “texts and linguistic traditions” surrounding the text in question (Bhatia 1993: 23).
4. The fourth step lies in delineating the genre in question according to the texts' communicative purpose, social context and / or characteristic textual features so that one can select a corpus (Bhatia 1993: 23-24).
5. Step number five lies in “[s]tudying the institutional context”, meaning the linguistic, social, cultural, professional, or academic conventions as well as the system a genre is generally used in (Bhatia 1993: 24).
6. While the other steps so far have predominantly focused on the context surrounding the genre, step number six concentrates on investigating the linguistic properties of a text, concentrating on one or more of three levels of analysis, depending on the objectives of the research (Bhatia 1993: 26-29):

Level 1: Lexico-grammatical features

(quantitative analysis of specific vocabulary or grammatical structures commonly used in the target genre)

Level 2: Text-patterning or textualization

(analysis of language strategies/ forms in a particular genre that could go beyond the sentence level)

Level 3: Structural interpretation of the text-genre

(analysis of how the text is structured in terms of moves and steps).

7. Lastly, Bhatia (1993: 34) suggests to consult a specialist member of the discourse community in order to gain more inside information on the genre in order to confirm and explain the researcher's findings.

Out of these seven steps, only number six refers to analyzing the structure and language of the sample texts. While the other points are relevant for context, they do not directly look at the language forms that the genre in question is characterized by. Moves and rhetorical strategies, as well as lexico-grammatical features that are part of the structure of a genre have already been discussed in detail in the previous chapter.

Concluding, it is important to notice that these seven steps do not necessarily have to be followed in the above given order, nor do all steps have to be considered, but “should be used selectively and in a flexible order depending upon the degree of prior knowledge” (Bhatia 1993: 40).

### **3 Promotional genres on the World Wide Web**

Having in some detailed discussed the notion of genre, focusing on discourse community, communicative purpose, and moves, as well as Bhatia’s framework for genre analysis, the next chapter will review literature relevant to online product descriptions. First the chapter will provide a short review of promotional genres, which have infiltrated almost all domains, focusing on the advertisement as the quintessential example of this specific genre colony as well as the influence of advertising on other genres. Thereafter will follow the influence of the internet on genres, discussing online genres and how they differ from their offline counterparts, before moving on to multimodality and how to analyze a text that employs different modes of communication. Due to the dearth of research on product descriptions, despite the fact that they have been an established genre before as well as after moving to the net, the last part will be dedicated to a brief literature review of the characteristics of other info-promotion genres, which will pave the way for the subsequent analysis.

#### **3.1 Genre colonies and the colony of promotional genres**

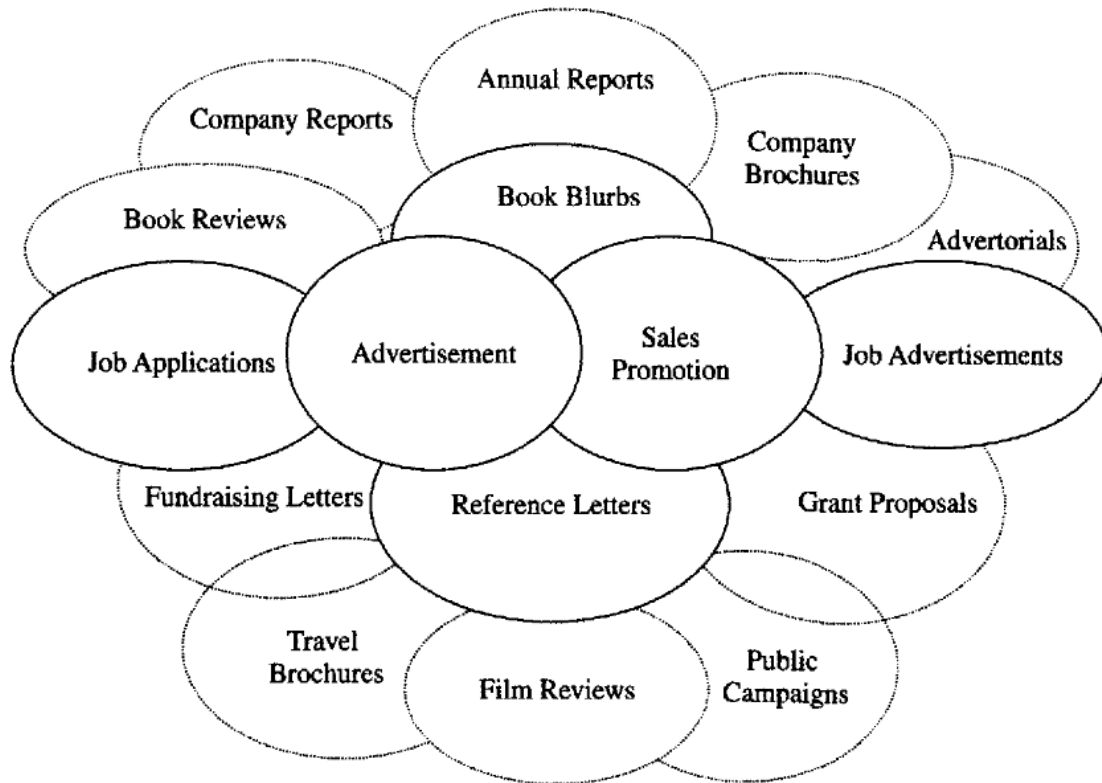
As mentioned above, genres typically serve one or more communicative purposes, through which they may be categorized. According to Bhatia (2004: 59), genres that are closely related due to “serving similar communicative purposes, but not necessarily all the communicative purposes in cases where they serve more than one” can be grouped together under so called “genre colonies”. It is to be pointed out, however, that the individual genres’ “disciplinary and professional affiliations, contexts of use and exploitations, participant relationships, audience constraints and so on” may vary (Bhatia 2004: 57). Despite the vast differences, genres of the same genre colony exhibit the same “generic integrity” (Bhatia 2005: 219), which is “a socially

constructed constellation of form-function correlations representing a specific professional, academic or institutional communicative construct realizing a specific communicative purpose of the genre in question” (Bhatia 2004: 123). In other words, generic integrity refers to text-internal aspects, such as lexico-grammatical, discursal, and rhetorical features as well as text-external aspects of related genres, like socio-rhetorical, contextual and procedural elements that help it achieve its purpose (Bhatia 2005: 219). These features are “not static, fixed or prescribed but [...] often flexible, negotiable or sometimes contested” (Bhatia 2004: 123).

When it comes to the colony of promotional genres, the different genres can be summarized under the “communicative purpose of promoting a product or service to a potential customer” (Bhatia 2004: 60). However, due to various factors, including the “availability of new technology in mass communication and mass information explosion [...], the compulsive nature of advertising and promotional activities in business and other areas of social concern, [or] the essentially competitive nature of much of professional and academic activities”, there has been an “invasion of promotional values in most forms of discourse” (Bhatia 2005: 213). As a consequence, promotional genres “have undoubtedly become the most versatile and fast developing area of discourse” (Bhatia 2005: 213). According to Fairclough (1993: 141), “the genre of consumer advertising has been colonizing professional and public service orders of discourse on a massive scale, generating many new hybrid partly promotional genres”. In fact, Bhatia (2005: 225) argues that “the discourse of advertising [...] has become one of the most dynamic and innovative forms of discourse today, which in turn has influenced the construction, interpretation, use, and exploitation of most other forms of academic, professional, and institutional genres”, commenting on the generally rising tendency to apply promotional language use and marketing strategies of today’s consumer culture.

Therefore, according to the nature as well as the degree of promotional elements, a distinction can be made between primary and secondary members of the colony. Common examples of promotional genres for instance would be advertisements, promotional letters, book blurbs, or even job application letters, which all share the purpose of promoting a product, though they vary greatly in their realization as well as the type of product they promote (Bhatia 2004: 60). Secondary or peripheral members, on the other hand, would include book or film reviews, grant proposals, travel or company brochures, which are often “mixed genres, partly promotional, partly information-giving or opinion-giving”, and can thus also be primary members of other colonies (Bhatia 2004: 62).

Figure 1 provides a visual representation of the colony of promotional genres according to Bhatia (2004: 62), with in the middle the primary members encircled with a solid line and the secondary members with the dotted line in the periphery:



**Figure 1.** Colony of promotional genres (Bhatia 2004: 62)

It is important, however, to notice that this diagram is not complete, as it is a possibility that both new genres can be added to the picture, and that genres change and develop over time, or even become obsolete as they are not used anymore (Bhatia 2004: 62).

As seen in the diagram, Bhatia (2005: 214) claims that advertisements represent the most traditional form of promotional discourse, since they inform as well as promote with the purpose of selling a product, such as ideas, goods, or services, to a targeted audience. Cook (2001: 10) argues that, next to informing and promoting, the purposes of an advertisement also include amusing, misinforming, worrying or warning. In order to reach all of these purposes and persuade potential customers to buy the product or service they promote, advertisements often contain the “most varied and innovative uses of lexico-grammatical and discoursal forms and rhetorical strategies” (Bhatia 2005: 214) and employ several typical rhetorical strategies that, due to the dynamic, versatile and innovative nature of the advertising genre, are challenging to pinpoint (Bhatia 2004: 63).

One of the most common strategies found in advertisements is known as product differentiation. Product differentiation is achieved by providing not only detailed information about the product, but also evaluating it by highlighting a product's unique qualities and compare it to similar products on the market, in order to make it more attractive than competing ones (Bhatia 2004: 63-64). Therefore, more often than not, product differentiation focuses on the good, positive, and favorable (Bhatia 2005: 216).

This common strategy is however not found in all the promotional genres mentioned by Bhatia. Therefore, Shaw (2006:1) argues that some of the promotional genres mentioned by Bhatia are not actually promotional. A distinction should be drawn between what he calls interested and disinterested genres (Shaw 2006: 1). The formers' only aim is to persuade potential customers by exclusively focusing on favorable aspects. A company brochure, for example, is not expected to be impartial or mention all relevant facts. Disinterested genres, though, are supposed to provide an honest, impartial evaluation, and have to include both positive and negative aspects. Hence, according to Shaw (2006: 1), only interested categories would be considered promotional, whereas disinterested text types would fall under the category of evaluative genres. Following Shaw's definition, the online headphone product descriptions under examination in this paper can be considered an interested genre, as they are both informing the reader about the product, and highlighting its positive qualities, thus ultimately trying to convince the reader to purchase the headphones.

Additionally, Bhatia (2005: 218) argues that advertisements can further be categorized into different types, such as straight-line advertisements, or image-building advertisements. While the two different forms share the same communicative purposes, copywriters rely on different promotional strategies to achieve them. Headphone product descriptions are what Bhatia calls straight-line or hard-sell advertisements, as they aim at selling the advertised product, usually by relying on "product appraisal" as their main promotional strategy<sup>1</sup>. If the purpose of the ad is image-building, the main promotional strategy is most commonly "brand popularization", which is achieved by "establishing credentials as the main source of persuasion" (Bhatia 2005: 218). Since online headphone product descriptions belong to the category of straight-line advertisements, clearly trying to sell the headphones, only the make-up of hard-sell advertisements will be considered in greater detail in this paper.

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<sup>1</sup> While product appraisals describe the product and focus on its value, worth or effectiveness, product differentiation is achieved by additionally comparing it to similar products on the market (Bhatia 2004: 63-64).



Regarding the move structure commonly used in print advertisements, Bhatia (2004: 65) names the following moves:

1. Headlines (for reader attraction)
2. Targeting the market
3. Justifying the product or service
  - *by indicating the importance or need of the product or service and/or*
  - *by establishing a niche*
4. Detailing the product or service
  - *by identifying the product or service*
  - *by describing the product or service*
  - *by indicating the value of the product or service*
5. Establishing credentials
6. Celebrity or typical user endorsement
7. Offering incentives
8. Using pressure tactics
9. Soliciting response

In a later publication, Bhatia (2005: 214) includes one more move for advertisements:

10. Signature line and logo etc

He does point out that these moves do not have to appear in this specific order or, as for some moves, do not have to be realized at all in a text for it to still be considered an advertisement. On the contrary, they “are often creatively exploited [...] to achieve an effect most suitable for a particular product or service keeping in mind the audience they target” (Bhatia 2005: 215). Thus, one should not expect to find the same move structure in every text analyzed, as these moves are not regarded as necessary, but instead as more or less typical elements of the genre.

Lastly, advertisements do not solely depend on linguistic elements. Especially in today’s consumer driven world, visual advertising employs visual resources to draw attention to a brand or spread awareness of a product (Bhatia 2005: 218). According to Messaris (1997: 4) pictures can reproduce the salient visual features of real-world experiences to which people respond in certain ways. He argues, that the purpose of visual marketization is thus twofold: it captures the audience’s attention and draws it towards the advertisement, and it elicits specific emotions the viewers are supposed to feel towards what is sold. Ultimately, visual elements, just like linguistic resources, aim to persuade the potential customer. This use of different elements of communication as well as the additions they bring to a text is even more relevant when investigating online genres, where the visual is often joined by the aural mode in creating meaning, as will be discussed in the next chapter.

### 3.2 Online genres and multimodality

The development of the World Wide Web has brought about a big transformation in the area of genre studies. At the beginning of the Internet (also called WWW or Web 1.0), users were only able to view or download content. However, the emergence of new websites such as *Facebook*, *Twitter*, *Instagram*, *YouTube*, or *Wikipedia* has allowed users to participate in the creation of text by enabling “community-based input, interaction, content-sharing and collaboration” (Rouse 2015). The current Web 2.0 is, therefore, “characterized by greater user interactivity and collaboration, more pervasive network connectivity and enhanced communication channels” (Rouse 2015).

This new communicative setting has led to a dynamic growth in the number of various text types appearing on the web, as well as changes in genre forms over time, to better satisfy the changing communication needs, confirming once again that the notion of genre is not static but fluid (Lam 2013: 14, Fortanet, Palmer & Posteguillo 2017: 94-95).

With the increase of new online communication possibilities, genres not only develop but also hybridize with other genres (Petroni 2014: 292). Crowston and Williams (2000: 208) argue that a single web page can be an example of multiple genres, as linking makes it possible for it to serve multiple communicative purposes at the same time. This genre mixing (Luzón 2005: 287) or genre hybridization (Fairclough 1993: 141) thus results in “innovative, hybrid types of discourse” (Zhou 2012: 325). As examples, Crowston and Williams (2000: 208) refer to “a list of items [that] can include pointers to more information on those items, thus creating both a list and an index” (Crowston & Williams 2000: 208) such as:

- A paper abstract that include[s] the table of contents of the paper with pointers to pages containing the rest of the document.
- A film review that include[s] links to an order form for the film and was thus part of a film catalog.

According to Crowston and Williams (2000: 208) these pages show a mix of genres, that, should they become more common, might be regarded as genres in their own right, such as the advertorial, a mix between an advertisement and a news story (Zhou 2012: 328) or research grant proposals, which share features both with academic research papers and with promotional genres (Connor and Mauranen 1999, cited in Luzón 2005: 287). Thus, Kress (2010: 185, quoted in Lam 2013: 14-15) notes that “the formerly settled patterns of communication – (at least relative) stability of genres, of discourses, of knowledge – can no longer be assumed”. Genre mixing has brought about increasingly blurred rather than clear-cut boundaries between genres, sub-genres, and generic types (Lam 2013: 15), it becomes more and more difficult to keep genres stable and conventionalized (Petroni 2014: 293).

However, Yates and Sumner (1997: 3) argue that while it is true that “[c]urrent technology has destabilised existing genres compared to print technology”, this has not brought about a “breakdown or loss of recognisable genre”. Instead, the contrast “between producers and consumers of digital documents is being blurred and we are seeing the democratisation of genre production” (Yates & Sumner 1997: 3). Since more and more users can contribute “(either implicitly or increasingly explicitly) [to] the creation and production of genres [, ...] over time communities evolve increasingly well-defined genres to better support their particular communicative needs and work practices” (Yates & Sumner 1997: 3).

Although others have researched communication on the Web before and suggested genre theory to do so (Yates & Orlikowski 1992 and Orlikowski & Yates 1994), the most widespread classification of online genres used in web genre research is probably the one proposed by Crowston and Williams in 2000. The two scholars divide web genres into reproduced genres, adapted genres, and new genres that developed from adapted genres (Crowston & Williams 2000: 203), as well as completely novel genres that have no traditional print counterpart (Crowston & Williams 2000: 207).

When confronted with new communicative situations, people will draw on their prior knowledge and make use of genre repertoires they are already familiar with (Orlikowski & Yates 1994: 547). This can happen in two ways. Firstly, reproduced genres, according to Crowston and Williams (2000: 203), are “traditional genres [...] [that] have moved intact to the Web”. In other words, despite their move from paper to electronic, the change of medium has not instigated modifications to any features. Examples of reproduced genres may include the book, or meeting minutes (Crowston & Williams 2000: 203, 207).

Secondly, adapted genres or blurred genres, as they are referred to by for example Ferrara, Brunner and Whittemore (1991), have emerged due to changes in the genre possible because of the new technology (Crowston & Williams 2000: 203):

people are also free to modify a genre and communicate in a way that invokes only some of the expected aspects of a form. If these changes become repeatedly used, they too may become accepted and used together with or instead of existing genres, thus extending or altering the genre repertoire.

Therefore, as they are turned into the hyper-textual format in order to keep up with the characteristics of the new medium, adapted genres undergo a certain degree of adaptation and modification. Due to these changes, however, the genre might not be completely acknowledged immediately, and it may take a while until they are recognized as a genre (Crowston & Williams 2000: 203). In adapted genres, such as the web encyclopedia, the online dictionary or the online newspaper, additional information is usually linked or embedded through the use of hyperlinks

or other media. It is important to keep in mind that some genres are part of so called genre systems, which are communications that use several genres which may be performed in a recognizable pattern at the same time, such as the sequence of examination and cross-examination in a trial (Bazerman 1995 quoted in Crowston & Williams 2000: 203). If genres that are part of a genre system change, this may solicit “corresponding changes to the rest of the system. For example, changes in citation habits will be necessary before page numbers can be dropped from the technical paper genre. Such interdependencies between genres will tend to slow the adoption of a new genre” (Crowston & Williams 2000: 203). However, Crowston and Williams (2000: 203) argue that if a traditional genre undergoes so much modification that it is not recognizable as the original genre anymore, it may become recognized as a separate genre. They note that while the “[u]se of links and other Web features does not necessarily change the genre of the page [...] [,] simply adding images to a page would usually not affect the genre of the document” (Crowston & Williams 2000: 208).

Many of the document pieces [they] found used links simply to provide navigation to other document pieces, thus forming a multipage document. These multipage documents had the same purpose and overall form of traditional genres, even though they took advantage of the linking capabilities of the Web to create more manageable pieces. (Crowston & Williams 2000: 208)

On the other hand, if, because of linking, a page adapts to a new form, meaning that it “exhibit[s] new forms enabled by the use of Web features”, it can be considered a new genre (Crowston & Williams 2000: 208). An example of a new genre would be the FAQ (frequently asked questions), which over time has developed into a distinct genre on the Web (Crowston & Williams 2000: 203).

Lastly, pages that “serve communicative purposes unique to the Web” are classified by Crowston and Williams (2000: 208) as novel genres. They are considered native to the Web due to the fact that “their purposes are tied to the functioning of the Web infrastructure”, (Crowston & Williams 2000: 209). This includes home pages, bookmarks and hotlists, search engines, database search results, as well as forums and other Web 2.0 applications. These novel genres did not develop from existing ones.

Similarly, Shepherd and Watters (1998: 97-98) distinguish between *extant* and *novel* cybergenres. While the taxonomy is different, the concept is the same: extant cybergenres are based on genres existing in other media and can be subdivided into replicated genres, that are “relatively faithful reproductions of the genres as they appeared in their source media”, and variant genres, which are “based on existing genres but have evolved by exploiting the capabilities afforded by the new medium”, possibly changing the form and content and adding

new functionality” (Shepherd & Watters 1998: 98). Novel cybergenres, on the other hand, do not have a counterpart in any other media and can be split up into emergent genres, which have evolved from replicated into variant genres and then kept changing to the extent that they are now considered new genres, and spontaneous genres, that did not develop from existing ones. It is to be noted though, that since “[t]he typical evolutionary path is from simple replication through variant to emergent” (Shepherd & Watters 1998: 98), “the distinctions among the classes are not clearly defined”, which makes the taxonomy fuzzy (Shepherd & Watters 1998: 96).

Fortanet, Palmer and Posteguillo (2017) use a different approach for classifying Internet genres. Their approach is based on Bakhtin’s (1986) distinction between *primary genres* and *secondary genres*. Bakhtin (1986) defines the former as “simple and immediate in their instantiation and the feedback they create”, as for example greetings, and describes the latter as “genres whose feedback is not immediate but distant”, such as research articles in academic journals (Fortanet, Palmer & Posteguillo 2017: 95). Secondary genres are therefore, due to the “distance between instantiation and response [...] far more complex discursive manifestations of human thought” than primary genres (Fortanet, Palmer & Posteguillo 2017: 95). Due to the possibilities that come with the new technology, however, it is difficult to clearly divide Internet genres into either primary or secondary genres: interactions on the Web can now happen in real time, despite a physical distance between author and reader, that in the past would have resulted in a temporal distance between the release of a text and the viewer’s response to it (Fortanet, Palmer & Posteguillo 2017: 95).

In relation to this division of genres, Internet genres represent a mixture of both primary and secondary Bakhtinian genres: many of these Internet genres stem from originally complex secondary [sic] well-established and developed secondary genres – such as research articles – but the immediacy of the receiver’s response is highly increased, bringing these new textual forms closer to the nature of primary genres; this is especially the case of e-mail messages or participatory genres, which are now in vogue on the net (newsgroups, etc...). (Fortanet, Palmer & Posteguillo 2017: 95)

Nevertheless, Fortanet, Palmer and Posteguillo (2017: 95, 97) do agree with Crowston and Williams (2000) in that the advent of the Internet has altered existing genres, like advertisements and research articles, as well as created new ones, such as web pages or multimedia catalogues. How exactly web based genres differ from traditional ones, will be discussed in the remainder of this chapter.

Since the medium of the Internet “adds unique properties to the web genre in terms of production, function and reception which cannot be ignored in the genre characterisation”

(Askehave & Ellerup Nielsen 2005: 125), all Internet genres share a set of features unique to the Web which clearly set them apart from offline genres (Fortanet, Palmer & Posteguillo 2017: 96-97). According to Fortanet, Palmer and Posteguillo (2017: 97-99), such characteristic features may include “the net system”, “interlanguage”, “hypertext”, “the role of the audience” and “multimedia effect”. These five terms will now be examined in greater detail.

First, the introduction of “the net system”, as Fortanet, Palmer and Posteguillo (2017: 97) argue, has completely changed the communication process. While both the speaker and the listener have traditionally played a central role in the process of communicating, a large part of web-based communication is part of mass communication, which has allowed for a loss of identity on the part of both the addresser and the addressee, thus, in some instances, removing them almost completely from the equation. In some cases, “[t]he Web is [...] used for direct communication where someone with a Web server ‘delivers’ a document to members of a known community by giving them a URL” (Crowston 2010: 11), such as in personal emails and synchronous chats in small groups, where the link between who said what to whom is still very relevant. In many other instances, however, the addresser stays anonymous and may not reveal anything about him or herself except for an email address or a username (Fortanet, Palmer & Posteguillo 2017: 97), while the addressee has become completely unpredictable, as it is more often than not any person in the whole world with access to the Internet (Crowston 2010: 11). The latter is, for example, the case with publicly accessible websites, that due to their openly accessible nature do not allow for a “clear separation of communities” (Crowston 2010: 11). Since the receiver could be anyone, and thus the message cannot be tailored to a specific audience, “mass communication is crafted, concentrated, and planned to a degree that interpersonal communication is not” (Ytreberg 2002: 481), leaving the message itself as the most important component of communication (Fortanet, Palmer & Posteguillo 2017: 97).

Moreover, since anyone has the possibility of communicating with anyone in the whole world, and English is the most commonly spoken lingua franca, it is not surprising that English is the predominant language on the Internet by far. In fact, Fortanet, Palmer and Posteguillo (2017: 97) claim that the use of a different language automatically excludes a great part of the audience. One should keep in mind, however, that “[m]ost Internet users are non-native speakers – or even exclusively writers – of English, who do not use this language in their daily life, which means they are suffering continuous interference from their various mother tongues” (Fortanet, Palmer & Posteguillo 2017: 97). This constant L1 interference by such a great part of the discourse community has created a so called interlanguage and might over time lead to drastic changes to Standard English as we know it. Additionally, the invention of a new

metalanguage was necessary in order to name the new concepts that emerged due to the new technologies, giving rise to terms such as “to link”, “cookie” or “to google” (Fortanet, Palmer & Posteguillo 2017: 97-98).

Another characteristic feature of Internet genres according to Fortanet, Palmer and Posteguillo (2017: 98) is hypertext, which provides the reader with additional information that “is distributed in layers to which the reader can have access just by choosing a word or icon and double clicking on it”. Askehave and Ellerup Nielsen (2005: 126) claim that since “[h]ypertexts relate web texts to each other”, they allow for “a non-linear transmission of information”. Hence, readers cannot only choose which information to access, but also in what order they would like to read it, which can result in different readings of a text by different users (Fortanet, Palmer & Posteguillo 2017: 98). Sosnoski (1999: 167) refers to this kind of “reader-directed, screen-based, computer-assisted reading” as “hyper-reading”. Finnemann (1999: 25), however, argues that this way of reading is not really unique to the web, as readers also “filter, skim and fragment the information (thus performing a non-linear reading)” (Askehave & Ellerup Nielsen 2005: 126) while reading printed texts. Instead, he argues that one should differentiate between “reading modes” and “browsing/navigating modes”; one placing the recipient of the message in the “receptive position of the reader”, while the other places him or her in the “active position of the chooser[, ]who is brought more or less into a writer’s position” (Finnemann 1999: 27).

This “role of the audience” is another defining feature of web-mediated genres. In fact, Fortanet, Palmer and Posteguillo (2017: 98) consider it the most evident characteristic that clearly distinguishes new and adapted genres from traditional ones. As the web enables the receivers to take on a more active part in the communication process, the readers can not only choose whether or not to read the message, but also “which message they want to receive as well as when and how to read it. They can also decide if they want to respond to the message or not, and also when and how to do it” (Fortanet, Palmer & Posteguillo 2017: 98-99). The reader can consequently partake in authoring his or her own message, and even expand on it, by creating text him or herself.

Another characteristic of internet-based genres is the “multimedia effect” (Fortanet, Palmer and Posteguillo 2017: 98), also referred to as “multi-mediality” (Askehave & Ellerup Nielsen 2005: 125). The three scholars point out, that in addition to traditional text, the web also features content combining different sub-mediums, such as text, sound files, images, moving graphics, movies, or animations (Askehave & Ellerup Nielsen 2005: 125 and Fortanet, Palmer & Posteguillo 2017: 98). This combination results in “a ‘text’ (a screen page) which has more in common with a television/video screen than with a text in its traditional sense”

(Askehave & Ellerup Nielsen 2005: 125). Accordingly, web users may read, listen to, and even watch a text.

A concept closely related to multimediality is multi-modality. While multimediality refers to different technologies used in transmitting the message, multimodality is concerned with how the message is experienced (Tham 2015). The term “mode” is defined as a “recognized and usable system of communication within a community” (Jewitt 2016: 71), and “refers to a state that determines the way information is interpreted to convey meaning. These states can include linguistic (verbal), visual, aural (sound), spatial (space), temporal (time), and gestural (physical movement)” (Tham 2015). It is to be pointed out, however, that multimodality on the internet is still “limited to two (super modes): the ‘visual’ and the ‘auditory’, ruling out all modes that address the tactile, olfactory and taste sense” (Pauwels 2012: 250).

If an interaction comprises more than one mode, it can be referred to as a multimodal ensemble (Jewitt 2016: 72). Jewitt (2016: 73) argues that “[w]hen several modes are involved in a communicative event (e.g., a text, a website, a spoken interchange) all of the modes combine to represent a message’s meaning”, and that

[t]he meaning of any message is distributed across all of these modes and not necessarily evenly. The different aspects of meaning are carried in different ways by each of the modes in the ensemble. Any one mode in that ensemble is carrying a part of the message only: each mode is therefore partial in relation to the whole of the meaning, and speech and writing are no exception. (Jewitt 2016: 73)

The meaning between the modes can be aligned, as in the same message is expressed and thus reinforced; complementary, when one mode adds information that the other does not provide, “coloring in’ the details”; or even contradictory, as in both messages are incompatible with each other (Jones & Hafner 2012: 60-61). According to Jones and Hafner (2012: 61) such contradictory meanings can be used to create irony and humor.

Summarizing, it can be said that the genres that developed on the Web structure and present information quite differently compared to their traditional counterparts, as the possibilities of the World Wide Web have eliminated some of the constraints of printed genres due to the fact that it allows genres to be more dynamic, and have greater reach and flexibility. This makes cybergenres interesting to research, but at the same time also poses a challenge for linguists.

Thus, the differences between traditional and web mediated genres have lead scholars to study the possibilities and limitations of Internet-based genres, and has resulted in the development of multiple frameworks for a multimodal analysis of digital texts (Bateman 2017:



347). Jewitt's (2016) seven step framework for a multimodal analysis of both digital texts as well as interactions in a digital environment, for example, includes the following steps:

- 1) collecting multimodal data;
- 2) viewing data;
- 3) sampling data;
- 4) transcribing data;
- 5) analyzing individual modes;
- 6) analyzing across modes;
- 7) combining multimodality with social theories (Jewitt 2016: 76-83).

Pauwels (2012), on the other hand, proposes a framework for analyzing websites from a medium specific as well as socio-cultural perspective, which aims "to decode/disclose the cultural information that resides both in the form and content" (Pauwels 2012: 248). In this framework Pauwels (2012: 252) suggests six phases (see figure 2).

In the first phase, which precedes the actual analysis, the researchers should record their general impression of the website considering genre and purpose, and "note down their affective reactions: whether they are attracted to the web presentation, or intrigued by some features, what they immediately don't seem to like about it, what puzzles them, etc." (Pauwels 2012: 253).

During the second phase, the researchers catalogue and investigate salient elements, for instance the presence of graphs and tables, web cams, or feedback areas, and topics, such as "products" or "about us" (Pauwels 2012: 253). At the same time, special attention should be paid to "meaningfully absent" features that might "point to cultural taboos, or implicit values and norms" (Pauwels 2012: 253).

The third and probably most comprehensive phase of Pauwels' framework addresses "what" is communicated, and is thus an in-depth analysis of content and stylistic features. It includes three different parts: an intra-modal and a cross-modal analysis, as well as an in depth 'negative' analysis (Pauwels 2012: 253-256).

The intra-modal analysis comprises several sub-phases, namely verbal/written signifiers, typographic signifiers, visual representational types and signifiers, sonic types and signifiers, as well as layout and design signifiers (Pauwels 2012: 253-255).

Concerning *written signifiers*, analysts investigate topics and issues covered on the webpage to draw conclusions about "explicit and implicit content of the written utterances", such as opinions or propositions, as well as lexico-grammatical features like word register/lexicon, use of first person singular or plural or impersonal, forms of address, use of

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## A MULTIMODAL FRAMEWORK FOR ANALYZING WEBSITES

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### 1. Preservation of First Impressions and Reactions

- Categorization of 'look and feel' at a glance
- Recording of affective reactions

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### 2. Inventory of Salient Features and Topics

- Inventory of present website features and attributes
- Inventory of main content categories and topics
- Categorize and quantify features and topics
- Perform 'negative' analysis: significantly absent topics and features

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### 3. In-depth Analysis of Content and Formal Choices

#### 3.1 Intra-Modal Analysis (fixed/static and moving/dynamic elements)

- Verbal/written signifiers
- Typographic signifiers
- Visual representational signifiers
- Sonic signifiers
- Lay out & design signifiers

#### 3.2 Analysis of Cross-Modal Interplay

- Image / written text relations and typography-written text relations
- Sound / image-relations
- Overall design / linguistic, visual and auditory interplay

#### 3.3 In-depth 'negative' analysis

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### 4. Embedded Point(s) of View or 'Voice' and Implied Audience(s) and Purposes

- Analysis of POV's and constructed personae
- Analysis of intended/implied primary and secondary audience(s)
- Analysis of embedded goals and purposes

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### 5. Analysis of Information Organization and Spatial Priming Strategies

- Structural and navigational options and constraints (dynamic organization)
- Analysis of priming strategies and gate keeping tools
- Analysis of outer directed and/or interactive features
- Analysis of external hyperlinks

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### 6. Contextual Analysis, Provenance and Inference

- Identification of sender(s) and sources
- Technological platforms and their constraints/implications
- Attribution of cultural hybridity

**Figure 2.** A multimodal framework for analyzing websites (Pauwels 2012: 252)

abbreviations, use of paralanguage (emoticons), use of metaphors, or humor (Pauwels 2012: 253-254).

The analysis of *typographic signifiers* includes among others font choice, font size, font style (bold, underline, italics), font color, the combination of different fonts, character and line spacing, legibility, as well as text animations (Pauwels 2012: 254).

*Visual representational types and signifiers* come in many shapes and forms, for example charts, photographs, drawings, symbol and icons, or tables, and should be examined in terms of their referent/content (what is depicted) and their style (how it is depicted). When analyzing visual types, it is important to notice the nature of the referent (for example whether it is imaginary, material, conceptual, or visible/invisible), as well as if it depicts an example (“nominal” mode) or a specific person, thing or event (“physical” mode) (Pauwels 2012: 254). According to Pauwels (2012: 254-255 [summarized and emphasis removed]), an analysis of visual types on webpages should include the following five elements:

- The material characteristics of the image: texture, resolution, sharpness, color spectrum, image form, image borders etc.;
- The signifiers and codes of the static image: composition (prominent elements, light contrasts, color, direction, shapes and forms), nature of lighting (intensity, direction, diffusion), camera angle (high/low, canted etc.), focal length, exposure, special effects etc.;
- The signifiers and codes of the shot (moving image): camera movements, shutter speed;
- Editing choices: shot length (short/long duration), image transitions (dissolve, fade to black, etc.), editing style;
- Post-production: digital effects, size of visuals, position on screen, sequenced or randomly changing image, live web cam images.

As for *sonic types and signifiers*, auditory elements such as speech and singing, non-verbal vocal sounds (for example laughter or screams), non-vocal sounds or noise (for instance train whistles or ticking clocks) and music are investigated (Pauwels 2012: 255).

Lastly, *layout and design signifiers* “are essentially tools used to attract, direct and invoke the desired effect on, or response from, website visitors” (Pauwels 2012: 255), meaning they are the elements that guide the potential website visitors through the page. They include themes, templates, color schemes, use of columns and frames, backgrounds, or white space (Pauwels 2012: 255).

During the cross-modal analysis, on the other hand, the analysts “pay[...] explicit attention to the forms of interplay between linguistic, visual, auditory, spatial and time-based elements” (Pauwels 2012: 256). Since the meaning of multimodal texts is, as mentioned above, constructed by the combination of messages across all modes in the text (Jewitt 2016: 73), the researchers investigate the relationship between written parts and visuals, between sound and visuals, and between typography, which also includes the interplay of different elements of the same mode (Pauwels 2012: 256).

Finally, the negative analysis, which can be applied to every phase of the framework, focuses on “aspects, issues and arguments that are not covered and which exactly by their absence seem to become significant” (Pauwels 2012: 256). Since “one cannot not communicate” (Watzlawick, Beavin Bavelas & Jackson 1967: 48, quoted in Pauwels 2012: 256), absent features often express just as much as their present counterparts and are thus just as important for the analysis.

The fourth phase aims to further add to the examination into “the cultural meaning of web utterances with the question: ‘who’ is really saying [...] ‘what’ to ‘whom’ with what ‘purpose’?” (Pauwels 2012: 256-257). Therefore, the researchers should take a closer look at the websites’ “points of view” or “voices”, as well as try to identify the intended primary and secondary target audience, which is closely related to “the embedded goals and purposes, only some of which are explicitly stated (and true)” (Pauwels 2012: 257).

During the fifth phase, the “dynamic” organization, spatial priming strategies, as well as other outer-directed features are investigated. The researcher thus focuses on how the information is organized in terms of, for example, menus or hyperlinks, as well as whether it can be easily found or not, as “the number of layers one has to pass may sometimes be indicative of the importance or sensitivity of the item (‘burying’ as the counter strategy to ‘priming’)” (Pauwels 2012: 258). It would therefore be interesting to see if a website can be easily accessed or if it is rather concealed. Moreover, Pauwels (2012: 258) also suggests to examine banners, pop ups, or internal links, that are supposed to influence the viewers’ subconsciously, as well as control mechanisms such as passwords or copyright disclaimers. He further proposes to take a closer look at other outer directed features, such as Wikis, YouTube video links, email contacts, blogs, or guest books (Pauwels 2012: 258). Pauwels (2012: 258) regards external hyperlinks as especially interesting, as they can reveal interests, value systems or aspirations of the controller(s) of the website.

The sixth and last phase focuses on identifying authorship in order to draw conclusions about meaning and cultural significance of elements on or absent from the website (Pauwels

2012: 258). However, according to Pauwels (2012: 259), this task can present itself as very difficult due to “the multi-authored nature of many sites”, as well as “the supporting technologies of multiple sources [...] and the strongly intertextual and globalizing aspects of contemporary media”. Furthermore, platforms and technologies, such as data base structures programming languages, browsers, or templates, may themselves embody cultural norms, and should thus be further investigated. Therefore, the website creators might not be aware of the overall meaning the website performs (Pauwels 2012: 259).

It is important to notice that Pauwels points out that his six-step framework “should only be considered a starting point” (Pauwels 2012: 259), that aims to “contribute to the development of a more refined and elaborate analytical tool for disclosing cultural aspects [...] [as it] only proposes a checklist and a multimodal methodology for discerning cultural indicators” (Pauwels 2012: 261). An adaptation of Pauwels’ framework will serve as the basis for this paper’s multimodal analysis. Not all of the phases will be considered in detail as this would go beyond the constraints of the present thesis. A detailed explanation of the methodology for the multimodal analysis can be found in chapter 4.5.

### **3.3 Related studies**

Since no genre analyses of product descriptions, online or not, could be found, even though they have been around long before the Internet and are all pervasive, this subchapter will be dedicated to a brief literature review of the characteristics of other info-promotion genres, such as corporate homepages, advertorials, product reviews, why choose us pages, and Air BnB listings, which will pave the way for the subsequent analysis.

In a study about corporate homepages, Luzón Marco (2002) identifies several purposes of the homepage, including providing information about the company and their products as well as persuading customers to purchase them. However, the information accessible on the homepage has been carefully selected in order to place both the company and their products in a good light. As is very common for promotional genres, “they solely treat positive aspects, and do not reveal unpleasant information or information harmful to the company image” or the products they sell, “provid[ing] an incomplete and biased image of the company”.

In fact, Luzón Marco (2002: 50) argues that “[p]romotional strategies and elements are a pervasive component throughout [corporate homepages]”. One strategy typical of promotional writing is the use of evaluative vocabulary, such as *maximum*, *ease*, *top*, or *high*, which aims at presenting the company in a favorable way: “both the company and the products and services offered are evaluated positively in order to persuade the potential customers to get

the product or in order to convince them of the quality of the products and services” (Luzón Marco 2002: 50). Another promotional strategy commonly employed is to convince the readers that they have a problem, and that it can be solved through a purchase of the company’s product (Luzón Marco 2002: 50). While this study examined the corporate homepage as a whole, these results hold true for almost all parts of it, including product descriptions.

Further, Luzón Marco (2002: 45-46) notes that product promotions on the corporate homepage can come in several forms: a simple picture of the product with a short description, a slightly longer description that will appear after the user clicks on the image, as well as a more detailed evaluative description and a product specification sheet as part of a separate website of the homepage. Moreover, in order to simplify the process of purchase of the product, these advertising forms may provide a link to a virtual store (Luzón Marco 2002: 47). Thus, homepages are commonly used “as advertising texts, to inform potential customers about the company products and services, and as channels to make commercial transactions easier” (Luzón Marco 2002: 43).

One text type that is similar to a product description due to its nature of promoting a product or service is the “advertorial”. An advertorial is a form of advertisement that was composed in the style of an editorial or a news story, which makes it seem as if the company was imparting important new information with the reader. Moreover, advertorials are not published by the companies selling the products themselves, but by media companies, as people are more likely to believe in the quality of products or services if they are recommended by a trustworthy source such as the media which is considered unbiased (Zhou 2012: 328). According to Zhou (2012: 328), advertorials have two main purposes of communication. One is to offer accurate information to potential customers, the other to convince the prospective clients to purchase the endorsed services or products. This is achieved in three steps: attracting the attention of prospective clients, constructing a positive image of the company in the eyes of the readers, and lastly, having the potential customer take action and thus respond (Zhou 2012: 329).

Thus, at first glance, advertorials, might look like editorials in newspapers. However, in order to appear more serious and present the argument in a more logical way and thereby leading readers to believe the information is authentic and trustworthy, writers of advertorials often employ a clear-cut structure with sub-articles, sub-sections and headers often found in academic articles or scientific reports. Moreover, advertorials usually use one consistent typeface with only headings in decorative fonts, and are mostly written in black or blue, which are considered to be serious colors associated with power and truth and are commonly used in

news articles, government reports or academic articles. Additionally, the frequent use of pictures related to the company, as well as graphs and charts typically found in scientific reports further helps convey authority and trust (Zhou 2012: 329-330). Concerning lexico-grammatical features, advertorials are not neutral nor objective but clearly employ various types of evaluative resources which help convince the target audience (Zhou 2012: 336).

Another text type similar to a product description is the product review. Before the development of the Web 2.0, product reviews could be either written by professionals and published in newspapers or guidebooks, or given as informal oral recommendations of products or services (Vásquez 2015: 5). Due to the emergence of the Internet, people nowadays have access to a plethora of user-written online product reviews published on consumer opinion sites, directly on the company's website or on personal blogs (Pollach 2008: 287). Moreover, they can even compose and post one themselves, "reach[ing] a wide, global, interested audience in the process" (Vásquez 2015: 5). Product reviews can therefore greatly differ in register: online user-written consumer reviews are often written in so called "e-style" (Racine 2002, quoted in Skalicky 2013: 84-85), a more personal, informal and fluid style than professionally written product descriptions (Skalicky 2013: 85). The purpose of product reviews is "to inform potential buyers of the strengths and weaknesses of consumer products" through informed evaluations (Pollach 2008: 287).

According to Mudambi and Schuff (2010: 186), product reviews often contain a numerical star rating, mostly on a scale of 1 to 5 stars, as well as comments about the product. However, in some cases, such as Amazon.com, the reviews are not limited to the products, but can also focus on the shipment, the packaging, or customer service.

Another genre closely related to product descriptions are university prospectuses and "why choose us" pages, which describe a product/service offered by the university. However, Fairclough (1993), who compared university prospectuses from 1967 and 1968 with prospectuses from 1993, argues that they used to be more informative in the past, while they were full of promotional elements, such as the shift in authority relations with the customer having authority or the personalization of the institution, only fifteen years later. This development reflects the increasing competitiveness on the global market, which has brought about the emergence of "new hybrid partly promotional genres" (Fairclough 1993: 141), and led even universities to adopt marketing strategies including the use of advertising and promotional language, slowly but surely transforming academic genres into promotional ones. These findings are confirmed also by Teo (2007), who claims that university prospectuses have "become increasingly more promotional and less informative, as the emphasis shifts from

telling to selling” (Teo 2007: 106). Examining university prospectuses of two major universities in Singapore, he discovered two very different approaches to promotions: the bigger and better known university is more university-centered and makes use of a more authoritative voice through the use of passive constructions, nominalizations and formal vocabulary. The smaller university, on the other hand, focuses more on the prospective students and aims at establishing a more egalitarian relationship between students and university through the use of colloquialisms, personal pronouns, as well as student testimonies. Thus, one university puts the spotlight on the company providing the service, while the other one concentrates on the client, with the latter approach – inclusive and welcoming – becoming more and more popular (Graham 2013: 90).

A similar promotion of places, people, and facilities to potential clients is also found in the tourism sector. According to Dann (1996: 56), tourism relies heavily on promotive language and is based on glamor and bewitchment. In fact, “the language of tourism tends to speak only in positive and glowing terms of the services and attractions it seeks to promote” (Dann 1996: 65). Huang (2015) mentions several advertising elements as part of tourism genres: favorable descriptive adjectives (such as *spectacular, perfect, beautiful, romantic*) in combination with superlatives (for example *largest, biggest*) establish uniqueness and an evaluative image (Huang 2015: 196). Additionally, vocabulary related to tourist experience (i.e. *visitor centre, ticket office, car parking, and gift shop*) creates an image of the available products and services in the customer’s mind, and descriptive utterances (like *orange, yellow and red foliage* or *a haven for plant lovers*) illustrate the scenery, hence building on the evaluative image (Huang 2015: 197). Moreover, in order to solicit a response from the reader, promotional texts often use the imperative mood (for instance *just minutes in the booking*), which generates both a feeling of convenience as well as an urgency to make a reservation, and frequently employ the personal pronouns *you* and *we*. The second person pronoun *you* effects an interpersonal tone and establishes a conversation on a friendly, personal level. Additionally, the personal address places the reader at the center of attention and implies that the company offers the best services and products for what they are looking for. In combination with modal verbs such as *can* and *will*, the pronoun *you* offers possibilities and encourages the reader to take action. The first person plural pronoun *we*, on the other hand, focuses on the company and shows its authoritative status as well as its willingness to do something for the future customers (Huang 2015: 198).

The investigation of promotional strategies in corporate homepages, advertorials, product reviews, why choose us pages, and Air BnB listings shows that genres similar to



product descriptions commonly employ several persuasive elements: an ad-like appearance attracts attention, while a clear-cut structure with sub-articles, sub-sections and headers as well as the frequent use of tables conveys a feeling of authenticity and trust. Furthermore, product differentiation is achieved by focusing predominantly on favorable elements and comparing the product to other similar ones through the use of evaluative vocabulary, or adjectives in the superlative. Moreover, personal pronouns (*you/ we*), imperatives and modal verbs are used to directly address the reader and establish an informal and thus welcoming relationship. Additionally, a high numerical star rating as well as positive user reviews are further convincing, as it shows that other customers had been satisfied with the product.

The following analysis will reveal if and to what extent online headphone product descriptions employ the same or similar linguistic strategies in the promotion of the products in order to positively influence the reader's decision to purchase the product. Moreover, it will examine its move structure keeping in mind the move structure of advertisements as proposed by Bhatia (2004: 65), discussed in chapter 3.1, as well as investigate similarities to technical texts, as mentioned in chapter 2.1.3.2.2.

## **4 Research design**

Having reviewed some of the studies on genres related to online headphone product descriptions, this section proceeds with the research design. To begin with, the research questions will be outlined and explained. Then, the genre in question will be placed in its context and the communicative purpose of the online headphone product descriptions will be established. Next, the characteristics of the data selected for the analysis are described and the methodology used in this thesis is presented in relation to the research questions. Lastly, a detailed discussion of the findings will follow.

### **4.1 Research questions**

As mentioned in previous sections, the main intention of this thesis is to explore online headphone product descriptions from a genre perspective and to find out their communicative purposes as well as how they are achieved. In order to do so, the following three research questions will be answered:

**RQ1 - What move structure is characteristic of online headphone product descriptions?**

**RQ2 - What lexical and grammatical features are typically present in the textual part?**

### **RQ3 - What kind of photographs and pictures, as well as other stylistic elements help in the realization of the communicative purpose?**

Within these questions, two more sub-questions will be considered. First, differences between product descriptions of similar products in different price classes will be examined: as people are more likely to consider the products they spend a lot of money on more closely than their more economic counterparts, product descriptions of expensive headphones are expected to be longer and to feature more technical terms, promotional techniques such as stance taking, evaluative language use or rhetorical strategies, as well as visuals. Hence, the following sub-question will be taken into consideration:

#### **→ Can the price range be correlated with certain promotional or textual features?**

Second, as it is assumed that companies have brand-specific guidelines for composing product descriptions and tend to re-hire the same copywriters and marketing experts for several texts, also the following sub-question arises:

#### **→ Are there any brand-specific differences?**

The research questions will be answered following an approach devised adhering to Bhatia's (1993) seven step framework for genre analysis as well as Pauwels' (2012) multimodal framework for analyzing websites. The selection of the corpus as well as a more detailed explanation of the approaches can be found in chapter 4.4.

## **4.2 The headphone market**

The first headphones were produced already in 1910. However, it took decades of development before they could be considered industrially as well as commercially useful and sold on the market. The first stereo headphones were manufactured in 1958, around the time earbud-style earpieces started to be produced, and the 3.5-millimeter radio and phone connector, which “remains the most commonly used connector in portable audio devices until today”, was developed in 1964 (Flynt 2019).

Although headphones had become popular already in the '90ies, along with the introduction of the portable Walkman and Discman, the industry experienced a tremendous growth of the headphones market starting in 2012 (Flynt 2019), reinforced by the progress in the development of smartphones, tablets, laptops, portable music players, and other mobile devices (Grand View Research 2019). Moreover, with sinking unit prices came another increase

in sales: headphones became not only affordable for the masses but cheap enough for individuals to buy more than one product. In fact, a survey conducted in 2014 found that more than half of the participating millennials owned three or more pairs of headphones. While most headphones are sold in the Asia -Pacific region, with over 185 million units sold there in 2014 alone, due to higher unit prices, the highest revenue was generated in the US (Flynt 2019).

According to an online survey on ownership share of headphone brands conducted in the United States in early 2017 (Statista Survey 2017), Sony (owned by 30% of respondents) is the most popular brand in the US, followed by Bose (20%), Beats by Dre/ Apple (18%), Skullcandy (17%), Panasonic (14%), Philips (14%), JBL (10%), Sennheiser (6%), and Pioneer (5%). However, almost a third of the participants reported to own headphones from of the over 3000 smaller labels manufacturing them worldwide. This generally reflects the worldwide trend, as the Japanese company Sony holds most market shares in the headphone industry (17%), followed by Apple and its subsidiary Beats by Dr Dre (11%). Moreover, it also clearly shows that minor brands are in charge of a notable share of the global market (Flynt 2019).

Nowadays, corporations, especially the call center industry, are responsible for the majority of headphone purchases, while individuals acquiring headphones for personal use constitute only 40% of buyers. Most of the headphone owners use them to listen to music (87%), watch movies or TV (49%), listen to the radio (36%) or audiobooks (25%), or use them regularly for phone calls (25%), while only 9% use them for work (Statista Survey 2017, referred to in Flynt 2019).

Ever since their invention, the technology used for headphones has advanced greatly. Recently, wireless headphones (Bluetooth, Wi-Fi, infrared, and SKAA) have overtaken their wired counterparts in sales, and headphone manufacturers are continuing to focus strongly on innovation, developing noise-canceling technologies, superior audio fidelity for a richer audio, as well as “gaming headphones with very low latency” (Flynt 2019), while trying not to compromise on fashionable and attractive designs (Grand View Research 2019). Moreover, “[t]here is also a growing demand for highly durable headphones with some sort of weather-protection, making them perfect for listening to music while working out in the gym or while out for a run” (Flynt 2019).

As nowadays many people turn to the internet when looking for information on a product, online product descriptions and product reviews are frequently consulted text types. Furthermore, with headphones being so common that it is more likely a person owns multiple pairs than none (Flynt 2019), it can be assumed that online headphone descriptions are a text type most people are familiar with. However, while there are plenty of studies on consumer

reviews, the frequently searched for online product description has received very little academic attention to date. Therefore, the next subchapter will focus on delimiting the genre.

### **4.3 Delimiting the genre**

Product descriptions are all pervasive and have been in existence long before the Internet. In fact, plenty of offline versions of product descriptions can be found in catalogues and brochures. With the advent of the World Wide Web, they have become much more easily accessible.

While the name of the genre only hints at its informative function, online product description pages include a substantial amount of promotional elements. Since the main purposes of the text include targeting the market, describing the product in detail, as well as justifying it by indicating its special features and thus hinting at its importance and value, the genre can be classified as informative, persuasive, and promoting. Such genres that “explicitly provide information but implicitly convey promotional messages” are referred to as “info-promotion” genres (Yang 2013: 49). Due to the text’s promotional nature, it can thus be said that they belong to the colony of promotional genres (Bhatia 2014: 71, compare chapter 3.1).

When transferring from print media to the Web, product descriptions have, like many other genres, not stayed the same. Talking about change and emergence of new genres, Yates and Orlikowski (1992: 306) note that individuals sometimes intentionally or inadvertently modify substance and form of genres. Such adaptations are brought about by “changes to social, economic, or technological context (e.g. changed organizational forms, new or less expensive electronic media, revised reporting requirements), or changes in how social groups recognize and respond to situations” (Yates & Orlikowski 1992: 306). As discussed in the previous chapter, the text can be considered an adapted genre if the changes affect only some aspects of its established form (Crowston & Williams 2000: 203). However, if the modifications become too extensive and the differences to the original print genre therefore become too many, this leads to the emergence of a new genre (Crowston & Williams 2000: 208). With the advancement of technology, online product descriptions have evolved from simple printed forms and are now a multimodal internet genre frequently used by various companies and small businesses in order to inform about a product and persuade potential clients to make a purchase. Due to these substantial changes in the form of product descriptions, it can be argued that online product descriptions are certainly an adapted genre, if not on their way to becoming a new one.

According to Alasdair (2012), detailed descriptions of a product’s features as well as photographs of the product in question are the most “important aspects of a typical online sales strategy”. He further argues that “[d]escriptions should be clear, informative and fresh; photos

should be properly exposed and focused, and large enough [...] to show off the products to best effect” (Alasdair 2012). However, while product descriptions can be creative, there are certain legal requirements that need to be followed. In the UK, for example, the Sale of Goods Act 1979 Chapter 54 Section 13(1) states that “[w]here there is a contract for the sale of goods by description, there is an implied term that the goods will correspond with the description”. This means that the product description has to be accurate. In fact, if the products do not correspond, the seller is “in breach of contract every time [they] sell the described product to a consumer” (Alasdair 2012). Moreover, a satisfied customer is more likely to affect another purchase and leave a positive review, which in turn convinces more customers to buy the product, thus fulfilling the promotional intent of the text.

Online product descriptions appear to be written by marketing experts or freelance copywriters working for the company in question. These copywriters are responsible for writing advertising promotional materials on brochures, billboards, websites, advertisements, catalogues etc. However, as the websites do not explicitly state by whom the text was composed, it is difficult to pinpoint who exactly wrote a product description. Moreover, it is quite likely that different people co-authored the product description by contributing text, pictures, or layout and style. Nonetheless, it can be assumed that it is ultimately the company’s marketing department that is responsible for the final product description, as it is published on the company’s website and often features the company’s logo. However, online headphone product descriptions are not only posted on the website of the company who produces them, but can also be found on the webpage of other companies that sell them, such as electronic stores or big online stores. As online product descriptions are published online, they can be accessed via a search function or via the production company’s or the seller’s homepage.

Concerning the genre’s target audience, due to openness of the medium, online product descriptions are accessible to a mass audience. However, because of the genre in question being a headphone product description, it can be expected that the texts are first and foremost aimed at potential clients interested in buying new headphones. Hence, they frequently address the actual users of the product, such as individuals in search of a pair of wireless in-ears for sports activities or people who commute, travel a lot or work in noisy environments looking for noise cancelling headphones. Nonetheless, it is worth noting that the target group may also be a third party, such as parents buying headphones for their children or a company looking for new headsets for the employees working in their call center. Moreover, depending on the special features of the headphones, the product description might be written for laypeople or directed

at specialists, such as sound engineers or producers, who may have specific requirements for the headphones necessary for their work and thus might need more information.

In order to attract a larger clientele, online product descriptions usually come in a wide variety of languages. Due to the similarities across different language versions of the same product description, it is probable that texts are written in one language and later translated into others. While it is impossible to tell for sure what the original language is, it can be assumed that it is an official language of the country the company is based in. As the product description cannot be translated into all languages, the English version is possibly one of the most accessed ones due to the language's many native speakers and its popularity as a lingua franca.

Like other online based genres, online headphone product descriptions have proven extremely challenging to analyze: firstly, a clear distinction between a specific product's advertisement, technological specifications and product description is difficult, as they are frequently intertwined and not easily separated into clearly different sections. Moreover, online product descriptions published on company websites are not actually called "product descriptions", but rather given the name of the product in question. Big online sellers such as Amazon.com, on the other hand, usually do have an explicitly named "product description" section. Secondly, due to the common use of hyperlinks that often lead to other genres, it is difficult to say where the genre begins and where it ends. While some of the links are part of the website in general (such as "home" or "customer support") and can thus be considered not part of the text, other hyperlinks are embedded in the product descriptions themselves (i.e. links to videos or online shops).

All in all, product descriptions are part of "info-promotion" genres, which provide important information while featuring a plethora of promotional elements. Nonetheless, product descriptions need to be faithful to reality and must not be misleading. The genre was common before the invention of the World Wide Web. However, due to the technical advances that came with the development of the Internet, online product descriptions have changed and morphed into a separate genre, different in form from their offline counterpart. As already mentioned in chapter 3.2, the Web as a medium allows online genres to address a varied mass audience, which makes it impossible to determine a specific readership. However, copywriters and marketing experts create the product descriptions published on the company's webpage mainly for people who want to purchase new headphones, be it for themselves or for a third party. Translations to several languages ensure that the company reaches as many potential customers as possible. Due to product descriptions not being titled "product descriptions", featuring promotional strategies and often being intertwined with advertisements, it can be difficult to

identify them, while the common use of hyperlinks leading to other genres further complicates a delimitation of the genre.

Having surveyed existing literature, examined the discourse community and communicative purposes, as well as studied the genre's institutional context, the next sections will deal with the collection of data used in this study and the method of analysis.

#### **4.4 Data selection**

For this genre-based text analysis, a corpus of about 19,500 words was created. A total of 48 samples of online headphone product descriptions were collected directly from the companies' official websites with up to ten texts each from six brands. In order to further compare the product descriptions of cheaper and more expensive headphones, about half of the chosen headphones are rather economical (< \$60) while the other half are somewhat costly (>\$180).

Regarding the data selection, several aspects need to be considered: first, the product descriptions in question are of headphones from the six most popular brands in the US according to a statistic on headphone brands ownership share in the United States in 2017 (Statista Survey 2017): Sony (owned by 30% of respondents), Bose (20%), Beats by Dre/ Apple (18%), Skullcandy (17%), Panasonic (14%), and Philips (14%). Bose, Skullcandy, and Apple as well as their sublabel Beats by Dre are American brands, while Sony and Panasonic are Japanese companies and Philips is Dutch. Furthermore, the chosen product descriptions had to have an actual descriptive part, excluding products that only showed a list of tech specifications.

Additionally, in order to allow for a comparison between product descriptions of expensive vs cheaper products, the headphones were either rather economical (< \$60) or somewhat costly (>\$180). Headphones costing more than 500\$, such as Sony's 1,699.99\$ "IER-Z1R Signature Series In-ear Headphones", were considered outliers and were thus not taken into account. However, not all brands actually sell five products costing less than \$60 and five that are more expensive than \$180. Bose, for example, does not sell any cheaper headphones, while Skullcandy currently has only two types of expensive units up for sale. Similarly, Beats by Dre/ Apple also only sells two pairs of headphones that fall into the "affordable" category, while the rest of their headphones are certainly more expensive. Although headphones in special color collections or with diverging connectors to portable audio devices (3.5 mm plug vs lightning connector) are listed as separate units on the Apple products page, they were not counted as different headphones in this study. If a company did not feature five product descriptions for both expensive and cheap headphones, fewer or no headphones were chosen for the brand in the specific category.

The products described in the sample texts were randomly chosen from the brands' featured products that fit the above mentioned criteria. No distinction was made between in-ears and on/over-ears headphones as well as wired or wireless headphones.

Second, the hyperlinks on the website were separated into hyperlinks in the text, as well as ones that are part of the overall webpage and thus occur next to the text. For the move analysis, only hyperlinks that appear to be part of the product description itself and not the webpage as a whole have been considered, thus ignoring basic website features such as home, product support, or shopping cart. Moreover, while the existence of hyperlinks in the text is acknowledged, they are not considered closely in the analysis. Due to the fact that hyperlinks lead to other webpages that often incorporate other genres, such as "add to cart" or "Amazon", this would have exceeded the scope of this thesis. An exception was made for technical specifications, which in some cases can be found on a separate page. Drop-down boxes as well as text hidden behind "show all" buttons (i.e. "show all product features" or "show all technical specifications"), on the other hand, are included in the analysis, as they usually provide additional information on a specific topic covered in the online headphone product descriptions.

Similarly, videos introducing headphones as well as product reviews at the bottom of the page were counted as moves but not further analyzed in the keyword analysis due to them being genres of their own. Moreover, features that are not descriptive of the product but rather company advertisements that appeared verbatim in every product description of the brand were also not integrated in the keyword analysis.

Lastly, Apple's Air Pods and Air Pods Pro have two different product descriptions: a more structured and clean one that is more technical, and a more ad-like one with more promotional features. As the other products sold via the website did not have the more promotional product description, only the technical ones were analyzed in this study in order to ensure homogeneity throughout all Apple/ Dr. Dre product descriptions.

As a result, 22 descriptions of cheaper headphones and 26 descriptions of more expensive units were selected. The data was retrieved on January 13, 2020. The corpus consists of product descriptions of the following headphones, divided by brand and listed alphabetically in tables 3 and 4<sup>2</sup>:

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<sup>2</sup> Due to layout reasons, only the textual parts of the product descriptions are included in the appendix.



**Table 3.** Selected data - List of economical (< \$60) headphones

<b>List of economical (&lt; \$60) headphones</b>		
<b>Brand</b>	<b>Number</b>	<b>Headphone name</b>
Beats by Dre/ Apple	1.	EarPods
	2.	urBeats3 Earphones
Bose		
Panasonic	3.	Bluetooth® On-Ear Headphones - RP-HF400B-K
	4.	ErgoFit In-Ear Earbud Headphones with Mic + Controller - RP-TCM125-P
	5.	Ergofit Wireless In-Ear Headphones - RP-HJE120B-R
	6.	Full-Sized, Lightweight Long-Cord Headphones, Black - RP-HT161-K
	7.	Lightweight On-Ear Headphones with Mic and Controller - RP-HF300M-P
Philips	8.	Flite Headphones with mic SHE4205WT/00
	9.	Performance In-ear headphones with mic PRO6105BK/00
	10.	UpBeat Headphones with mic TAUH201WT/00
	11.	UpBeat Wireless Headphones TAUH202BK/00
Skullcandy	12.	UpBeat Wireless headphones with mic TAUN102BK/00
	13.	Cassette Wireless On-Ear Headphones
	14.	Icon Wireless On-Ear Headphone
	15.	Ink'd+™ Active
Sony	16.	Method® Active Wireless Sport Earbuds
	17.	Sesh™ True Wireless Earbuds
Sony	18.	MDR-XB50BS EXTRA BASS™ Sports Wireless In-ear Headphones
	19.	MDR-XB550AP EXTRA BASS™ Headphones
	20.	WI-C200 Wireless In-ear Headphones
	21.	WI-C300 Wireless In-ear Headphones
	22.	ZX110NC Noise-Canceling Headphones

**Table 4.** Selected data - List of expensive (>\$180) headphones

<b>List of expensive (&gt;\$180) headphones</b>		
<b>Brand</b>	<b>Number</b>	<b>Headphone name</b>
Apple /	23.	AirPods Pro
Beats by Dre	24.	AirPods with Wireless Charging Case
	25.	Beats Pro Over-Ear Headphones
	26.	Beats Solo Pro Wireless Noise Cancelling Headphones
	27.	Powerbeats Pro - Totally Wireless Earphones
Bose	28.	Bose noise-masking sleepbuds™
	29.	QuietComfort 35 wireless headphones II
	30.	QuietControl 30 wireless headphones
	31.	SoundSport Free wireless headphones
	32.	SoundLink® around-ear wireless headphones II
Panasonic	33.	Hi-Res Premium Over-Ear Headphones – RP-HD10C
	34.	Technics Premium Hi-Res Wireless Bluetooth Stereo Headphones with 40 mm Dynamic-Tuned Drivers, 3-Mode Active Noise Cancelling, Ambient Sound Enhancer and Playback Pause Sensor – EAH-F70N
	35.	Premium Hi-Res Wireless Bluetooth Noise Cancelling Over the Ear Headphones - RP-HD605N-K
	36.	RZ-S300W True Wireless Bluetooth Earphones with Ultra-Compact Design
	37.	Technics Professional DJ Headphones with 40mm CCAW Voice Coil Drivers, 270° Swivel Housing and Locking Detachable Cord; Lightweight, Foldable High Input
Philips	38.	ActionFit Wireless Headphones TAST702BK/00
	39.	Hi-fi headphones SHP6000/10
	40.	Performance Hi-Res Audio wireless over-ear headphones TAPH805BK/00
	41.	Philips Fidelio X3 wired over-ear open-back headphones X3/00

Skullcandy	42.	Crusher ANC Personalized Noise Canceling Wireless Headphones
	43.	Crusher 360 Ultra-Realistic Audio
Sony	44.	IER-M7 in-ear monitors
	45.	WI-1000X Wireless Noise Canceling In-ear Headphones
	46.	Wireless Noise-Canceling Headphones for Sports
	47.	WF-1000XM3 Wireless Noise-Canceling Headphones
	48.	1000X Wireless Noise-Canceling Headphones

For the lexical analysis, however, only the descriptive parts of the product descriptions have been considered, while hyperlinks and most lists, such as technical specifications, product reviews, box contents or battery specs, were omitted unless part of the highlights section. The final corpus, disregarding product reviews, technical specifications and accessory lists, contains a total number of 19,385 words, or about 404 words per text.

#### 4.5 Method of analysis

Regarding the methodology of analysis, the chosen sample texts are first analyzed via a hand tagged move structure analysis proposed by Swales (1990). Due to the promotional nature of the genre under analysis, Bhatia's (2004: 65) findings on the move structure for advertisements will be taken into consideration. The identified moves will then be separated according to Hüttner's (2010) classification of moves into "obligatory", "core", "ambiguous", and "optional".

Next, the corpus (described in chapter 4.4) will be analyzed for keywords and collocations with the help of the concordancing software AntConc, as word frequencies and word patterning reveal an abundance of information about the style of a particular collection of texts. These keywords are, however, neither the most important nor simply the most frequent words in a text or genre: by comparing the corpus with a reference corpus, words commonly appearing in all text types are filtered out, and "unusually frequent" and non-frequent words are revealed (Walsh 2011: 96). Thus, positive keywords are words that appear unusually often, while negative keywords occur more rarely compared to other texts (Goh 2011: 241). Due to the fact that three of the six companies chosen are American brands and most websites feature American English spelling (5 out of 6), the Corpus of Contemporary American English (COCA) will be used as the reference corpus for determining keyness. Collocations, on the other hand, are a "combination of words or *chunks*" that language is systematically combined to (Walsh 2011: 97 [original emphasis]). AntConc allows to check for frequency of word clusters of two, three, four or more words. For this part of the analysis, the corpus will be split into two, and product descriptions of cheap and expensive headphones will be analyzed separately.

Moreover, the texts are manually examined for grammatical features typical for online headphone product descriptions, and then investigated for technical terms. With the help of the software AntWordProfiler, which allows for “profiling the vocabulary level and complexity of texts” (Anthony n.d.), the corpus is cross-referenced with three lists based on West’s General Service Lists (or GSL) and Coxhead’s Academic Word List (or AWL), in order to determine the lexical complexity of a target corpus by analyzing the distribution of lexical items in these lists. For this part of the lexical analysis, the product descriptions will be separated according to price class as well as by brand, and each category will be analyzed separately in order to compare the results and establish whether they differ regarding lexical richness.

Moreover, Pauwels’ (2012) framework for analyzing websites will serve as the basis of a multimodal analysis. While a text’s visual elements cannot not be completely ignored, especially not when it comes to web-based genres, a comprehensive analysis would exceed the scope of this thesis. Thus, the main focus of this analysis will be on the inventory of salient features and topics (phase 2) as well as the in-depth analysis of content and formal choices (phase 3), with special attention to the intra-modal analysis (in particular typographic signifiers, visual representational types and signifiers, as well as layout and design signifiers), and the negative analysis. Due to the fact that the phases are not isolated but intertwined, an analysis thereof also sheds light on other factors such as embedded goals and purposes or intended audience. In order not to go beyond the constraints of this study, the remaining phases (i.e. preservation of first impressions and reactions; embedded point(s) of view or ‘voice’ and implied audience(s) and purposes; analysis of information organization and spatial priming strategies; and contextual analysis, provenance and inference) will be not be performed.

## **5 Results and discussion**

The following chapter will present the results of the study. First, the move structure of online headphone product descriptions will be investigated. Then, the lexico-grammatical features will be examined. Lastly, a multimodal analysis will be conducted.

### **5.1 The move structure of online headphone product descriptions**

This first subchapter will focus on the moves and steps employed in the genre in question. Through a manual move structure analysis, partially based on the moves in advertisements proposed by Bhatia (2004: 65), the following moves and communicative purposes could be identified for product descriptions of both cheap and expensive headphones:

**Table 5.** Moves and communicative purposes of online headphone product descriptions

<b>Move</b>	<b>Communicative Purposes</b>
Move 1: presenting the product	<i>Attracting the reader's attention by naming the headphones, showing them and highlighting their most important features.</i>
Move 2: specifying box contents	<i>Identifying the full product by listing what is included in the package.</i>
Move 3: listing tech specifications	<i>Describing the headphones in detail by listing its technical specifications.</i>
Move 4: indicating the value of the product	<i>Indicating the product's value by ensuring sound quality and noise isolation, emphasizing comfort, ease of handling, practicability, style and other special features.</i>
Move 5: credentials and endorsements	<i>Establishing credentials by mentioning awards and (celebrity) endorsements as well as typical user product reviews.</i>
Move 6: company advertisement	<i>Building a positive image of the company.</i>
Move 7: providing customer support	<i>Providing customer support in the form of a chat and FAQs.</i>
Move 8: soliciting response	<i>Making it easier for potential customers to make a purchase by providing the price and links to an online shop as well as a physical store finder, encouraging them to share the product via social media and presenting other products.</i>

Thus, table 5 suggests that the purpose of online headphone product descriptions is not only to describe the product and inform the reader about its technical aspects, but also to promote the company, leading the reader towards their other products, and encourage the reader to make a purchase and share their satisfaction on social media. Therefore, it can be concluded that the promotional intent of online headphone product descriptions is just as important as its informative one.

According to their occurrence amongst texts in the genre, the above mentioned moves can be separated into “obligatory” (90% - 100%), “core” (50% - 89%), “ambiguous” (30% - 49%), and “optional” (1% - 29%), based on Hüttner’s (2010) classification of moves (discussed in chapter 2.1.3). The following tables will use colors to allow for a quicker visual distinction: obligatory moves and steps will be shaded in blue, core ones in green, ambiguous moves and steps will be yellow and optional ones red.

Table 6 shows the occurrence of these moves in product descriptions of headphones costing less than \$60:

**Table 6.** Move structure of product descriptions of economical headphones (< \$60)

Move	Occurrences	Percentage
Move 1: presenting the product	22	100%
Move 2: specifying box contents	14	64%
Move 3: listing tech specifications	19	86%
Move 4: indicating the value of the product	22	100%
Move 5: credentials and endorsements	15	68%
Move 6: company advertisement	10	45%
Move 7: providing customer support	22	100%
Move 8: soliciting response	22	100%

As is clearly demonstrated by table 6, moves 1, 4, 7 and 8 can be considered obligatory, as they appear in all texts, whereas moves 2, 3 and 5 are core moves. Lastly, move 6 is merely ambiguous. Hence, presenting the product and highlighting its value as well as providing customer support and getting a response from the potential customer is prioritized in product descriptions of cheaper headphones, while specifying accessories as well as providing technical specifications appears to be of less importance.

The same moves with a slightly different percentage of occurrences can be observed in moves of product descriptions of headphones that cost more than \$180, as shown by table 7:

**Table 7.** Move structure of product descriptions of expensive headphones (> \$180)

Move	Occurrences	Percentage
Move 1: presenting the product	26	100%
Move 2: specifying box contents	24	92%
Move 3: listing tech specifications	23	88%
Move 4: indicating the value of the product	26	100%
Move 5: credentials and endorsements	18	96%
Move 6: company advertisement	7	27%
Move 7: providing customer support	26	100%
Move 8: soliciting response	24	92%

Table 7 shows that, in contrast to texts describing cheaper headphones, expensive units' descriptions contain a total of 6 obligatory moves (1, 2, 4, 5, 7 and 8), while with 88% move 3 is on the verge between core and obligatory, and move 6 is optional. This indicates that a more detailed clarification of the product and its accessories as well as the mention of awards, endorsements and positive reviews are a common strategy employed in order to sell more expensive products.

A closer analysis of the moves including the steps through which they are realized, as shown in table 8 below, exposes possible reasons for these similarities and differences<sup>3</sup>:

**Table 8.** Moves and steps of product descriptions of economical and expensive headphones

<b>Moves and Steps</b>	<b>economical headphone (&lt; \$60)</b>	<b>expensive headphones (&gt; \$180)</b>
<b>Move 1: presenting the product</b>	<b>100%</b>	<b>100%</b>
Step 1: naming the head phones	100%	100%
Step 2: demonstrating the product	100%	100%
Step 3: highlights section	100%	100%
Step 4: demo video	9%	50%
<b>Move 2: specifying box contents</b>	<b>64%</b>	<b>92%</b>
<b>Move 3: listing tech specifications</b>	<b>86%</b>	<b>88%</b>
<b>Move 4: indicating the value of the product</b>	<b>100%</b>	<b>100%</b>
Step 1: ensuring sound quality	100%	96%
Step 2: ensuring sound isolation	32%	65%
Step 3: emphasizing comfort	91%	88%
Step 4: highlighting ease of handling	77%	73%
Step 5: pointing to practicability	86%	92%
Step 6: underlining style	68%	54%
Step 7: highlighting special features	14%	35%
<b>Move 5: credentials and endorsements</b>	<b>68%</b>	<b>69%</b>
Step 1: product reviews	68%	62%
Step 2: awards and endorsements	--	27%
<b>Move 6: company advertisement</b>	<b>45%</b>	<b>27%</b>
<b>Move 7: providing customer support</b>	<b>100%</b>	<b>100%</b>
Step 1: chat	77%	92%
Step 2: FAQs	55%	65%
<b>Move 8: soliciting response</b>	<b>100%</b>	<b>92%</b>
Step 1: indicating the price	77%	73%
Step 2: providing links for purchase	100%	81%
Step 3: option to share experience	32%	58%

<sup>3</sup> A more detailed analysis with an overview of which of moves and steps can be found in each of the sample texts can be found in the appendix (see tables 12 and 13).

Step 4: other products by the company	55%	65%
<b>Copywriting video</b>	--	<b>4%</b>

Contrasting the results shown in table 8, it can be seen that all moves and almost all steps, with the exception of step 5.2 (awards and endorsements) are drawn upon in both product descriptions of cheap and expensive headphones, indicating that the overall marketing strategies are quite similar in both categories. The fact that the chosen sample texts employ the same moves and steps entails that the generic structure of online headphone product descriptions is quite consistent across different price ranges. Furthermore, it is interesting to notice that only about 30% of total steps in each category are obligatory steps (6 and 7 respectively), while around 50% (10 and 12) are core and 20% (5 and 4) are ambiguous or optional steps. This employment of different rhetorical strategies in order to realize the same move clearly confirms Bhatia's (2004: 63) claim that advertising genres are dynamic, innovative and versatile. Moreover, it indicates that there are multiple ways of creating online headphone product descriptions, as different companies place importance on different steps in order to realize the same moves, as can be seen in table 9:

**Table 9.** Moves and steps of product descriptions across brands

	<b>Apple</b>	<b>Bose</b>	<b>Panasonic</b>	<b>Philips</b>	<b>Skullcandy</b>	<b>Sony</b>
<b>Moves and Steps</b>	<b>%</b>	<b>%</b>	<b>%</b>	<b>%</b>	<b>%</b>	<b>%</b>
<b>Move 1: presenting the product</b>	<b>100%</b>	<b>100%</b>	<b>100%</b>	<b>100%</b>	<b>100%</b>	<b>100%</b>
Step 1: naming the head phones	100%	100%	100%	100%	100%	100%
Step 2: demonstrating the product	100%	100%	100%	100%	100%	100%
Step 3: highlights section	100%	100%	100%	100%	100%	100%
Step 4: demo video	29%	100%	--	11%	57%	70%
<b>Move 2: specifying box contents</b>	<b>100%</b>	<b>100%</b>	<b>30%</b>	<b>77%</b>	<b>100%</b>	<b>90%</b>
<b>Move 3: listing tech specifications</b>	<b>100%</b>	<b>100%</b>	<b>40%</b>	<b>100%</b>	<b>100%</b>	<b>100%</b>
<b>Move 4: indicating the value of the product</b>	<b>100%</b>	<b>100%</b>	<b>100%</b>	<b>100%</b>	<b>100%</b>	<b>100%</b>
Step 1: ensuring sound quality	100%	80%	100%	100%	100%	100%
Step 2: ensuring sound isolation	57%	60%	70%	33%	43%	50%
Step 3: emphasizing comfort	86%	80%	100%	88%	86%	90%
Step 4: highlighting ease of handling	100%	80%	60%	66%	86%	70%

Step 5: pointing to practicability	100%	100%	80%	77%	100%	90%
Step 6: underlining style	29%	60%	100%	11%	86%	70%
Step 7: highlighting special features	57%	60%	--	--	71%	--
<b>Move 5: credentials and endorsements</b>	<b>14%</b>	<b>100%</b>	<b>10%</b>	<b>100%</b>	<b>100%</b>	<b>100%</b>
Step 1: product reviews	--	100%	--	100%	100%	100%
Step 2: awards and endorsements	14%	40%	10%	22%	--	10%
<b>Move 6: company advertisement</b>	<b>--</b>	<b>--</b>	<b>--</b>	<b>--</b>	<b>100%</b>	<b>100%</b>
<b>Move 7: providing customer support</b>	<b>100%</b>	<b>100%</b>	<b>100%</b>	<b>100%</b>	<b>100%</b>	<b>100%</b>
Step 1: chat	100%	100%	100%	100%	--	100%
Step 2: FAQs	100%	100%	100%	--	100%	--
<b>Move 8: soliciting response</b>	<b>100%</b>	<b>100%</b>	<b>80%</b>	<b>100%</b>	<b>100%</b>	<b>100%</b>
Step 1: indicating the price	100%	80%	80%	--	100%	100%
Step 2: providing links for purchase	100%	80%	80%	77%	100%	100%
Step 3: option to share experience	100%	100%	--	--	--	100%
Step 4: other products by the company	100%	60%	--	100%	--	100%
<b>Copywriting video</b>	<b>--</b>	<b>--</b>	<b>--</b>	<b>--</b>	<b>14%</b>	<b>--</b>

By comparing the moves and steps of both categories as well as across labels, differences as well as similarities in move realization could be found. Looking at move 1, it is striking to see that steps 1-3 are not only obligatory but present in each and every analyzed product description. Considering the product description aims at describing and selling a product, it is essential that said product is first introduced. Interestingly, every second product description for more expensive headphones reiterated these 3 steps in video format, while such demo videos are certainly less common in texts about cheaper headphones, where only every tenth product description featured this step. A possible reason for that could be that inexpensive headphones do not possess any special technical features that need to be shown, while pricey units often do.

One of the biggest differences in move occurrence between the two categories is found in move 2. While only 64% of texts of low-priced products specify accessories and box contents, it is considered an obligatory move in describing costlier products. This might be due to the fact that when buying cheaper headphones, one actually only purchases the headphones, while more expensive units often come with extra cables, chargers or a box for protection while carrying.

On the other hand, while it could be assumed that listing technical specifications is more important for expensive products than it is for lower priced units, this is not the case. Instead,



with 86 and 88% respectively, it is a core move – on the verge to obligatory – of equal importance in both categories, suggesting that no matter the price, the customers want to know the technology behind what he or she is buying.

Furthermore, it is demonstrated that move 4, which indicates the value of the product, has the highest number of steps. Since the other moves and steps employed are relatively short (i.e. headphone name, price, purchase button, link to FAQs, disregarding reviews) are commonly extremely short, this is by far the longest move, and can thus be considered the central part of the product description. The most important step in the evaluation of headphones, appearing in 47 out of the 4, sample texts, is ensuring sound quality. Taking into consideration that almost 9 out of 10 people use their headphones in order to listen to music (Flynt 2019), this result is not surprising. Other essential steps seem to be emphasizing comfortable wear allowing for all day use, as well as practicability (for example referring to water resistance, long cables/wireless etc.). The lower percentage for step 2 (ensuring sound isolation) as well as step 7 (highlighting special features) for inexpensive products has more to do with the fact that technologies such as active sound isolation and ambient sound enhancer as well as music share and possibilities to personalize the product are rather costly and are thus not available with cheaper units.

Another move that promotes the product while still being descriptive is move 5 (credentials and endorsements). Typical user product reviews, listed individually summarized in form of an overall star-rating, are frequently added at the end of product descriptions, as is the case for Bose, Philips, Skullcandy and Sony. Furthermore, celebrity endorsements and professional reviews, for example by musicians or tech bloggers are often drawn upon by copywriters, as are awards, if applicable.

Moreover, the low percentage of company advertisements (move 6) in this study is due to the fact that whether a product description also features an image building ad or not depends on the company guidelines for product descriptions themselves: out of the six labels chosen for this study only the texts by Sony and Skullcandy employ this move. While Sony emphasizes their commitment to reducing their environmental footprint, Skullcandy attempts to gain likability by highlighting hard work and establishing a more equal relationship between engineers and potential customers in order to popularize their brand. It is important to point out that brand specific technology, such as the Skullcandy patented adjustable sensory bass, was not counted as company advertisement but as part of the product's features (move 4).

The last two moves identified in this analysis are obligatory for both categories of headphone descriptions and clearly more persuasive than they are descriptive of the product.

While customer support (move 7) in form of a live chat (during business hours) as well as an FAQ section might provide answers to any doubts the potential client might have had and clear up most questions, it also serves to build trust in the company. In fact, good customer support helps to not only increase customer loyalty, but also raises the amount of money a client is willing to spend with the business. Moreover, happy customers are more likely to refer to others by spreading positive word-of-mouth about the company, thus creating further marketing opportunities (*Performance in People* 2016).

Similarly, move 8 provides, with the exception of the price of the headphones, no information about the product. However, by providing links for online purchase as well as the location of stores selling the item in question, it does certainly facilitate the process of acquisition, which might encourage the customer to buy the product. The slightly lower occurrence of this step amongst texts about higher-priced headphones can be traced back to the fact that some expensive headphones are limited edition or have only just been announced and are thus currently not available on the market, making links for purchase redundant. In step 3, customers are encouraged to share their positive impression of the product on social media, hence effectively advertising the headphones amongst their friend group. However, out of the six brands part of this analysis, only Apple/ Dr. Dre, Bose and Sony employ this step. Looking only at percentages for this step across the two price categories, expensive units are almost twice as likely to have their own hashtag on Instagram or asked to be shared on Facebook or Twitter. Finally, the last step, found among four of the six companies, is showing the client other products by the brand he or she might be interested in, again raising the possibility of another transaction.

Lastly, it is worth noting that one of the expensive headphones' texts additionally contained a video version of moves 1-6 of the original product description, narrated by the main copywriter of the company. However, with an occurrence that low it is clearly not an important move in online headphone product descriptions yet.

## **5.2 Lexical and grammatical features of online headphone product descriptions**

The following chapter will analyze text length, keywords, collocations and genre specific phrases, grammatical features as well as lexical complexity of online product descriptions of costly and more economical headphones and provide a comparison of the sample groups.

As mentioned above, the compiled corpus consists of 48 product descriptions with a total of 19,385 words, not including product reviews, technical specifications and list of accessories. On average the product descriptions are 404 words long. Interestingly enough, both

the shortest and longest product description (78 and 1393 words respectively) are from the same company: Sony<sup>4</sup>. However, it is to be noted that product descriptions of headphones costing less than \$60 only contain an average of 241 words, and are thus considerably shorter than the ones of their more expensive counterparts, which, with an average of 542 words, are more than twice as long. Considering that descriptions of both expensive and cheap headphones employ the same moves, and that move 4 makes up the bulk of the product descriptions (see chapter 5.1), it can be concluded that copywriters describe the value of the expensive products in much more detail, thus allocating more space to present the headphones in a favorable light and promoting the product. Moreover, also the short length of product descriptions might contribute to their persuasiveness, as the texts' brevity and conciseness does not allow for the audience to be distracted by unnecessary information.

Given that the texts under analysis are headphone product descriptions, it is not surprising that the majority of the most important keywords<sup>5</sup>, not counting articles, prepositions and conjunctions, are part of the semantic field of audio electronics (*sound, noise, music, wireless, audio, battery, music*). Moreover, the brands frequently refer to their headphones (... *headphones, AirPods, QuietComfort*) and include their own brand name conspicuously often (*Apple, Sony, Bose*), especially in product descriptions of the more expensive headphones. Such constant repetition leads to a better retention of the texts' message and is therefore an often employed strategy in advertising (Pilcher 2014), as it helps to keep both brand and product in the mind of the audience.

Additionally, the keyword lists revealed that the sample texts also contain a high degree of personal pronouns. Especially the pronouns *you* and *your* occur very frequently in both product descriptions of headphones cheaper than \$60 and more expensive than \$180. Since the pronoun *you* directly addresses the reader, it is one of the most effective and powerful words in advertising. The pronoun *we*, on the other hand, helps personalize the institution or in this case the company and creates a more inclusive and welcoming environment (Graham 2013: 90). Interestingly, it is used much more often in descriptions of expensive products, mirroring the results of the brand referring to themselves by name mentioned above. Through the use of the pronouns *we* and *you*, a “conversational and therefore relatively personal, informal, solidary and equal relationship” is established between the company and the reader (Fairclough 1993: 147). This welcoming and inclusive effect makes the use of these pronouns a convincing

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<sup>4</sup> A full table with word length per product description as well as average word length per brand and overall can be found in the appendix (table 14).

<sup>5</sup> A keyword list with the first 154 positive keywords for both product descriptions of economical as well as expensive headphones, sorted by keyness and including frequency, is provided in the appendix. All negative keywords were numbers in digits and therefore not relevant for this analysis.

element in product descriptions, thus furthering the text's promotional intent. While the pronouns *they* and *them* are also common, they refer back to the headphones rather than to a third party.

Furthermore, online headphone product descriptions also employ strong, emotional language, thus not only conveying information on the product, but also persuading the audience of its values. Many evaluative adjectives such as *powerful*, *quick*, *superb*, *exceptional*, *industry-leading*, *renowned*, *perfect* or *superior* as well as promotional nouns like *comfort*, *control*, *quality*, or *freedom* can be found amongst the terms on the keyword list. Due to the highly positive connotations of these words, an artificial need is created within the reader who should thus be convinced to make a purchase.

As for collocations, a number of common clusters regarding the headphones' functions or technology could be identified<sup>6</sup>. As can be expected from texts about audio technology, compound nouns such as *high resolution audio / hi res audio*, *Bluetooth® wireless technology*, *neodymium acoustic drivers* or *adaptive sound control* as well as descriptions of the product like *built-in mic with echo cancellation* or *headphones with mic* show a high frequency. Moreover, the sample texts also frequently refer to the product's battery life (*hours of battery*; *a 10-minute rapid charge*, *up to hours*, *a single charge*) and point at the simplicity of use of the product (*[make] it easy to*: "makes it easy to take a call", "makes it easy to control music", "make it easy to monitor the room", "making it easy to share what you're listening to"). Additionally, many repeated phrases also directly address the reader: *you're listening to*, *so you can*, *you want to*, *in your music*, *want to hear*, and *you can*.

In regard to grammar, online headphone product descriptions are written in a rather informal style, which is typical for promotional genres. One feature that certainly stands out is that the texts frequently employ the pronoun *you* ("made to fit you", "Wherever your day takes you", "This is your time.", "when you need a quick boost", "Magic like you've never heard"), as well as imperatives (e.g. "stay on the go", "immerse yourself with high quality", "go wireless", "create your own space"), which serve to directly address the prospective customer and call for action on their part. Other elements that contribute to the text's colloquial appearance and conversational style are contractions (e.g. *you've*, *you'll*, *don't*, *won't*) and phrasal verbs (*tune in*, *wind down*, *free up*). Through the use of these terms, the reader feels more personally affected by the message and is more likely to respond to it.

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<sup>6</sup> A list of the 55 most frequent clusters for both product descriptions of costing less than \$60 as well as more than \$180 can be found in the appendix.

Also common in online headphone product descriptions are elliptical questions (e.g. “Love your high-resolution streaming service?”, “Don’t like the current track?”, “Want to reject a call and keep listening?”), ellipses (e.g. “15 hours of play time. Plenty for the day. Or the night.”, “Probably a lot like you.”, “Return of a classic”, “One button – that’s all.”), alliterations (“Power. Play.”, “boost your beats”), parallel sentence structure (“Yes to music, no to sweat”), as well as anaphoras (“They’re people who love music. They live for adventure.”, “From the lyrics in your soul to the bass in your bones.”). The use of rhetorical devices further adds to the text’s informal style. Moreover, they are considered to be powerful and persuasive tools, due to the fact that they can elicit an emotional response within the audience (Somers 2019).

Furthermore, there is a clear the preponderance of comparative (*more comfortable, more compact, more powerful, quieter, better, clearer*) and superlative forms (*most popular, most subtle, best, latest, lightest*), as well as quasi-superlatives (*industry leading, excellent, exceptional, perfect, ideal*), which promote the headphones’ superior quality. Moreover, as mentioned above, the texts feature strongly emotional language, such as positively connoted adjectives (*high-quality, feather light, powerful, superefficient*), verbs (*connect, enjoy, create*), and nouns (*magic, classic, control, freedom*). Through the use of these terms, a positive image of the product and company is created in the mind of the reader.

Additionally, the texts use mostly active constructions (e.g. “gives you the power to”, “acoustic bass control filters minimize distortion”, “they keep you going”, “they’re ready to use”). While passive constructions do exist (“the case can be charged”), they are much less prevalent. This structure is typical for promotional genres, as active constructions facilitate the establishment of a personal connection with the reader (Furreura n.d.).

As for tenses, the present and future are commonly used. Both tenses, however, mostly refer to a possibility after the purchase of the product (“you have enough power”, “you’ll always have your music”, “They won’t fall out, but they will stay comfortable.”), hence pushing the consumer to make the purchase. Past tenses are hardly featured in the sample texts, and are primarily used for referring to the development of the headphones (“Made to fit you”, “The speakers inside the EarPods have been engineered to”, “AirPods Pro have been designed to”, “have passed our strictest tests”). Lastly, the texts also feature modal verbs (e.g. “you can stay connected”, “you just have to ask”, “you’ll be able to feel them” “will remove bacteria”), which put emphasis on specific characteristics of headphones, and thus further encourage the audience to buy the product. It is to be noted that no major differences could be detected between company styles or texts describing cheaper and more expensive headphones.

It is also interesting to notice that all texts are written in a standard variety of English, either American English (Apple/ Beats by Dre, Bose, Panasonic Skullcandy, Sony) or British English (Philips) and do not feature any evident spelling or grammar mistakes. This hints at the fact that the companies invested into either native speakers or marketing experts with a very high English language competence in order to promote their product, and that the text has been thoroughly proofread before it was posted. Moreover, a distinct lack of slang terms or regional dialects also supports the assumption that the text is not aimed at a select group of people but a large audience.

Further, the corpus, separated according to price category as well as brand of the headphones, was analyzed regarding the sample texts' textual complexity with the help of AntWordProfiler. Table 10 shows the distribution of the lexical items in product descriptions of expensive and economical headphones in regard to three different word family list levels: Level 1 and Level 2 refer to the first and second thousand words of the GSL, Level 3 to the AWL. Level 0 refers to words that are not present on either of the three lists.

**Table 10.** AntWordProfiler analysis of the corpora by price category

	Level 1	Level 2	Level 3	Level 0
Cheap Headphones	64.5%	9.3%	5.7%	20.5%
Expensive headphones	64.5%	9.1%	6.7%	19.7%

As illustrated by table 10, the distribution between the different levels in the subcorpora is almost identical. However, looking at each brand separately (see table 11), slight differences become noticeable<sup>7</sup>:

**Table 11.** AntWordProfiler analysis of the corpus by brand

	Level 1	Level 2	Level 3	Level 0
Apple / Dr. Dre	64.0%	7.6%	7.4%	20.9%
Bose	69.7%	8.7%	5.5%	16.2%
Panasonic	58.7%	9.5%	7.8%	23.9%
Philips	64.0%	11.8%	3.9%	20.4%
Skullcandy	65.9%	8.0%	5.8%	20.3%
Sony	66.0%	8.3%	7.14%	18.5%

<sup>7</sup> A more detailed table with percentages for every text can be found in the appendix.

As illustrated in table 11, the distribution between the different levels in the texts is still quite similar, with Bose and Panasonic being slight outliers. It can be seen that product descriptions by Bose have the highest percentage of level 1 words, and texts by Panasonic the lowest. Moreover, Philips texts comprise the greatest percentage of level 2 words, and Apple/ Dr. Dre's the smallest, while the most level 3 words, percentage wise, are utilized by Panasonic, and the least by Philips. With almost every fourth word not being part of the word lists, Panasonic product descriptions can be assumed to have the highest lexical complexity, while Bose texts, with an average of only around 16% of words not being part of the three levels, exhibits the lowest level of textual richness (compare chapter 2.1.3.2.2).

The individual texts, however, show a lot more variation: while one sample text by Bose employs as little as 11.8% of Level 0 words (almost every 9<sup>th</sup> word), a product description for cheaper headphones by Panasonic used almost two and a half times as many (28.1%, every 3<sup>rd</sup> or 4<sup>th</sup> word). The results of this lexical analysis clearly show that descriptions of costlier headphones do not employ more infrequent words to promote their product and technologies than texts about their more inexpensive counterparts. All in all, the textual complexity of online headphone product descriptions appears to be slightly higher than that of newspapers or academic texts, which generally feature about 80% of level 1 and level 2 words (Chung & Nation 2004: 104).

However, one should keep in mind that a comparison between a product description and the word family lists only reveals how common the used words are across all genres, and does not shed light on the quality of the text itself. Moreover, it has to be noted that the computerized analysis is not unflawed. For example, the computer program cannot differentiate between different meanings of a word. The polysemy of words such as *driver* thus makes analysis difficult. Additionally, compound words, such as *Ambient Sound Reduction* or *Hi Res audio*, being analyzed as separate words instead of in their cluster, as well as different spelling variants (*cancellation* vs *cancelation*) might further skew the results.

### **5.3 Multimodal analysis of online headphone product descriptions**

This last chapter will investigate organization, images, graphics, font and formatting of the online headphone product description webpages. As mentioned above, since a fully-fledged multimodal analysis would go beyond the constraints of this study, only the most salient items will be discussed.

When comparing the product description webpages of the brands under analysis, one can immediately spot similarities in their lay-out. First of all, all six brands feature the logo in

the upper left corner. As eye-tracking evidence suggests that people generally approach reading websites in an 'F-shaped' pattern, starting with a horizontal movement on top of the page, followed by another horizontal movement slightly below the first one, and a vertical movement on the left side of the page (Nielsen 2006), this position is considered the standard location of logos on a website (Loranger 2017). Due to the fact that logos help the reader identify as well as remember the brand and further serve as hyperlinks to the brand's homepage, placing it somewhere else would "damage usability" (Loranger 2017), as research suggests that a different placement hinders brand recall (Whitenton 2016) and "[u]sers are 6 times more likely to successfully navigate the homepage in one click when the logo is left-aligned" (Loranger 2017).

Hyperlinks are featured on all six websites and can generally be found both in and around the running texts. The product description webpages can be divided into top and bottom: the webpages of all six brands feature a horizontal top navigation bar (see figure 3, red) directly followed by the actual product description, as well as a visually distinct box at the bottom of the page with a number of links redirecting to more detailed information about the brand (see figure 4). According to Kress and van Leeuwen (2006, referred to in Jones & Hafner 2012: 55), the links in this footer represent the "real", as opposed to the "ideal", which would be the headphones people aspire to, and usually "allow[...] viewers to browse more videos, access online catalogues, locate [...] stores, contact the company or subscribe to their newsletter". Moreover, also legal information concerning the brand or website can be found here (Jones & Hafner 2012: 55). In the case of the labels in question, a "Contact us" link, featured on all of the websites (100%), as well as links to the company's social media pages such as Facebook, Twitter, YouTube, and Instagram, found on four out of the six pages (66%), allow old clients or prospective customers to instigate contact with the brand. Furthermore, half of the labels under analysis also feature a link to a newsletter sign-up (50%), keeping the customer up to date about new technology and advertising the new products they might acquire in the future. As discussed above, however, these hyperlinks are not genre specific moves but can rather be thought of as general website features.



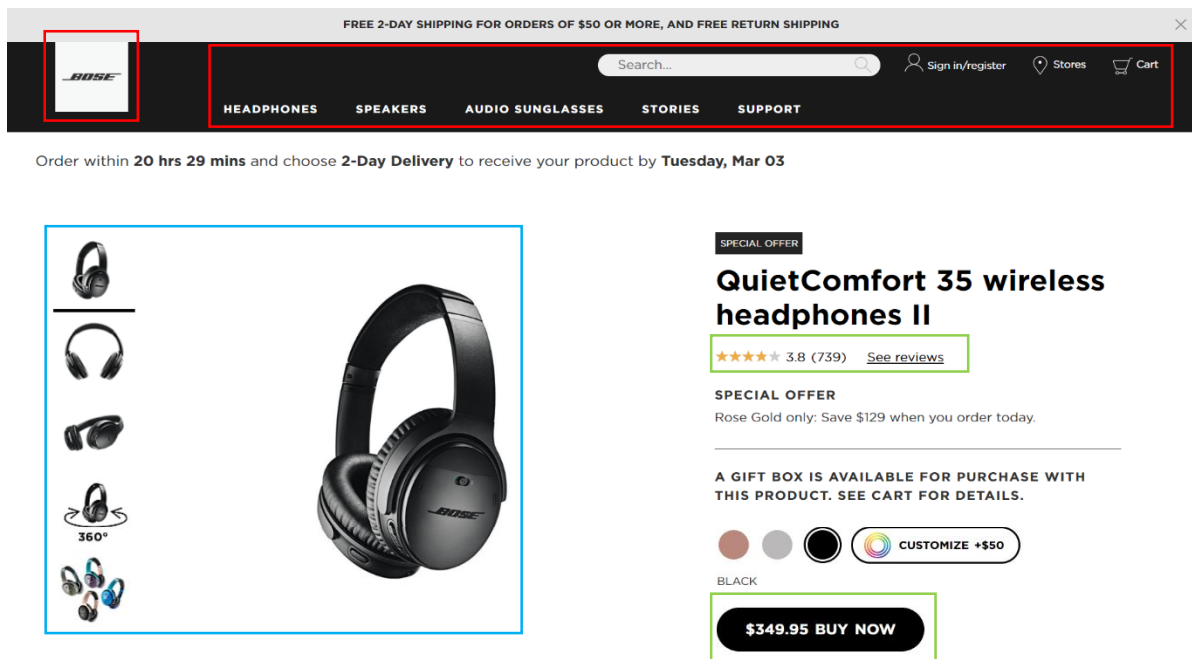


Figure 3. Top of the product description page (Bose)

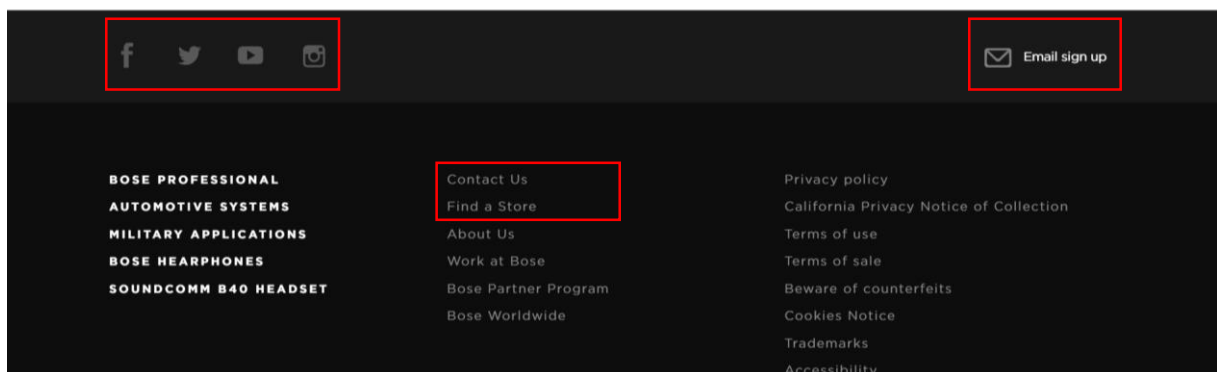


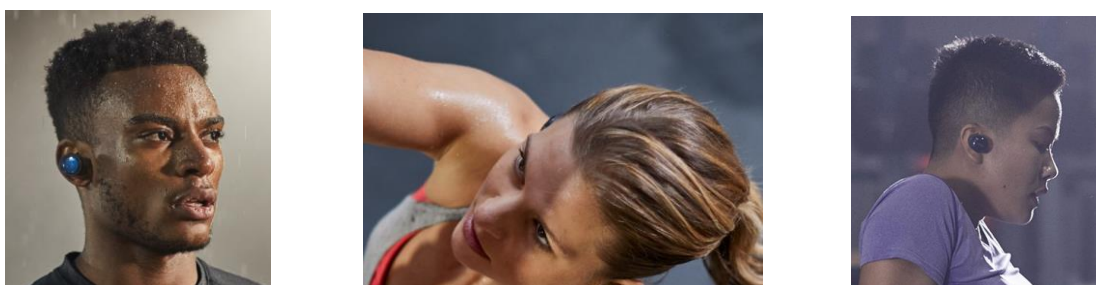
Figure 4. Footer on the bottom of the page (Bose)

Other hyperlinks are commonly present in the texts under analysis, as opposed to around them. Such hyperlinks for example redirect the user to reviews (4 out of 6 brands), a (live) chat (5 out of 6 brands) or frequently asked questions (4 out of 6 brands), as well as to a store, be it an online or a physical one (6 out of 6 brands). The latter can be considered a simple call for action or, in combination with a sale announcement, a pressure tactic, soliciting reader response. Some of these features can be seen in figure 3 (green).

Furthermore, in order to show the described product, all brands include one (13%) or more photos (87%) of the headphones in question at the top of the page (see figure 3, blue). More often than not, the headphones are shown on a neutral background and can be seen from various angles, as is demonstrated in figure 3. These pictures can usually be enlarged to reveal more detail by clicking on them. Other images on online headphone product description pages

frequently show the headphones' accessories, especially chargers and boxes, or different colors, presenting all accessories and variations the customer can choose from.

Additionally, almost half of the product descriptions analyzed also include photographs of the product in use, and 29% even comprise a short demo video that introduces the headphones. According to Jones and Hafner (2012: 61), images and videos contribute to the persuasiveness of a text, as “they are able to evoke an immediate emotional reaction in a way that writing cannot” and can “powerfully influence our attitude towards a particular subject of event”. However, while some companies, such as Bose and Skullcandy, employ models of different genders and ethnicities, thus reflecting the (American) public, making a statement on the company's attitude towards diversity and equality, as well as highlighting that their products are for everyone (see figure 5), not every brand chooses models that are visually diverse. Although the predominately Caucasian models for the Dutch brand Philips are not out of the ordinary, the distinct lack of Asians in pictures featured in Sony's product descriptions could indicate that the Japanese brand has tailored these texts to the western market (see figure 6).



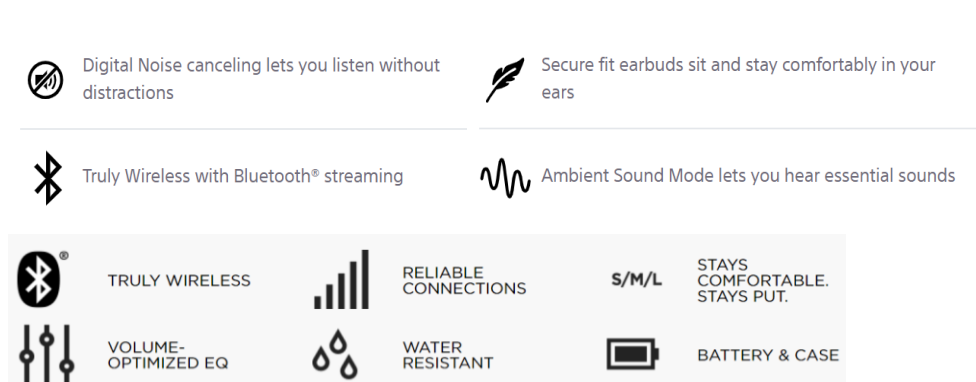
**Figure 5.** People depicted in product descriptions (Bose)



**Figure 6.** People depicted in product descriptions (Sony)

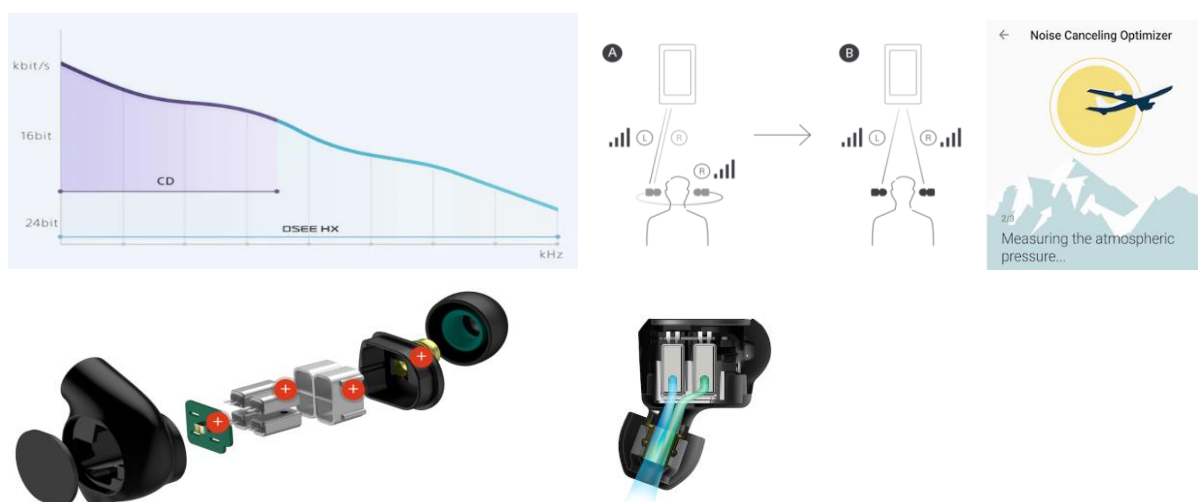
Moreover, it is interesting to note that none of the models look directly into the camera. The pictures can thus be considered “offer images”, as they are simply offering the subject to the viewer as “items of information, objects of contemplation, impersonally, as though they were specimens in a display case” (Kress & van Leeuwen 2006: 119).

Next to pictures, some online headphone product descriptions also feature icons, the “fundamental mission of [which] is to offer, without distracting, specific visual information” (Wand 2018). While explaining features or functions through words is still considered the most direct approach, readers can get easily disinterested when confronted with too much text. Icons add variety and “reinforce the message with a visual explanation”, which makes it easier to understand the concept (Wand 2018). Additionally, icons help the user locate specific information on the page and thus serve as “distinctive elements in navigating a website” (Wand 2018). While icons can appear all throughout the text, they are especially common in the summary section. Different types of icons used by Sony and Bose can be seen in figure 7:



**Figure 7.** Icons in online headphone product descriptions (Sony, above; Bose, below)

Moreover, Sony frequently also uses graphs, graphics and simple drawings in order to visualize a concept or technology in product descriptions of their expensive headphones (see figure 8).



**Figure 8.** Examples of graphs, graphics and drawings (Sony)

The dearth of these in texts describing their cheaper headphones can be attributed to the fact that they do not possess complicated technology due to it being too expensive for their price class.

The contribution of images and icons to marketing is greatly felt when contrasting product descriptions by brands making use of a larger amount of photographs, such as Sony, Skullcandy or Bose, with Apple, Philips or Panasonic, whose pages are more tedious to navigate and look almost dull and boring in comparison. While the omission of more photographs on those webpages might not be “culturally significant [...] in that they may point to cultural taboos, or implicit values and norms” (Pauwels 2012: 253), it might hint at a lack of interest in or knowledge of marketing.

Other features of product descriptions that contribute to an easier navigation of the page are the clear-cut structure including sub-sections and headers, as well as the use of drop-down boxes and left/right swipe elements. If important key words are separated from the main text or the bulk of the text remains hidden until it is clicked on, the user is less likely to get tired from an overwhelming amount of text and pictures, and can more easily identify the information he or she is looking for, thus navigating the page more efficiently.

Concerning typographic signifiers, all brands under analysis create a visual distinction between different levels of information through the use of varied font sizes and font styles, as headings are generally bigger and in bold in order to bring them to prominence and attract the attention of the reader. Additionally, key words and headings are often written in all capital letters. Due to the fact that capital letters are all of the same height, readability is decreased. Hence, a string of words written in uppercase letters only forces the reader to slow down and read the phrase more carefully (Quovantis 2018).

Moreover, all six companies employ a combination of different yet quite similar sans-serif fonts. Not only are non-serif fonts more legible than serif fonts, they are also considered more “appropriate in situations that require a direct, no-nonsense approach” (Pearson 2016).

Lastly, it is to be noted that most of the companies under analysis (5 out of 6) use a white background and black font for their headphone product descriptions (see figure 9).

## Product Information



### Overview

#### Magic like you've never heard

AirPods Pro have been designed to deliver Active Noise Cancellation for immersive sound, Transparency mode so you can hear your surroundings, and a customizable fit for all-day comfort. Just like AirPods, AirPods Pro connect magically to your iPhone or Apple Watch. And they're ready to use right out of the case.

#### Active Noise Cancellation

Incredibly light noise-cancelling headphones, AirPods Pro block out your environment so you can focus on what you're listening to. AirPods Pro use two microphones, an outward-facing microphone and an inward-facing microphone, to create superior noise cancellation. By continuously adapting to the geometry of your ear and the fit of the ear tips, Active Noise Cancellation silences the world to keep you fully tuned in to your music, podcasts, and calls.

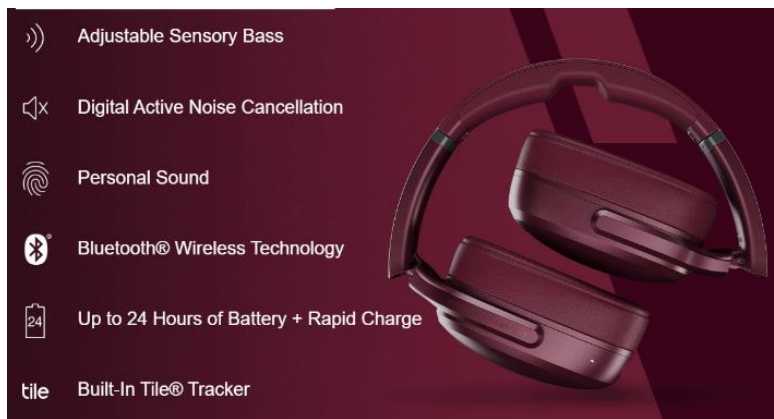
#### Transparency mode

Switch to Transparency mode and AirPods Pro let the outside sound in, allowing you to hear and connect to your surroundings. Outward- and inward-facing microphones enable AirPods Pro to undo the sound-isolating effect of the silicone tips so things sound and feel natural, like when you're talking to people around you.

**Figure 9.** White background, black font (Apple)

This design, in combination with the sans-serif font, is viewed as minimal, simple, and thus modern. Since white is considered to be pure, light, clean and generally positive (Cousins 2014), and black to be a serious color associated with power and truth (Zhou 2012: 329), the use of these colors can be seen as a highly persuasive tool aimed at portraying the company as trustworthy, powerful and inherently positive. Other colors used are off-white or a light grey/blue, which have a similar effect.

However, some parts of a product description, or in the case of Skullcandy all of it, can also be more ad-like and feature text on pictures and colorful backgrounds, as can be seen in figure 10:



**Figure 10.** Colorful background, white font (Skullcandy)

Although this color scheme increases visual prominence and thus attracts the attention of the reader, it also invokes less trust than its white background counterparts and appears more like a pure advertisement than a text describing a technical product.

## **5.4 Summary of findings, implications and limitations of the study**

After the close analysis, this subchapter will present a summary of the findings and discuss limitations and implications of the study, presenting suggestions for further research as well as possible uses of the gained insights.

In the first part of this analysis, the overall text structure of online headphone product descriptions was investigated and an eight move structure was identified: presenting the product, specifying box contents, listing technical specifications, indicating the value of the product, credentials and endorsements, company advertisement, providing customer support, and soliciting response. These moves are quite similar to the move structure Bhatia (2004: 65) proposed for print advertisements, thus clearly placing the product description in the colony of promotional genres (compare chapter 3.1). There were no major differences in move structure between the two different price categories in question, as product descriptions for both expensive and cheap headphones employed the same eight moves and corresponding steps. However, some differences could be found between brands, hinting at company specific regulations and trends. All companies employed moves 1-4 (presenting the product, specifying accessories, listing technical specifications, indicating the value of the product), thus actually describing the product, as well as moves 7 and 8 (providing customer support, soliciting response), which are more promotional and aim at getting the client to make a purchase. Whether a product description also features an image building part or not, appears to depend on the label. The same goes for featuring product reviews in the descriptions, a step employed by four out of the six brands.

The lexical analysis led to the following conclusions: online headphone product descriptions are, with an average of around 400 words, relatively short. Furthermore, texts describing costly headphones are generally longer than those of their cheaper counterparts. This brevity can be seen as a promotional feature, as readers are more likely to read the text if they are not overwhelmed by the sheer amount of it. As expected, the corpus was revealed to use terms from the semantic fields of audio technology and music significantly frequently, and common word clusters in the sample texts often either referred to technological features or pointed at how easy it is to use the headphones, thus promoting the product. However, while all texts mentioned both the products and labels in the descriptions, sample texts of expensive headphones referred to the company itself, as well as use the brand and headphone names much more frequently than those of cheaper units. This constant repetition ensures that readers retain the product and brand name for longer, and remember it next time they come across it. Additionally, all analyzed product descriptions employed a great amount of comparatives,

superlatives, and quasi-superlatives, convincing the audience of the product's superiority over similar headphones, as well as highly emotional language in the form of strongly positively connoted adjectives, verbs and nouns, all of which aim at presenting the company and its product in a good light.

Furthermore, a grammatical analysis revealed that the online headphone product descriptions under analysis were written in a rather colloquial and informal style, making frequent use of imperatives and the personal pronoun *you*, thus directly addressing the reader and calling him or her to action, as well as contractions and phrasal verbs. This conversational style creates a welcoming environment, increasing the likelihood of the reader making a purchase. Most texts also featured a number of rhetorical devices often used in advertisements due to the emotional response they elicit, and use predominantly active constructions, which help establish a personal connection with the audience. Additionally, the analyzed texts primarily featured the present and future tense, hinting at a time in which the customer has bought the product, and employed a number of modal verbs referring to certain characteristics of the headphones, which aims to further encourage prospective customers to complete the purchase.

Further, the fact that none of the texts contained spelling or grammar mistakes, or featured regional dialects or slang terms suggests that they were composed by writers possessing a high English language competence and with a large audience in mind. Moreover, a comparison to three wordlists based on the GSL and the AWL revealed that the online headphone product descriptions generally used a smaller percentage of core vocabulary than newspaper articles or academic texts. No difference was found in lexical complexity between product descriptions of cheap and expensive headphones. Instead, a slight tendency to lean towards more frequent or less common words seems to be brand dependent.

The last part of this study dealt with the multimodal analysis. As the online headphone product description can be categorized as an adapted genre, it has developed from a traditional genre, moved onto the internet and was modified to include hyper-textual features. When comparing the product description webpages of the brands under analysis, similarities in webpage layout (logo placement, horizontal top navigation bar, extra links on the bottom) as well as text layout could be found. Moreover, hyperlinks were also common in the texts. Leading to user reviews and online shops or showing the location of retailers, these links can also be considered pressure tactics. In order to show the product they are trying to sell, all brands feature pictures of the headphones and, in some cases, their accessories, on the top of the webpage. Pictures of the products in use are also commonly shown, while videos presenting

the product are still quite rare, especially for cheaper units. These images elicit an emotional reaction in the viewer, thus elevating the persuasive effect of the text. However, not all companies use models of different backgrounds to address a diverse audience. Other images less frequently used in online headphone product descriptions are icons, which not only aid in the navigation of the page but also, similarly to graphs, graphics and simple drawings, help explain concepts and reinforce the message visually. While only half of the companies analyzed featured these elements in their product descriptions, they do help captivate the audience, thus adding to the overall attraction of the website. Moreover, the sample texts were all highly structured through headers and sub-sections in different font sizes and styles, and some companies even employed drop-down boxes and left/right swipe elements in order not to overwhelm the readers with information, adding to the efficiency of the page. The most common design is black sans-serif font on a white background, which is not only considered modern and simple but is also associated with power and truth, and thus promotes the company by creating a positive association in the reader's head. All in all, online headphone product descriptions use a combination of pressure tactics and (audio-)visual elements in order to persuade the reader to purchase their product.

All in all, online headphone product descriptions did not reveal any major differences between the price category of the headphones described, although the descriptions of more expensive products were generally longer and did have more obligatory moves. However, some company specific variations in the moves employed as well as the audiovisual promotional strategies hint at brand-specific regulations the authors of these texts need to follow.

While these findings are promising, there are several limitations to this study. First, due to the fact that three of the analyzed brands were American, a wordlist based on the COCA was used as a reference for the lexical analysis. However, not all sample texts used American spelling. Furthermore, the software AntConc did not recognize compound words as such unless hyphenated, and did not take British and American spelling variations into account. For example, *cancellation* and *cancelation*, as well as *Hi Res* and *Hi-Res* were all counted as different entities. In addition, the program AntWordProfiler cannot distinguish between different meanings of the same word, and consequently, obviously technical terms such as *driver* have been labeled level 1 words. Moreover, the corpus consists of just 48 sample texts from only six major brands, which is hardly enough to generalize the findings. In order to produce more conclusive evidence, it is suggested that further studies use a bigger corpus and investigate more labels, also branching out to lesser known brands. It would be interesting to see if there are differences in the product descriptions of market-leading and lesser known



companies. Additionally, a comparison between American and non-American brands, such as mainland European or south-east Asian labels, could investigate cultural differences in advertising. Further research is thus necessary to reveal more evidence about move structure, lexico-grammatical patterns and multimodal features of the genre.

However, despite its limitations, this study provided valuable insight into online headphone product descriptions. The knowledge gained through this study might be profitable for the producers of these texts, other webpage creators, as well as their readers. While a detailed analysis of what moves, lexico-grammatical features as well as multimodal elements are generally found in the texts can serve as a valuable guideline for writers still unfamiliar with the genre, the viewers, too, can profit from this knowledge in order to more easily navigate the webpage, allowing them to make an informed decision on whether to make a purchase or not by keeping the promotional purpose of the text in mind. Moreover, this research could also be beneficial for the ESP classroom, where students can analyze successful promotional strategies and learn to apply them according to their own needs. Lastly, this study contributes to the research of linguistic genres of the ever growing field of online texts.

## 6 Conclusion

While other digital and promotional genres like corporate homepages, advertorials, product reviews, “why choose us” pages, and Air BnB listings have been researched before, a detailed analysis on product descriptions had yet to be conducted. In fact, although product descriptions are prevalent in all areas of life and have been around long before the Internet, no previously conducted genre analyses of product descriptions, online or not, could be found.

Following an ESP based approach to genre analysis and using Bhatia’s (1993) framework for analysis, the present paper has provided an analysis of online headphone product descriptions in order to examine their move structure, lexical and grammatical patterns, as well as multimodal elements. For this purpose, a corpus of 48 sample texts from six headphone brands that are popular in the US (Apple /Dr. Dre, Bose, Panasonic, Philips, Skullcandy and Sony) was compiled.

The texts were analyzed in three steps: as a first step, a hand-tagged move analysis revealed their move structure and the classification of moves and steps according to Hüttner’s (2010) guidelines. Next, the software AntConc helped identify keywords and collocations, while the program AntWordProfiler was used to examine the corpus in terms of lexical complexity, and a manual lexico-grammatical analysis revealed patterns in vocabulary and grammar. Lastly, Pauwels’ (2012) framework was used to conduct a multimodal analysis.

This paper has presented evidence that online headphone product descriptions commonly employ eight moves. While only minor differences could be found between descriptions of cheap and expensive headphones, the inclusion of two moves, namely brand promotion and product reviews, appears to depend on company-specific regulations. Moreover, the texts are rather short (around 400 words) and frequently employ technical terms from the semantic field of audio electronics. Due to the technical nature of the product, online headphone product descriptions contain a smaller percentage of basic vocabulary compared to most academic texts or newspaper articles, and the tendency to lean more towards core vocabulary as opposed to not so frequent and technical words appears to be brand-specific. As typical for promotional texts, they also feature repetitions of brand and product names, comparatives and superlatives, highly emotional language in the form of positively connoted nouns, verbs and adjectives. Moreover, they make use of the pronoun *you*, contractions, phrasal verbs, as well as rhetorical devices, which all contribute to directly addressing the reader, eliciting an emotional response, and building a positive image of the company in the reader’s mind. Also the multimodal analysis revealed an abundance of promotional strategies common to all texts: the product descriptions are well structured, and contain plenty of (audio-)visual media as well as

pressure tactics in the form of “buy now” buttons that work together in order to convince the potential consumer to buy the product. It was concluded that while descriptions of expensive and inexpensive headphones barely vary, brands seem to follow individual styles expressed primarily in the move structure as well as visual features on the webpage.

Some limitations to this study include the fact that the texts used different spelling variations for the same word (*cancellation* vs. *cancelation*), which was therefore counted as different words by AntConc, and that compound words were only recognized as such when hyphenated and counted as separate entities if they were not (*Hi Res* vs. *Hi-Res*). Moreover, AntWordProfiler cannot distinguish between different meanings of the same word, leading to technical terms being mistaken for level 1 words (*driver*). Additionally, with just 48 sample texts from six major brands, the corpus is too small for a generalization of the findings. A greater amount of sample texts from more labels would be necessary to produce more conclusive evidence about move structure, lexico-grammatical features, as well as multimodal elements of the genre.

Despite these limitations, the present thesis has revealed insights into online headphone product descriptions. The results of this research could benefit website creators and writers in general, and the authors of the genre in question in particular. Furthermore, this study could also benefit the ESP classroom, allowing students to analyze and apply successful promotional strategies. Lastly, this study presents a contribution to the field of linguistic genre analysis of online texts and might establish a basis for further research on product descriptions on the World Wide Web.

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## 8 Appendix

**Table 12.** Analysis of moves and steps: economical headphones (< \$60)

Moves and Steps	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22
<b>Move 1: presenting the product</b>	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Step 1: naming the head phones	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Step 2: demonstrating the product	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Step 3: highlights section	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Step 4: demo video														✓			✓					
<b>Move 2: specifying box contents</b>	✓	✓							✓		✓	✓	✓	✓	✓	✓	✓	✓		✓	✓	✓
<b>Move 3: listing tech specifications</b>	✓	✓		✓			✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
<b>Move 4: indicating the value of the</b>	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Step 1: ensuring sound quality	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Step 2: ensuring sound isolation		✓		✓	✓	✓			✓								✓					✓
Step 3: emphasizing comfort	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓		✓	✓	✓	✓	✓		✓	✓	✓	✓
Step 4: highlighting ease of handling	✓	✓		✓	✓		✓	✓	✓	✓	✓		✓	✓	✓	✓	✓		✓	✓	✓	
Step 5: pointing to practicability	✓	✓	✓		✓	✓	✓	✓		✓	✓	✓	✓	✓	✓	✓	✓	✓		✓	✓	✓
Step 6: underlining style		✓	✓	✓	✓	✓	✓	✓					✓	✓	✓	✓		✓	✓	✓	✓	
Step 7: highlighting special features														✓	✓	✓						
<b>Move 5: credentials and endorsements</b>								✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Step 1: product reviews								✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Step 2: awards																						
<b>Move 6: company advertisement</b>													✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
<b>Move 7: providing customer support</b>	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Step 1: chat	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓						✓	✓	✓	✓	✓
Step 2: FAQs	✓	✓	✓	✓	✓	✓	✓						✓	✓	✓	✓	✓					
<b>Move 8: soliciting response</b>	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Step 1: indicating the price	✓	✓	✓	✓	✓	✓	✓						✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Step 2: providing links for purchase	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Step 3: option to share experience	✓	✓																✓	✓	✓	✓	✓
Step 4: other products by the company	✓	✓					✓	✓	✓	✓	✓	✓						✓	✓	✓	✓	✓
<b>Copywriting video</b>																						

**Table 13.** Analysis of moves and steps: expensive headphones (>\$180)

Moves and Steps	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48
<b>Move 1: presenting the product</b>	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Step 1: naming the head phones	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Step 2: demonstrating the product	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Step 3: highlights section	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Step 4: demo video				✓	✓	✓	✓	✓	✓	✓								✓	✓	✓				✓	✓	✓
<b>Move 2: specifying box contents</b>	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓			✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
<b>Move 3: listing tech specifications</b>	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓		✓			✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
<b>Move 4: indicating the value of the</b>	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Step 1: ensuring sound quality	✓	✓	✓	✓	✓		✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Step 2: ensuring sound isolation	✓		✓	✓		✓	✓	✓		✓	✓	✓			✓		✓		✓	✓		✓	✓	✓	✓	✓
Step 3: emphasizing comfort	✓		✓	✓	✓	✓	✓	✓	✓		✓	✓	✓	✓	✓	✓	✓	✓	✓		✓	✓	✓	✓	✓	✓
Step 4: highlighting ease of handling	✓	✓	✓	✓	✓		✓	✓	✓	✓	✓		✓	✓		✓		✓		✓		✓	✓	✓	✓	✓
Step 5: pointing to practicability	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓		✓	✓	✓	✓	✓		✓	✓	✓	✓	✓	✓	✓	✓	✓
Step 6: underlining style				✓			✓		✓	✓	✓	✓	✓	✓	✓				✓	✓				✓	✓	✓
Step 7: highlighting special features	✓	✓	✓	✓			✓	✓	✓											✓	✓					
<b>Move 5: credentials and endorsements</b>				✓		✓	✓	✓	✓	✓	✓						✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Step 1: product reviews						✓	✓	✓	✓	✓						✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Step 2: awards				✓		✓		✓		✓							✓	✓						✓		
<b>Move 6: company advertisement</b>																				✓	✓	✓	✓	✓	✓	✓
<b>Move 7: providing customer support</b>	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Step 1: chat	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓			✓	✓	✓	✓	✓
Step 2: FAQs	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓					✓	✓					
<b>Move 8: soliciting response</b>	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓		✓		✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Step 1: indicating the price	✓	✓	✓	✓	✓		✓	✓	✓	✓	✓		✓		✓					✓	✓	✓	✓	✓	✓	✓
Step 2: providing links for purchase	✓	✓	✓	✓	✓		✓	✓	✓	✓	✓		✓		✓	✓	✓			✓	✓	✓	✓	✓	✓	✓
Step 3: option to share experience	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓												✓	✓	✓	✓	✓
Step 4: other products by the company	✓	✓	✓	✓	✓	✓		✓	✓								✓	✓	✓	✓			✓	✓	✓	✓
<b>Copywriting video</b>																										✓

The red ✓ in text 28 refers to a step realized through audio: as the headphones were sold with prerecorded sound files, these too were presented in the product descriptions.

**Table 14.** Number of words in the product description sample texts

	<b>&lt;\$60</b>		<b>&gt;\$180</b>		
	<i>words</i>	<i>average</i>	<i>words</i>	<i>average</i>	
<b>Apple</b>	1	116	160,5	23	456
	2	205		24	416
				25	335
				26	824
				27	632
<b>Bose</b>				28	379
				29	761
				30	437
				31	683
				32	440
<b>Panasonic</b>	3	362	345,2	33	434
	4	260		34	556
	5	412		35	446
	6	378		36	684
	7	314		37	470
<b>Philips</b>	8	175	215,4	38	436
	9	170		39	128
	10	272		40	572
	11	313		41	440
	12	147			
<b>Skullcandy</b>	13	221	190	42	239
	14	146		43	328
	15	196			
	16	187			
	17	200			
<b>Sony</b>	18	335	244	44	717
	19	187		45	679
	20	396		46	599
	21	224		47	1393
	22	78		48	601
<b>Total</b>		241			542

This table shows the number of words per product descriptions, as well as brand and total word count average for product descriptions of economic and expensive headphones.

The shortest and longest product description was highlighted in blue, the longest and shortest brand average in green.



## Keyword list (economical headphones (< \$60) sample texts)

black – positive keywords  
**bold** – semantic field of technology and music  
blue – promotional/ emotional language  
orange – brand refers to self or headphones  
green – personal pronouns  
grey – negative evaluation keywords

#Keyword Types: 482

#Keyword Tokens: 4847

Positive Keywords: first 154 positive keywords, sorted by keyness

Rank	Freq	Keyness	Keyword	35	24	242.02	built
1	233	2467.25	and	36	23	234.83	mm
2	161	1719.05	the	37	22	217.2	get
3	123	1255.72	to	38	21	206.49	control
4	118	1204.96	you	39	21	203.61	charge
5	112	1118.79	in	40	21	200.95	when
6	106	1070.78	for	41	21	196.14	just
7	97	1060.13	your	42	20	195.81	easy
8	100	1040.15	with	43	19	191.44	cord
9	99	1005.48	a	44	18	188.48	soft
10	91	905.24	of	45	17	182.55	playback
11	70	773.62	headphones	46	19	177.56	re
12	64	671.18	sound	47	17	177.5	lightweight
13	60	647.9	ear	48	17	177.5	neodymium
14	55	581.57	music	49	16	171.47	headband
15	47	516.58	wireless	50	18	169.43	go
16	45	471.41	hours	51	16	166.53	acoustic
17	44	470.38	bass	52	16	166.53	audio
18	40	365.34	on	53	20	164.63	that
19	35	361.74	comfort	54	18	163.05	light
20	31	331.96	bluetooth	55	16	162.52	s
21	32	315.15	from	56	16	156.06	features
22	29	292.61	design	57	15	155.58	remote
23	28	289.36	listening	58	18	153.1	is
24	27	287.7	drivers	59	15	151.68	extra
25	27	282.76	battery	60	15	148.35	quality
26	28	278.46	high	61	13	145.49	earpads
27	28	278.46	or	62	17	144.67	more
28	27	274.54	fit	63	14	144.64	deliver
29	27	267.72	clear	64	14	144.64	enjoy
30	26	267.51	mic	65	14	144.64	rp
31	25	249.43	calls	66	15	142.8	free
32	29	247.28	up	67	14	140.86	quick
33	25	246.27	style	68	13	138.29	earbuds
34	28	245.01	all	69	14	137.64	fold

70	15	136.19	can	113	10	87.24	let
71	14	134.82	noise	114	9	87.24	smartphone
72	16	133.48	day	115	9	84.7	choose
73	16	132.19	life	116	9	84.7	inline
74	14	127.9	at	117	9	84.7	ultra
75	14	127.9	power	118	11	82.93	no
76	13	126.97	these	119	9	82.51	deep
77	16	125.41	them	120	9	82.51	they
78	12	122.83	comfortable	121	9	82.51	without
79	12	122.83	ll	122	8	79.53	buds
80	12	122.83	powerful	123	8	79.53	dual
81	14	122.47	are	124	8	79.53	ensure
82	13	121.84	flat	125	9	78.84	m
83	13	121.84	use	126	9	78.84	phone
84	14	120.88	back	127	9	78.84	three
85	13	119.64	take	128	9	77.27	low
86	13	119.64	touch	129	8	76.66	charging
87	12	119.31	devices	130	8	76.66	ears
88	12	116.33	full	131	9	75.83	even
89	12	116.33	perfect	132	9	74.51	while
90	15	114.22	time	133	9	73.27	be
91	12	113.74	button	134	7	72.31	cancellation
92	12	113.74	crisp	135	7	72.31	ergonomic
93	11	111.96	frequency	136	7	72.31	exceptional
94	11	111.96	volume	137	7	72.31	lets
95	12	109.34	play	138	8	72.24	listen
96	11	105.74	an	139	8	70.45	plus
97	11	105.74	keep	140	7	68.81	cups
98	11	105.74	technology	141	7	68.81	maximum
99	10	105.22	earbud	142	7	68.81	storage
100	10	105.22	punchy	143	7	68.81	wires
101	11	103.27	t	144	6	67.14	ergofit
102	12	102.54	long	145	7	66.14	microphone
103	10	101.11	hf	146	7	66.14	simple
104	11	99.1	call	147	7	66.14	sleek
105	10	97.89	tracks	148	9	64.94	one
106	13	96.04	it	149	7	63.94	anywhere
107	10	95.19	assistant	150	7	63.94	echo
108	10	92.85	cable	151	7	63.94	freedom
109	10	90.79	black	152	7	62.07	keeps
110	10	90.79	color	153	7	62.07	switch
111	9	90.3	b	154	7	62.07	workout
112	9	87.24	easily	155	6	61.41	comfortable

## Keyword list (expensive headphones (>\$180) sample texts)

black – positive keywords  
**bold** – semantic field of technology and music  
blue – promotional/ emotional language  
orange – brand refers to self or headphones  
green – personal pronouns  
grey – negative evaluation keywords

#Keyword Types: 835

#Keyword Tokens: 12912

Positive keywords: first 154 positive keywords, sorted by keyness

Rank	Freq	Keyness	Keyword	35	42	373.69	bluetooth
1	563	5130.71	the	36	44	371.92	get
2	483	4318.32	and	37	49	367.46	all
3	399	3541.79	to	38	47	365.27	more
4	317	2792.01	you	39	43	355.05	at
5	299	2747.58	your	40	45	345.28	is
6	271	2380.26	a	41	42	342.57	re
7	267	2377.96	with	42	41	340.89	charge
8	247	2139.75	of	43	39	340.51	charging
9	214	1820.73	in	44	40	340.05	they
10	187	1677.83	sound	45	41	337.18	voice
11	194	1661.33	for	46	38	336.93	volume
12	163	1502.45	headphones	47	40	335.84	hear
13	158	1423.52	noise	48	39	335.53	these
14	106	943.88	music	49	46	333.39	time
15	105	855.15	on	50	39	331	comfort
16	96	840.59	or	51	40	328.25	when
17	88	790.94	ear	52	38	314.01	play
18	85	778.5	wireless	53	36	313.11	performance
19	87	748.4	can	54	37	308.85	design
20	81	733.4	audio	55	37	308.85	free
21	81	714.15	hours	56	34	306.57	cancellation
22	78	676.11	high	57	34	306.57	earbuds
23	68	600.61	listening	58	37	298.19	pro
24	70	585.86	are	59	38	297.9	by
25	68	518.54	up	60	34	294.87	battery
26	59	494.84	from	61	33	291.05	connect
27	57	494.57	fit	62	36	286.23	just
28	55	481.49	an	63	33	285.75	designed
29	60	452.2	it	64	32	276.65	bass
30	50	441.22	s	65	32	276.65	canceling
31	51	419.27	case	66	32	272.02	quality
32	53	399.34	that	67	31	262.98	assistant
33	47	399.04	control	68	31	255.09	stay
34	50	378.4	so	69	29	254.41	ambient

70	30	249.88	features	113	22	172.3	take
71	29	244.91	keep	114	20	172.28	truly
72	29	244.91	mm	115	22	169.58	<b>power</b>
73	29	244.91	mode	116	21	169.57	<b>listen</b>
74	27	242.03	<b>bose</b>	117	21	169.57	<b>sounds</b>
75	29	240.91	<b>app</b>	118	20	167.89	<b>balanced</b>
76	35	237.32	out	119	20	167.89	<b>settings</b>
77	29	237.25	use	120	24	167.48	over
78	33	236.48	no	121	25	166.05	as
79	26	232.82	<b>automatically</b>	122	21	163.58	two
80	25	232.07	<b>airpods</b>	123	19	163.19	ll
81	28	231.95	without	124	19	163.19	<b>powerful</b>
82	28	228.35	<b>calls</b>	125	19	158.9	<b>calling</b>
83	29	225	while	126	19	158.9	<b>connection</b>
84	27	223	t	127	24	156.71	<b>them</b>
85	27	219.46	<b>easy</b>	128	19	155.19	<b>siri</b>
86	30	217.31	day	129	20	154.88	m
87	24	214.41	<b>playback</b>	130	21	153.96	be
88	24	208.72	<b>active</b>	131	17	150.09	<b>delivers</b>
89	24	208.72	<b>drivers</b>	132	17	150.09	gives
90	24	208.72	hd	133	18	149.91	<b>easily</b>
91	26	207.38	<b>clear</b>	134	18	149.91	hi
92	23	205.21	<b>cancelling</b>	135	19	148.93	<b>new</b>
93	23	205.21	wf	136	21	146.32	<b>right</b>
94	24	199.89	<b>perfect</b>	137	18	146.3	<b>cord</b>
95	23	199.6	<b>enjoy</b>	138	18	146.3	every
96	28	195.11	one	139	18	146.3	full
97	23	194.96	<b>quick</b>	140	17	145.05	adjust
98	23	190.92	<b>technology</b>	141	17	145.05	<b>apple</b>
99	22	190.49	<b>deliver</b>	142	20	143.54	back
100	24	189.8	touch	143	18	143.09	built
101	21	186.82	<b>earbud</b>	144	19	141.37	<b>need</b>
102	23	184.05	<b>smart</b>	145	16	140.93	lets
103	22	181.97	<b>driver</b>	146	18	140.2	any
104	21	181.38	<b>comfortable</b>	147	19	139.2	how
105	21	181.38	<b>premium</b>	148	18	137.57	three
106	22	178.44	<b>we</b>	149	18	137.57	<b>want</b>
107	20	177.63	<b>digital</b>	150	16	135.99	dj
108	21	176.9	ears	151	16	135.99	<b>sony</b>
109	21	176.9	resolution	152	16	135.99	tips
110	23	175.65	even	153	19	135.22	around
111	25	173.95	<b>life</b>	154	18	135.14	go
112	22	172.3	<b>experience</b>				

## Clusters and N-Grams list (economical headphones (< \$60) sample texts)

Minimum: 3 words

Maximum: 10 words

Minimum range: 3 texts

#Total No. of N-Gram Types: 54

#Total No. of N-Gram Tokens: 220

Rank	Freq	Range	Cluster
1	10	8	hours of battery
2	7	3	15 hours of
3	6	3	built-in mic with
4	6	3	built-in mic with echo
5	6	3	built-in mic with echo cancellation
6	6	6	headphones with mic
7	6	3	mic with echo
8	6	3	mic with echo cancellation
9	6	4	wireless in-ear headphones
10	6	3	wireless on-ear headphones
11	6	3	with echo cancellation
12	5	5	bluetooth® wireless technology
13	5	3	headphones let you
14	5	4	music and calls
15	5	5	technology up to
16	5	4	the built-in mic
17	5	3	the ear cups
18	4	4	bluetooth® wireless technology up
19	4	4	bluetooth® wireless technology up to
20	4	4	hours of battery life
21	4	3	neodymium acoustic drivers
22	4	4	of battery life
23	4	4	wireless technology up
24	4	4	wireless technology up to
25	4	3	with up to
26	3	3	+ rapid charge
27	3	3	10-minute rapid charge
28	3	3	a 10-minute rapid
29	3	3	a 10-minute rapid charge
30	3	3	and answer calls
31	3	3	and volume control
32	3	3	battery + rapid
33	3	3	battery + rapid charge
34	3	3	built-in mic with echo cancellation for
35	3	3	built-in mic with echo cancellation for clear
36	3	3	calls with a
37	3	3	cancellation for clear
38	3	3	echo cancellation for

39	3	3	echo cancellation for clear
40	3	3	for up to
41	3	3	hours of battery +
42	3	3	hours of battery + rapid
43	3	3	hours of battery + rapid charge
44	3	3	it easy to
45	3	3	mic with echo cancellation for
46	3	3	mic with echo cancellation for clear
47	3	3	of battery +
48	3	3	of battery + rapid
49	3	3	of battery + rapid charge
50	3	3	the back of
51	3	3	the in-line remote
52	3	3	with echo cancellation for
53	3	3	with echo cancellation for clear
54	3	3	you're listening to

### Clusters and N-Grams list (expensive headphones (> \$180) sample texts)

Minimum: 3 words

Maximum: 10 words

Minimum range: 3 texts

(First 55 items on list)

#Total No. of N-Gram Types: 1051

#Total No. of N-Gram Tokens: 3988

Rank	Freq	Range	Cluster
1	31	14	up to hours
2	25	12	so you can
3	24	13	to hours of
4	24	13	up to hours of
5	18	4	high resolution audio
6	17	4	hours of play
7	16	3	of play time
8	15	3	hours of play time
9	11	3	active noise cancelling
10	11	4	hands free calling
11	11	6	hours of battery
12	10	3	adaptive sound control
13	10	4	hi res audio
14	9	4	headphones connect app
15	9	4	hours of listening

16	9	5	in your ears
17	9	3	industry leading noise
18	9	5	of your ear
19	9	4	sony headphones connect
20	9	7	you want to
21	8	4	at any volume
22	8	4	easy hands free
23	8	5	hours of battery life
24	8	3	hours of listening time
25	8	3	noise canceling headphones
26	8	5	of battery life
27	8	3	of listening time
28	7	3	adaptive sound control automatically
29	7	4	easy hands free calling
30	7	4	google assistant and
31	7	4	hours of playback
32	7	3	of noise cancellation
33	7	4	over ear headphones
34	7	3	sound control automatically
35	7	3	the charging case
36	7	6	when you re
37	6	4	a perfect fit
38	6	5	a single charge
39	6	6	for up to
40	6	4	in your music
41	6	3	levels of noise
42	6	3	levels of noise cancellation
43	6	4	sony headphones connect app
44	6	5	to hours of battery
45	6	3	to hours of listening
46	6	5	up to hours of battery
47	6	3	up to hours of listening
48	6	3	volume optimized eq
49	6	5	want to hear
50	6	4	whether you re
51	5	3	adaptive sound control automatically adjusts
52	5	3	adjusts ambient sound
53	5	3	ambient sound settings
54	5	4	and you can
55	5	3	apple h headphone

**Table 15.** AntWordProfiler analysis: level and token coverage (%) (<\$60 headphones)

	text	Level 1	Level 2	Level 3	Level 0	Token
<b>Apple</b>	1	66.4	5.0	9.2	19.3	80.6
	2	58.4	8.2	6.8	26.5	73.4
<b>average</b>		<b>62.4</b>	<b>6.6</b>	<b>8.0</b>	<b>22.9</b>	<b>77.0</b>
<b>Bose</b>						
<b>average</b>		<b>62.4</b>	<b>6.6</b>	<b>8.0</b>	<b>22.9</b>	<b>77.0</b>
<b>Panasonic</b>	3	62.1	8.4	5.4	24.0	75.9
	4	56.7	13.5	6.7	23.0	76.9
	5	60.3	8.7	8.5	22.5	77.5
	6	61.0	9.6	8.1	21.2	78.7
	7	57.3	12.7	4.8	25.2	74.8
<b>average</b>		<b>59.5</b>	<b>10.6</b>	<b>6.7</b>	<b>23.2</b>	<b>76.8</b>
<b>Philips</b>	8	61.6	9.2	1.1	28.1	71.9
	9	65.6	10.8	4.3	19.4	80.7
	10	68.5	10.8	1.4	19.4	80.7
	11	69.1	10.8	1.9	18.2	81.8
	12	65.1	8.1	3.4	23.5	76.6
<b>average</b>		<b>66.0</b>	<b>9.9</b>	<b>2.4</b>	<b>21.7</b>	<b>78.3</b>
<b>Skullcandy</b>	13	65.2	10.7	7.1	17.0	83.0
	14	67.8	8.6	5.9	17.8	82.3
	15	69.6	10.3	5.4	14.7	85.3
	16	66.5	7.4	5.3	20.7	79.2
	17	69.8	7.9	4.5	17.8	82.2
<b>average</b>		<b>67.8</b>	<b>9.0</b>	<b>5.6</b>	<b>17.6</b>	<b>82.4</b>
<b>Sony</b>	18	67.5	9.9	4.5	18.1	81.9
	19	64.4	11.9	4.6	19.1	80.9
	20	70.5	6.5	6.3	16.7	83.3
	21	70.0	8.2	9.5	12.3	87.7
	22	54.7	6.7	10.7	28.0	72.1
<b>average</b>		<b>65.4</b>	<b>8.6</b>	<b>7.1</b>	<b>18.8</b>	<b>81.2</b>
<b>total average</b>		<b>64.5</b>	<b>9.3</b>	<b>5.7</b>	<b>20.6</b>	<b>79.4</b>

The sample text with the *highest* percentage of words not represented in the AntWordProfiler word lists is highlighted in red.



**Table 16.** AntWordProfiler analysis: level and token coverage (%) (>\$180 headphones)

	text	Level 1	Level 2	Level 3	Level 0	Token
<b>Apple</b>	23	62.7	8.3	7.0	22.0	78.0
	24	71.4	8.2	4.7	15.7	84.3
	25	61.6	8.6	7.4	22.3	77.6
	26	65.1	8.8	7.6	18.5	81.5
	27	67.6	9.4	7.5	15.5	84.5
	<b>average</b>	<b>65.7</b>	<b>8.7</b>	<b>6.8</b>	<b>18.8</b>	<b>81.2</b>
<b>Bose</b>	28	61.4	11.5	4.2	22.8	77.1
	29	70.5	7.0	5.7	16.7	83.2
	30	73.9	8.9	5.4	11.8	88.2
	31	70.6	9.6	5.6	14.3	85.8
	32	72.0	6.3	6.5	15.2	84.8
	<b>average</b>	<b>69.7</b>	<b>8.7</b>	<b>5.5</b>	<b>16.2</b>	<b>83.8</b>
<b>Panasonic</b>	33	58.1	6.6	8.4	26.9	73.1
	34	55.5	8.0	12.1	24.4	75.6
	35	64.2	10.6	7.3	17.9	82.1
	36	59.4	7.4	7.3	25.8	74.1
	37	52.5	9.2	9.8	28.6	61.7
	<b>average</b>	<b>57.9</b>	<b>8.4</b>	<b>9.0</b>	<b>24.7</b>	<b>73.3</b>
<b>Philips</b>	38	67.0	14.0	5.0	14.0	86.0
	39	52.8	17.3	7.2	23.7	77.3
	40	70.7	12.4	3.8	13.1	86.9
	41	58.1	10.9	5.2	25.8	74.2
	<b>average</b>	<b>62.2</b>	<b>13.7</b>	<b>5.3</b>	<b>19.2</b>	<b>81.1</b>
<b>Skullcandy</b>	42	64.6	7.3	5.3	22.8	77.2
	43	63.5	6.8	6.5	23.2	76.8
	<b>average</b>	<b>64.1</b>	<b>7.1</b>	<b>5.9</b>	<b>23.0</b>	<b>77.0</b>
<b>Sony</b>	44	63.3	9.3	9.0	18.4	81.6
	45	65.3	7.6	7.3	19.8	80.2
	46	69.2	7.9	6.3	16.7	83.4
	47	66.3	6.9	6.7	20.1	79.9
	48	69.2	8.5	6.5	15.7	84.2
	<b>average</b>	<b>66.7</b>	<b>8.0</b>	<b>7.2</b>	<b>18.1</b>	<b>81.9</b>
	<b>total average</b>	<b>64.5</b>	<b>9.1</b>	<b>6.7</b>	<b>19.7</b>	<b>80.0</b>

The sample text with the *lowest* percentage of words not represented in the AntWordProfiler word lists is highlighted in green.

## Corpus

### 1. EarPods with Lightning Connector

EarPods with Lightning Connector

Product Information

Overview

Unlike traditional, circular earbuds, the design of the EarPods is defined by the geometry of the ear. Which makes them more comfortable for more people than any other earbud-style headphones.

The speakers inside the EarPods have been engineered to maximize sound output and minimize sound loss, which means you get high-quality audio.

The EarPods with Lightning Connector also include a built-in remote that lets you adjust the volume, control the playback of music and video, and answer or end calls with a pinch of the cord.

Highlights

Designed by Apple

Deeper, richer bass tones

Greater protection from sweat and water

Control music and video playback

Answer and end calls

### 2. urBeats3 Earphones

urBeats3 Earphones with Lightning Connector

Product Information

Overview

Elevate your music

urBeats3 earphones with Lightning Connector feature fine-tuned acoustic design via an axial-aligned driver to deliver an exceptional listening experience. This means that no matter what music you're playing you'll get optimized sound output. Laser-precision venting provides micro-pressure balanced bass while dual-chamber acoustics deliver synchronized sound and natural tonality across all types of music.

Made to fit you

Designed for your life, urBeats3 earphones with Lightning Connector feature an optimal ergonomic fit that combines sleek style with iconic Beats sound for all-day wear. A variety of eartip options provide individualized fit for comfort and noise isolation.

Stay on the go

Wherever your day takes you, you can stay connected with RemoteTalk. Take calls with a built-in mic, control your music, and even activate Siri all with the push of a button. And, when you're not wearing your earphones, the tangle-free flat cable and magnetic earbuds easily coil up for compact portability.

Highlights

Fine-tuned acoustic design delivers an exceptional listening experience

Optimal ergonomic design for all-day comfort

Variety of eartip options provide individualized fit for noise isolation

Tangle-free flat cable and magnetic earbuds offer easy portability

Take calls, control your music, and activate Siri with RemoteTalk

### 3. Bluetooth® On-Ear Headphones - RP-HF400B-KRP-HF400B-K

Bluetooth® On-Ear Headphones - RP-HF400B-KRP-HF400B-K

Features

Bluetooth® wireless headphones designed for high-quality sound at home and on the go  
Syncs with all your Bluetooth devices for up to 20 hours of wireless playback when fully charged; over two hours of playback with a 15-minute quick charge  
Built-in mic and buttons make it easy to turn power on/off, adjust volume, change tracks, pause for calls and resume play with just a touch  
Large 30mm neodymium drivers and acoustic bass control filter deliver sharp, bass tones plus clear treble and vocals  
Ultra-light headphones weigh only 4.5 ounces; soft padded earcups swivel and fold flat to fit neatly in different size bags, briefcases and purses

#### Features

##### RP-HF400B Bluetooth® On-Ear Headphones

At just 4.5 ounces, the HF400B headphones are ideal for extended listening comfort and they sync with all your Bluetooth devices. Large 30mm speaker drivers and acoustic bass control filters minimize distortion for strong bass, treble and vocals, and keep you going with up to 20 hours of playback when the headphones are fully charged.

##### Free Up Your Music

With the power and range freedom of Bluetooth, there are no twisted headphone wires to untangle or restrict you. The HF400B headphones sync to all your Bluetooth devices for high-quality sound from devices up to 33 feet away.

##### 20 Hours of Playback

Designed and styled for everyday use, these ultra-light wireless headphones keep you going with up to 20 hours of playback. Perfect for commuting, travelling, walking or relaxing at home.

##### Power in a Hurry

The HF400B headphones include a micro USB charging cord and built-in rechargeable battery that fully charges in 2.5 hours. But when the battery is low and time is short, a 15-minute quick charge provides enough power for over two hours of music.

##### High-Quality Sound

Enjoy every note, tone and lyric with large 30mm neodymium drivers and acoustic bass control filters for high-tone trebles and vocals, plus minimized distortion for sharp, lower bass tones.

##### Ultra-Light Convenience

At just 4.5 ounces, these feather-light headphones are not only ideal for extended listening comfort, their soft, padded earcups also swivel and fold flat to fit neatly into different size purses, packs, gym bags and briefcases.

## **4. ErgoFit In-Ear Earbud Headphones with Mic + Controller**

ErgoFit In-Ear Earbud Headphones with Mic + Controller - Pink - RP-TCM125-PRP-TCM125-P

#### Features

Ultra soft ErgoFit in-ear earbud headphones conform instantly to your ears  
Integrated mic and remote for iPhone™, Android and Blackberry  
Matching earbuds, cord and controller  
S/M/L earpads included for a perfect fit

#### Features

The Panasonic RP-TCM125 ErgoFit In-Ear Headphones

The Panasonic RP-TCM125 ErgoFit In-Ear Headphones are the perfect combination of style, comfort and most of all, high-quality sound. With three included sets of earpads (S/M/L), you'll get a custom, comfortable fit that won't slip out. Choose from five vivid color options with color-matching earbuds

and cord to best complement your style and mood. Large 9mm drivers with neodymium magnets along with a wide frequency response and smart ergonomic fit deliver dynamic, crystal-clear sound while helping to keep out unwanted outside noise. The 3.6-foot cord threads comfortably through clothing and bags.

#### ERGOFIT DESIGN FOR PERFECT FIT

Enjoy full listening comfort with soft, snug earbuds that conform instantly to your ears. Three pairs of included, ultra-soft earpads (small, medium, large) ensure a perfect fit for every ear.

#### INTEGRATED INLINE SWITCH AND MIC

The built-in mic and inline switch let you seamlessly switch between calls and music with one-touch ease.

Compatible with iPhone, Blackberry and Android devices.

#### COLOR-MATCHED CORD AND CONTROLLER

Add a stylish touch to all your music enjoyment with color-matching earbuds, audio cord and controller.

#### COMFORT-LENGTH, 3.6-FOOT CORD FOR EXTRA CONVENIENCE

A comfort-length, 3.6 feet color-matched cord provides the flexibility and comfort needed for an active day, and can be comfortably threaded through a jacket, bag, or backpack.

## **5. Ergofit Wireless In-Ear Headphones - RP-HJE120B-RRP-HJE120B-R**

Ergofit Wireless In-Ear Headphones - RP-HJE120B-RRP-HJE120B-R

#### Features

Immerse yourself in high-quality Bluetooth® wireless sound with ultra-slim, quick-charging headphones designed for everyday, everywhere use

Large, dual 9mm neodymium drivers, along with a wide-frequency response ensure balanced, powerful playback

Comfortable, ergonomic deep-fit in-ear style stays put to provide exceptional acoustic insulation for crisp, clear treble and rich, resonating bass

Sleek inline remote includes mic and controls for phone/music, full battery charge delivers 4 hrs/20 mins playback or 20 min quick charge for 1 hr of immediate playback

Four smart, unicolor designs complement everything from T-shirts to business suits, includes 3 in-ear pad sizes (S/M/L) and USB charging cord

#### Features

##### GO WIRELESS

With their high-quality sound, comfort and value, these stylish rechargeable in-ear headphones are designed for Bluetooth® phones, tablets and devices. Dual 9mm drivers and a wide frequency range ensure exceptional wireless playback. A comfortable, deep-fit style provides acoustic insulation and direct-to-ear sound for richer, clearer music in any environment.

##### Sync Seamlessly

Comfortably enjoy hours of music at home, work and anywhere in between from your smartphone, tablet and other Bluetooth devices. The light, powerful RP-HJE120B headphones pair perfectly with Bluetooth-enabled devices, and connect again automatically when your devices are activated.

##### Exceptional Playback

Large, high-quality 9mm neodymium drivers and a wide frequency response ensure a level of deep, dynamic bass and crisp, high-tone trebles not often experienced in Bluetooth headphones this affordable.

##### Direct, In-Ear Sound

Ergonomic deep-fit earpads rest in the ear for exceptional acoustic insulation and dampened distraction from ambient noise. Music and voice flow directly into the ear for enhanced listening in any environment. Included S/M/L earpads ensure a perfect fit.

#### Manage Music and Calls

A fully integrated inline remote and mic control play, pause and skip tracks, adjust playback volume and manages incoming/outgoing phone calls. Switch from music to phone and back again with instant, one-touch ease.

#### Super-Light Battery

The comfortable super-lightweight Lithium-ion battery rests discretely on the back of the neck for added comfort, and to help stabilize audio cords and inline remote.

#### Quick, Easy Charge

With the included USB charging cord, a fully charged battery (90 minutes charge time) provides up to four hours and 20 minutes of continuous playback. Or use the quick charge setting to enjoy up to one hour of music with a simple 20 minute recharge.

#### Show Your Style

Four unicolor design selections complement everything from T-shirts to business suits and every look and style in between. Choose from distinctive black, red, white or blue.

## **6. Full-Sized, Lightweight Long-Cord Headphones, Black - RP-HT161-KRP-HT161-K**

Full-Sized, Lightweight Long-Cord Headphones, Black - RP-HT161-KRP-HT161-K

#### Features

Full-size, classic-style headphones deliver balanced, high-frequency sound on par with higher priced headphones for maximum value and hours of listening enjoyment

Dual 30mm neodymium driver units easily handle up to 1000mW maximum power input for satisfying bass plus mid-range and high-frequency trebles for clear vocals and lyrics

Plush-padded earpads softly surround the entire ear to minimize ambient noise and distractions, and a smooth, quick-adjust headband easily conforms to the head for optimum fit and comfort

An extra-long, 6.5-ft. audio cord gives you plenty of space to sit back and relax while watching movies and TV, and the freedom to move about while gaming

Sleek matte-black finish and durable, lightweight design add a distinctive look of style and comfort wherever you go

#### Features

Panasonic Full-Sized, Lightweight Long-Cord Headphones

The classic-styled RP-HT161-K headphones rival many higher priced headphones with their clear, high-quality sound, exceptional comfort and a 6.5-ft. audio cord for music, movies, TV and gaming. Super-soft-padded earpads surround the ears to block ambient noise for hours of balanced bass, mid-range tones and high-frequency trebles.

#### Great Bass, Vocals and Lyrics

Powered by dual 30mm neodymium drivers, the RP-HT161-K headphones have a maximum power input of 1000mW and 10Hz-27kHz frequency response. In short, great music and sound with smooth, balanced levels of bass, mid-range tones and high frequency trebles for clear vocals and lyrics.

#### Padded for Comfort

Soft, plush-padded earpads snugly surround the ears to isolate music and sound by blocking ambient noise and distractions at home, outdoors and on trains and planes. At the same time, a smooth, easy-adjust headband quickly conforms to your head for optimum fit and comfort, and hours of listening enjoyment.

### Play More Than Music

A generous 6.5-ft. audio cord lets you enjoy great sound in more ways than one. In addition to music devices and laptops, the cord easily reaches from home entertainment components to your couch to plug in and play CDs or watch TV and movies without disturbing others. Plus provide ample freedom for moving about while gaming.

### Sound With Style

The sleek, matte-black finish and durable, lightweight design of the RP-HT161-K add a distinctive look of style and comfort while you enjoy music at home, around town, when travelling or anywhere else you go.

## 7. Lightweight On-Ear Headphones with Mic and Controller

Lightweight On-Ear Headphones with Mic and Controller - Pink - RP-HF300M-PRP-HF300M-P

### Features

Clear, powerful, balanced bass and treble (10Hz-23kHz) with dual 30mm neodymium drivers  
Lightweight, mobile headphone design for enjoying music outdoors and in  
Two easy-fold methods for ultra-compact fit in bags, purses and packs  
Soft, high-comfort earpads, smart inline control and mic for music and phone  
Sleek, elegant style, a choice of three distinctive earcup/headband color combinations

### Features

Dual 30mm neodymium drivers for clear, powerful sound  
The sleek, Panasonic RP-HF300M On-Ear Headphones skillfully combine the quality of on-ear headphones with the pure satisfaction of high-performance sound. Song after song, lyric after lyric, premium dual 30mm diameter drivers and neodymium magnets deliver an impressive balance of full, resonating bass and mid and high-frequency tones for clear, natural sound, both outdoors and in (10Hz-23kHz).

### Two folding options for perfect portability

A pair of quick and handy folding options make headphone portability simple. Swivel the ear cups half a turn each for a perfect, compact flat fold, or pivot the earcups up inside the headband for an even more compact inside fold. Either way, your headphones become instantly packable and good to go anywhere in bags, purses and packs.

### Choose your color, show your style

The Panasonic RP-HF100M On-Ear Headphones come in a choice of three distinctive colors and accents to suit your look and style. Choose from elegant black, white or blue finishes.

### High-comfort earpads and headband

Enjoy maximum listening pleasure everywhere you go with soft, high-comfort earpads and smoothly contoured, soft-textured headband.

### Smart inline control and mic for music and phone

An integrated inline remote on the generous 3.9-foot audio cord makes on-the-go music and phone control quick and seamless. A single touch instantly adjusts music and voice volume. And another touch pauses your music while you make or receive smartphone calls.

### Manage Music and Calls

Works seamlessly with iPhone/iPod/iPad™, Blackberry® and Android™ devices.

## **8. Flite Headphones with mic SHE4205WT/00**

Flite Headphones with mic SHE4205WT/00

Ultra light. Big sound.

A seamless addition to your day and effortless to wear, Philips Flite Hyprlite headphones deliver clear sound in carefree comfort. Super-slim and incredibly light, you barely feel them in your ears.

Ultra light. Big sound.

Gravity-defying headphones

12.2-mm (0.5") drivers/open earbud

Durable cable with strain relief

Light doesn't mean fragile. Built for life on the go, the headphones cable has built-in strain relief for greater durability and longer life.

Ear bud

Sleek metallic gloss accents

Iconic design with fresh, modern high-gloss accents.

Remote control for hands-free calls and music

The easy-to-use remote control allows you to play/pause tracks and answer calls with a simple push of a button.

Bass tube for rich bass

Innovative bass tubes in the earbud increase air flow to deliver deep, rich bass.

High-power drivers clear sound

High-power 12.2-mm (0.5") drivers are tuned to reproduce clear, crisp sound.

Ergonomic earbuds for a natural fit

So slim you can barely feel them in your ears, Hyprlite headphones deliver your music in weightless comfort.

## **9. Performance In-ear headphones with mic PRO6105BK/00**

Performance In-ear headphones with mic PRO6105BK/00

Perfectly clear

When clear sound is all you need. From playlist to podcast to call, these wired in-ear headphones get it right. They're also Hi-Res Audio compatible: if you're listening to your favourite high-resolution streaming service, you'll hear more.

Perfectly clear

8.6 mm drivers/closed-back

integrated mic

Black

In Ear

Built-in mic with echo cancellation for clear audio

Take a call, pause your playlist. All without touching your smartphone. The built-in mic with echo cancellation keeps sound clear when you're talking. When you're listening to music and podcasts, perfectly tuned neodymium acoustic drivers deliver clear, detailed sound.

Hi-Res Audio. Hear more

Love your high-resolution streaming service? Hear more with these Hi-Res Audio headphones. Capable of reproducing high frequencies of up to 40 kHz, they'll give you more detail when you're on the move.

3 interchangeable rubber earbud covers. Comfortable fit

An oval acoustic tube and three sizes of interchangeable rubber earbud covers create a perfect seal. Enjoy all-day listening comfort and excellent passive noise isolation.

## **10. UpBeat Headphones with mic TAUH201WT/00**

UpBeat Headphones with mic TAUH201WT/00

This is your time

Create your own space. These on-ear headphones give you crisp sound and punchy bass. The headband is so light you'll barely feel it. The flat cable resists tangles. The ear cups are soft and fold flat for when you do get up and go.

This is your time

32 mm drivers/closed-back

A 1.2 m long cable that is ideal for outdoor use

The ideal cable length to give you the freedom to put your audio device where you want.

On-ear

32 mm neodymium acoustic drivers. Crisp sound. Punchy bass.

32 mm neodymium acoustic drivers give you crisp sound and punchy bass.

Built-in mic with echo cancellation for clear audio.

The built-in mic with echo cancellation keeps sound clear when you do want to talk.

Flat-fold design for easy storage in your pocket or bag.

The ear cups fold flat and swivel inwards for easy storage in your pocket or bag. Just fold them up and take them with you.

In-line remote. Easily switch between music and calls.

The in-line remote makes it easy to take a call or pause your tunes—all without touching your smartphone. The built-in mic with echo cancellation keeps sound clear when you're talking.

Lightweight adjustable headband.

Weighing just 195 g, these wireless on-ear headphones let you rock your sounds in real comfort.

Soft ear cups that can be angled for maximum comfort

Soft, breathable cushions provide great comfort over long listening sessions.

Weight is just 130 g. Light wearing for long listening

Weighing just 130 g, these wireless on-ear headphones let you rock your sounds in real comfort.

## **11. UpBeat Wireless Headphones TAUH202BK/00**

UpBeat Wireless Headphones TAUH202BK/00

Get your sounds on

Epic playlists. The latest podcasts. These wireless on-ear headphones deliver crisp sound and punchy bass. The headband is so light you'll barely feel it and the ear cups fold flat. You get 15 hours of play time. Plenty for the day. Or night.

Get your sounds on

32 mm drivers/closed-back

On-ear

Lightweight headband

15 hours of play time. Plenty for the day. Or the night.



You get 15 hours of play time and the 32 mm neodymium acoustic drivers give you crisp sound and punchy bass. A full charge takes between two and three hours

2–3 hour charging time.

A full charge takes between two and three hours.

32 mm neodymium acoustic drivers. Crisp sound. Punchy bass.

32 mm neodymium acoustic drivers give you crisp sound and punchy bass.

Built-in mic with echo cancellation for clear audio

No more of those annoying echoes when you are talking on the phone. With our acoustic echo cancellation, you always get a clear, undisturbed connection.

Flat-fold design for easy storage in your pocket or bag

The ear cups fold flat and swivel inwards for easy storage in your pocket or bag. Just fold them up and take them with you.

Lightweight adjustable headband.

Weighing just 195 g, these wireless on-ear headphones let you rock your sounds in real comfort.

Multi-function button. Easily control music and calls

Easily control music and calls via the multi-function button. Don't like the current track? Skip it with a long press. Want to reject a call and keep listening? A simple button-press takes care of that.

Soft ear cups that can be angled for maximum comfort

Soft, breathable cushions provide great comfort over long listening sessions.

Weight is just 195 g. Light wearing for long listening.

Weighing just 195 g, these wireless on-ear headphones let you rock your sounds in real comfort.

## **12. UpBeat Wireless headphones with mic TAUN102BK/00**

UpBeat Wireless headphones with mic TAUN102BK/00

Wireless freedom

The compact upbeat Bluetooth In-ear headphones deliver powerful sound with up to 7 hours of wireless music enjoyment. Portable solution for convenience use.

Wireless freedom

Powerful sound.

6 mm drivers/closed-back

In-ear

7 hours of play time

Fast Charge technology

Fast Charge technology gives you a quick burst of power when the battery is running low. Just 15 minutes of charging time gets you 90 minutes of playback.

Magnetic fluted ear buds ensure neat and easy storage

Your in-ear headphones feature magnetic fluted earbuds that cleverly ensure neat and easy storage. Magnets are embedded in the back of each earbud so they stick together—no tangles, no fuss. Just click them together back to back, bundle them together with your flat tangle-free cable and stash them in your bag, knowing you'll be able to retrieve them easily at any time.

### **13. Cassette Wireless On-Ear Headphones**

#### **REMIX YOUR STYLE.**

Cassette Wireless On-Ear Headphones

Bluetooth® Wireless Technology  
Up to 22 Hours of Battery + Rapid Charge  
Durable Metal Headband  
Plush On-Ear Cushions  
Collapsible Design  
Microphone, Call, Track and Volume Control

#### **WIRELESS SOUND. TIMELESS LOOK.**

Inspired by classic designs from the '80s and '90s, Cassette features style, comfort, durability, and sound quality far beyond its price.

#### **BUILT TO OUTLAST.**

Stronger materials—including metal in the headband and high-quality ear cushions—ensure a long lifespan. A 2-year warranty picks up the slack.

#### **INFINITE FIT. TIGHT FOLD.**

Plush ear cushions pivot in every direction, so they comfortably pair with any set of ears. Plus, the foldable design and AUX cable make Cassette easy to pack and use anywhere.

#### **ALL-DAY BATTERY.**

Get 22 (yes, 22) hours of playtime from a full charge. Plus, 2.5 hours with a 10-minute Rapid Charge means Cassette is always good to go.

Only Skullcandy headphones are custom-tuned to deliver music you can feel. From the lyrics in your soul to the bass in your bones.

We spend hundreds of hours designing, testing and perfecting every Skullcandy product in our Park City, Utah headquarters. But our engineers aren't your typical corporate lab-coat-wearing technicians. They're people who love music. They live for adventure. And they know what it's like to work on the go. Probably a lot like you.

### **14. Icon Wireless On-Ear Headphone**

#### **RETURN OF A CLASSIC.**

Icon Wireless On-Ear Headphone

Bluetooth® Wireless Technology  
10 Hours of Battery Life  
No-Slip Headband  
Microphone  
TapTech™ Call and Track Control  
Activate Assistant

#### **THE CLASSIC IS BACK. WITHOUT WIRES.**

From 2006-2014, the Icon created a cult following in the snowboarding and skateboarding scenes for its simple, low-profile design. Originally released as a wired headphone, Icon now returns as a limited-edition Bluetooth release-free of wires.

#### **FIT TO RIDE.**

Snug-fitting and low-profile, you can use Icon Wireless on the mountain, in the skatepark, or anywhere else. Paired with the essential tech, you're good to go.

## LONGER SESSIONS

A 10 hour battery life keeps you flowing from one spot to the next.

## MUSIC AND CALLS

The built-in mic lets you take a call whenever you need to.

## TAP IT

One button - that's all. Just press the left ear cup to change tracks and manage calls.

## **15. Ink'd+™ Active**

### ALL DAY MOTIVATION.

Ink'd+™ Active

Bluetooth® Wireless Technology

Up to 15 Hours of Battery + Rapid Charge

Secure FitFin™ Ear Gels

IPX4 Sweat and Water Resistant

Microphone, Call, Track, and Volume Control

Built-In Tile® Tracker

### PAIRS WELL WITH JOGGERS AND JEANS.

From a sport-ready design to hours of listening, Ink'd+ Active delivers wireless, premium sound to keep you going from work to play without ever getting in the way.

### A COLLAR THAT'S ALWAYS POPPIN'.

Lightweight and low-profile, the Flexsport™ collar keeps your buds within reach at all times. Perfect for all-day use whether you're working out or just working. It's even flexible enough to fit in your pocket.

### ALL DAY ACTION. AND THEN SOME.

Up to 15 hours of battery with sweat and water resistance. When you need a quick boost, a 10-minute Rapid Charge gives you 2 additional hours of playtime. And no matter what activity you're engaged in, removable FitFin™ ear gels keep your buds secure the whole time.

### ALWAYS IN CONTROL.

Manage volume, tracks, calls, as well your device's assistant—straight from the remote on the collar. And if you ever misplace your buds, a built-in Tile® Tracker helps you quickly find them.

## **16. Method® Active Wireless Sport Earbuds**

### UNLEASH YOUR WORKOUT.

Method® Active Wireless Sport Earbuds

Bluetooth® Wireless Technology

Up to 10 Hours of Battery + Rapid Charge

IPX7 Sweat and Waterproof

Secure FitFin™ Ear Gels

Magnetic Earbuds

Built-In Tile® Tracker

### HOW MUSIC BUFFS GET BUFF.

A wireless, collarless design that lets you move freely. Top-shelf durability and battery life to go the distance. And several smart features that make sure you never lose them. Meet Method Active, your new workout partner.

#### **SWEAT AMOK.**

Impervious to perspiration and watertight to take on any weather for up to 10 hours on a charge. And when you need a quick boost, a 10-minute Rapid Charge gives you 2 hours of playtime.

#### **NEVER LOOSE. NEVER LOST.**

When the buds are in your ears, FitFin™ ear gels hold them comfortably in place. Take a break and magnets in the back of each bud let you wear them around your neck. And if they ever wander off, a built-in Tile® Tracker helps you find them fast.

#### **COMPLETE CONTROLS.**

The in-line remote under the left bud lets you manage everything—volume, tracks, and calls—as well as activate your device’s assistant.

### **17. Sesh™ True Wireless Earbuds**

#### **TRULY WIRELESS. PERFECTLY SIMPLE.**

Sesh™ True Wireless Earbuds

Bluetooth® Wireless Technology

Up to 10 Hour Battery

IP55 Sweat, Water, and Dust Resistant

Charging Case

Microphone, Call, Track and Volume Control

Activate Assistant

#### **KILL THE WIRES, NOT YOUR WALLET.**

Sesh makes it easy to go truly wireless. With all your favorite features, a price as small as the buds themselves, and our Fearless Use Promise, there’s no reason to hold back.

#### **GREAT SOUND DOESN’T GET ANY SMALLER.**

Our smallest, lightest true wireless earbuds pack a full punch of new tech. Each bud has a single button to do everything you’re used to, and sound brilliant doing it.

#### **CONTROL WITHOUT CORDS.**

Take calls, change volume or tracks, and even activate your digital assistant with just one finger.

#### **FIT FOR LESS NOISE.**

The noise-isolating design and three different size silicone gels comfortably seal out ambient sound to keep your music pure.

#### **HOURS (AND HOURS) OF POWER.**

Get 3 hours of playtime in the buds, plus 7 more from the case for a total of 10 hours between plug-ins.

#### **A LITTLE EXTRA PEACE OF MIND.**

With our Fearless Use Promise, if you ever lose or damage either earbud, we’ll replace it at a discount.

### **18. MDR-XB50BS EXTRA BASS™ Sports Wireless In-ear Headphones**

MDR-XB50BS EXTRA BASS™ Sports Wireless In-ear Headphones

## Overview

EXTRA BASS™ sound enhances your performance

Sports headphones with wireless Bluetooth® connectivity

Get into workout mode instantly. Powerful EXTRA BASS™ sound drives you forward, whatever you're doing. The splash-proof design means light rain won't slow you down.

Boost your performance. Powerful EXTRA BASS™ sound gives you the drive to keep going.

Connect wirelessly. Bluetooth connectivity lets you listen for up to 8.5 hours without wires getting in your way.

Be ready for splashes. Durable IPX4 design keeps the music going, even when you run in light rain.

Listen anywhere, do anything. Never be without your music again. Bluetooth® connectivity lets you run, jump, kick and more, without wires holding you back. Ergonomic arc supporters keep the headphones securely in position while you exercise.

Hear the beat, feel the power

EXTRA BASS™ sound gives you more motivation, whether you're at the gym or on the street. Enhanced low frequencies make music sound more powerful, so you feel energized and driven.

Won't let you down

Built to be tough and durable, the MDR-XB50BS is ready for demanding exercises and workout routines. Certified splash-proof. Enjoy music even while running in light rain, thanks to the IPX4 splash-proof design.

Listen for longer. With 8.5 hours of battery life, you have enough power for a week's worth of workouts.

Choose your color

Available in red, black and blue, the MDR-XB50BS can even match your workout clothes.

A built-in microphone for hands-free calls

You don't have to pause your workout to take that important phone call. With a built-in microphone and Bluetooth® connectivity, you can make and answer calls wirelessly from your smartphone.

## SPECIFICATIONS AND FEATURES

Get into workout mode instantly. Powerful EXTRA BASS™ sound drives you forward, whatever you're doing. The splash-proof design means light rain won't slow you down.

EXTRA BASS™ sound with deep, punchy low end

Wireless Bluetooth® connection for unrestricted movement

Long-lasting 8.5 hour battery life

Splash-proof IPX4 design for all-weather use

Arc supporters keep headphones securely in place

## 19. MDR-XB550AP EXTRA BASS™ Headphones

MDR-XB550AP EXTRA BASS™ Headphones

### Overview

Bold style, powerful bass

Let the music flow through you with the power of EXTRA BASS. And choose from four vibrant colors to best match your style.

Go deeper. Enjoy hard-hitting depth on every track with EXTRA BASS.

Switch easily. Go from music to calls at the touch of a button with an inline remote and mic.

All about that bass

Drop into lush, powerful lows. EXTRA BASS enhances all your low-end frequencies for deep, euphoric sound.

Made to match you

Choose from black, red, blue, green, and grayish white to best suit your style.

Bold style, soft touch

Enjoy hours of comfortable listening with soft cushioned earpads and an adjustable metal headband. Listen in style with the bold, elegant design.

Take calls, switch tracks

Change what you're listening to with a few button presses. The in-line remote and mic let you skip tracks and answer calls from your headphones.

EXTRA BASS2 for deep, punchy sound

Smartphone-compatible, in-line remote and mic

Adjustable metal headband for the perfect fit

Cushioned earpads for long-listening comfort

Choose from 4 colors to best suit your style

## **20. WI-C200 Wireless In-ear Headphones**

WI-C200 Wireless In-ear Headphones

### **FEATURES**

Go wireless with BLUETOOTH®

Say goodbye to tangled wires and pulled-out plugs. With BLUETOOTH® wireless technology, you can connect to your device wirelessly and enjoy flawless, interruption-free listening.

15 h battery life

With up to 15 hours of playback when fully charged, you can listen to your favorite playlists and podcasts all through the day.

Power up with quick charge

When your battery runs low, just 10 minutes of charging gets you a full 60 minutes of playback. This means that even if you're in a rush, you'll soon be ready to get the music going again. If you have more time, you can charge the battery to full in just three hours.

Portable and flexible for more comfortable listening

Soft, flexible and lightweight, the WI-C200 wireless in-ear headphones let you listen in comfort, anytime, anywhere.

Styled to suit you

Available in black or white with a matt finish and round cable, the WI-C200 in-ear headphones have a clean, cool design that will fit effortlessly with your style.

Magnetic buds for easy carrying

Each earbud has a built-in magnet for tangle-free carrying and storage.

Free yourself with behind-the-neck design

The around-the-neck design is comfortable, lightweight and keeps your headphones out of the way, so you can get on with listening in total freedom.

One-touch hands-free calling

Calling a friend from your connected smartphone? Touch the multi-function button and you'll be ready to get the conversation started. Time to say goodbye? Just press it again to end the call.

0.35" driver units for clear, punchy sound

Whether you're listening to pop hits, classical concertos or jazz solos, the 0.35" driver units deliver dynamic audio performance with deep bass, crisp treble and outstanding clarity.

Voice assistant at your service

Check the weather, get the latest news, and more, using just your voice. Just touch the multi-function button twice and you'll get instant access to Siri or Google Assistant.

#### SPECIFICATIONS

Comfortable, versatile and practical, the WI-C200 wireless in-ear headphones will fit seamlessly and stylishly into your life. With a 15-hour battery life for longer listening, 0.35" driver units for clear sound and lightweight design for maximum comfort, these are the perfect pair of wireless headphones.

Wireless audio with BLUETOOTH® technology

Up to 15 hours of battery life

0.35" driver units for crisp, clear sound

Flexible and lightweight cables

Hands-free calling and voice assistant compatible

## 21. WI-C300 Wireless In-ear Headphones

WI-C300 Wireless In-ear Headphones

#### FEATURES

NFC and BLUETOOTH®

Near Field Communication (NFC) technology makes complex set-up sequences a thing of the past. Simply touch selected NFC-enabled devices to the on-body N-mark for a quick, seamless connection, then start streaming content over Bluetooth® wireless connection. No NFC? No problem. You can still manually connect to Bluetooth® wireless connection using your device's settings menu.

8-hr battery life

Enjoy up to 8 hours of non-stop music.

Stream quality sound all day

Listen to your music in clear sound quality from 0.35-in drivers.

Wear all day, keep on listening

The behind-the-neck design is shaped for comfortable, all-day listening.

Easy hands-free calling

Conversation flows freely with easy hands-free calling, thanks to the built-in microphone. No need to even take your phone from your pocket.

Voice-assistant compatible

A simple press of a button connects you to your smartphone's voice assistant to get directions, play music, and communicate with contacts.

Easy operation with buttons

Use the buttons to play, stop, and skip through tracks and adjust the volume.

Pick your color

Select and wear the color that suits you best. Choose from black, red, blue, or white.

#### SPECIFICATIONS

Enjoy high-quality sound from wireless headphones.

Easy BLUETOOTH® connectivity with One-touch NFC  
Up to 8 hours of battery life  
0.35 in neodymium drivers for dynamic sound  
Comfortable behind-the-neck style  
Smartphone-compatible with hands-free calling

## **22. ZX110NC Noise-Canceling Headphones**

ZX110NC Noise-Canceling Headphones

### **SPECIFICATIONS**

Say goodbye to distraction with the MDR-ZX110NC Noise Canceling Headphones. Featuring a 12–22,000 Hz frequency response for pristine bass, mids, and treble, these lightweight headphones reduce ambient noise by 95%, so all you’ll hear is the music. Plus, you can listen for longer with 80 hours of battery life.

Integrated noise canceling technology  
80 hours of battery life  
Lightweight for ultimate music mobility  
Dynamic 1.18 in drivers  
Y-shaped cord type, 3.94 ft length

## **23. AirPods Pro**

Free Engraving  
AirPods Pro  
Personalize it for free  
Engrave an emoji, name, initials, phone number, or date. Only at Apple.

Something to smile about.  
New engraving options are now available — from A to emoji.  
Shop all AirPods

### **Product Information**

#### **Overview**

Magic like you’ve never heard

AirPods Pro have been designed to deliver Active Noise Cancellation for immersive sound, Transparency mode so you can hear your surroundings, and a customizable fit for all-day comfort. Just like AirPods, AirPods Pro connect magically to your iPhone or Apple Watch. And they’re ready to use right out of the case.

#### **Active Noise Cancellation**

Incredibly light noise-cancelling headphones, AirPods Pro block out your environment so you can focus on what you’re listening to. AirPods Pro use two microphones, an outward-facing microphone and an inward-facing microphone, to create superior noise cancellation. By continuously adapting to the geometry of your ear and the fit of the ear tips, Active Noise Cancellation silences the world to keep you fully tuned in to your music, podcasts, and calls.

#### **Transparency mode**

Switch to Transparency mode and AirPods Pro let the outside sound in, allowing you to hear and connect to your surroundings. Outward- and inward-facing microphones enable AirPods Pro to undo the sound-isolating effect of the silicone tips so things sound and feel natural, like when you’re talking to people around you.

All-new design



AirPods Pro offer a more customizable fit with three sizes of flexible silicone tips to choose from. With an internal taper, they conform to the shape of your ear, securing your AirPods Pro in place and creating an exceptional seal for superior noise cancellation.

#### Amazing audio quality

A custom-built high-excursion, low-distortion driver delivers powerful bass. A superefficient high dynamic range amplifier produces pure, incredibly clear sound while also extending battery life. And Adaptive EQ automatically tunes music to suit the shape of your ear for a rich, consistent listening experience.

#### Even more magical

The Apple-designed H1 chip delivers incredibly low audio latency. A force sensor on the stem makes it easy to control music and calls and switch between Active Noise Cancellation and Transparency mode. Announce Messages with Siri gives you the option to have Siri read your messages through your AirPods. And with Audio Sharing, you and a friend can share the same audio stream on two sets of AirPods — so you can play a game, watch a movie, or listen to a song together.

#### Highlights

Designed by Apple

Active Noise Cancellation

More customizable fit and seal

Transparency mode

Amazing sound quality with Adaptive EQ

Sweat and water resistant (IPX4)

Automatically on, automatically connected

Easy setup for all your Apple devices<sup>3</sup>

Quick charging in the case

Case can be charged either wirelessly using a Qi-certified charger or with the Lightning connector

## 24. AirPods with Wireless Charging Case

#### Free Engraving

AirPods with Wireless Charging Case

Personalize it for free

Engrave an emoji, name, initials, phone number, or date. Only at Apple.

Something to smile about.

New engraving options are now available — from A to emoji.

#### Product Information

##### Overview

More magical than ever.

The new AirPods — complete with Wireless Charging Case — deliver the wireless headphone experience, reimagined. Just pull them out of the case and they're ready to use with your iPhone, Apple Watch, iPad, or Mac.

After a simple one-tap setup, AirPods work like magic. They're automatically on and always connected. AirPods can even sense when they're in your ears and pause when you take them out.

To adjust the volume, change the song, make a call, or even get directions, simply say "Hey Siri" and make your request. You have the freedom to wear one or both AirPods, and you can play or skip forward with a double-tap when listening to music or podcasts.

Charge your AirPods quickly and easily with the Wireless Charging Case. Just set the case down on a Qi-compatible charging mat and let it charge. The LED indicator on the front of the case lets you know that your AirPods are charging. And when you're away from a charging mat, you can use the Lightning port to charge.

AirPods deliver 5 hours of listening time<sup>1</sup> and 3 hours of talk time on a single charge.<sup>2</sup> And they're made to keep up with you, thanks to a Wireless Charging Case that holds multiple charges for more than 24 hours of listening time.<sup>3</sup> Need a quick charge? Just 15 minutes in the case gives you 3 hours of listening time<sup>4</sup> or 2 hours of talk time.<sup>5</sup>

Powered by the all-new Apple H1 headphone chip, AirPods use optical sensors and motion accelerometers to detect when they're in your ears. Whether you're using both AirPods or just one, the H1 chip automatically routes the audio and engages the microphone. And when you're on a call or talking to Siri, an additional speech-detecting accelerometer works with beamforming microphones to filter out external noise and focus on the sound of your voice.

#### Highlights

Designed by Apple

Automatically on, automatically connected

Easy setup for all your Apple devices<sup>6</sup>

Quick access to Siri by saying "Hey Siri" or setting up double-tap

Double-tap to play or skip forward

Charges quickly in the case

Case can be charged either wirelessly using a Qi-compatible charging mat or with the Lightning connector

Rich, high-quality audio and voice

Seamless switching between devices

## 25. Beats Pro Over-Ear Headphones

Beats Pro Over-Ear Headphones

#### Product Information

##### Overview

Beats Pro over-ear headphones are made for relentless, heavy-duty use in the studio or in the club. Delivering superb audio at all times, Beats Pro headphones give you deep bass response and sound across the spectrum. That's because they use no amplification or noise cancellation circuitry that adds other frequencies, colors the sound, or compromises bass response.

##### The sound of the studio

By putting back the quality lost in modern-day file compression, Beats Pro headphones let you hear music the way it was originally heard by the artist in the studio.

##### Clear highs and deep lows

Steel and aluminum construction gives you an interior sound platform more solid than most. That's why you'll feel the kind of bass that resonates deep in your chest when you play your music.

##### Practically indestructible

No cheap plastic, no frayed cords. Beats Pro headphones are made with an aluminum gun metal frame with a black matte anodized finish, encasing overstuffed leather earcups.

##### True noise reduction

Heavily padded, pivoting ear cups give you a noise-cancelling effect without the need for power switches or batteries. It's the real studio monitor experience in a headphone.

##### Easy to share

Plug your headphone cable into one earcup and the other automatically switches into output mode, letting your friends hear what you hear.

#### Highlights

Even frequency response of studio monitors for ultra-accurate recording, mixing, and playback

Greater earcup foam density and precise fitting shut out external noise for awesome accuracy and clarity  
Plug your cable into one earcup and the other port switches to output mode, making it easy to share what you're listening to

Backward rotating ear cups make it easy to monitor the room, studio, or club with Beats Pro headphones at all times

This design yields superior sound isolation with maximum comfort and minimal ear fatigue  
Ear cups are removable and washable  
The heavy-duty, gold-plated 1/4-inch adapter ensures you're ready for any setup; attached tether prevents it from being left behind at your last gig

## 26. Beats Solo Pro Wireless Noise Cancelling Headphones

Beats Solo Pro Wireless Noise Cancelling Headphones

### Product Information

#### Overview

#### Sound inspired

Get inspired with Solo Pro wireless headphones. To deliver sound how you want it, Solo Pro features two listening modes: Active Noise Cancelling (ANC) and Transparency mode. Beats' Pure ANC gives you the space to create with fully immersive sound, while Transparency mode helps you stay aware of your surroundings. Every detail of Solo Pro has been carefully considered, right down to the intuitive way the headphones turn on and off via folding. The ergonomic design delivers exceptional comfort for extended wear and sleek style. And with up to 22 hours of battery life, you can keep the music going no matter where your day takes you.

#### Control your sound

Solo Pro boasts an advanced acoustic platform with powerful, emotive sound and balanced tonality. Building off of the award-winning sound of Solo3 Wireless, we reengineered and upgraded the sound profile for an improved listening experience. With two distinct listening modes, you can choose whether you want to turn the world off—or on. Beats' Pure ANC actively blocks external noise and uses real-time audio calibration to preserve clarity, range, and emotion, giving you the space you need to create and stay inspired. It continuously pinpoints external sounds to block while automatically responding to individual fit in real time, optimizing sound output to deliver a premium listening experience.

Solo Pro was made to comfortably fit your life on the go and everywhere the world takes you, but not every situation calls for noise cancellation. The one thing we do know you always want is your music. Transparency mode naturally filters in more environmental and ambient noise while still maintaining incredible sound. You can easily toggle between the two modes with a simple press of a button, so you'll always have the right sound for the right situation.

#### Style meets comfort

The design process focused on ergonomics to ensure a comfortable fit for extended use. The brushed metal side arms are adjustable with enhanced durability, while the controls are seamlessly blended into the ear cups for easy use with a clean, stylish finish. The result—a robust yet elegant body with a sleek, sophisticated feel.

#### Powered to inspire

We created our first headphones with Auto On/Off by simply unfolding and folding for intuitive usability. Solo Pro is truly powered to inspire with up to 22 hours of listening time during typical use with either ANC or Transparency mode on. When you turn either mode off, you'll get up to 40 hours of battery life in extended power mode. When you need a little extra juice, 10-minute Fast Fuel charging gives 3 hours of playback when the battery is low.<sup>1</sup>

#### Stay connected. Stay creative.

With Class 1 Bluetooth technology, these wireless headphones offer extended range and fewer dropouts, so they stay connected no matter where your day takes you. A speech-detecting accelerometer and dual-beam forming microphones target your voice and filter out external noise for exceptional call performance. The seamlessly integrated on-ear controls let you take calls, skip songs, and control volume directly from the ear cup. And they instantly set up—just unfold the headphones to power on—and then automatically connect to your Apple Watch, iPad, or Mac.<sup>2</sup>

### Just ask Siri

Talking to your favorite personal assistant is easier than ever. Simply say “Hey Siri” for voice-activated assistance without having to reach for your iPhone.<sup>3</sup> Powered by the new Apple H1 headphone chip, Solo Pro delivers a faster, more stable wireless connection to your devices.<sup>4</sup>

### Two can play this song.

Audio Sharing lets you wirelessly share audio between Solo Pro and any other pair of Beats headphones<sup>5</sup> or AirPods. From a song, to a podcast, or even a movie—some things are better together. Now you can easily share whatever you’re listening to on an iPhone or iPad and each control your own volume. Simply bring the second set of headphones near your Apple device and connect with a tap. All that’s left to do is listen—together.

### Highlights

Active Noise Cancelling (ANC) blocks external noise

Beats’ Pure ANC adapts to external noise and fit while preserving audio quality

Transparency mode helps you stay aware of your surroundings while listening

Advanced acoustic system delivers powerful sound with balanced tonality

Up to 22 hours of listening time (up to 40 hours with ANC and Transparency mode turned off)<sup>1</sup>

Fast Fuel provides 3 hours of playback from a 10-minute charge when battery is low<sup>1</sup>

Auto On/Off when you unfold and fold your headphones

Ergonomically designed for optimal comfort and extended wear

Seamlessly integrated on-ear controls for music, phone calls and voice capability

“Hey Siri” hands-free voice<sup>3</sup> and improved connection speed<sup>4</sup> via the Apple H1 headphone chip

Enhanced phone call performance and call handling

Class 1 Bluetooth for extended range and fewer dropouts

Wirelessly share audio such as songs, podcasts or films with Solo Pro and another set of Beats headphones or AirPods with Audio Sharing<sup>5</sup>

## **27. Powerbeats Pro - Totally Wireless Earphones**

### Powerbeats Pro - Totally Wireless Earphones

#### Product Information

##### Overview

##### High-performance workout earphones

Powerbeats Pro will revolutionize the way you work out. Built for elite athletes, these totally wireless earphones have no wires to hold you back. The adjustable, secure-fit earhooks are customizable with multiple eartip options for extended comfort and are made to stay in place, no matter how hard you go. These lightweight earphones are built for performance with a reinforced design for sweat and water resistance, so you can take your workouts to the next level. With up to 9 hours of listening time in each earbud and powerful, balanced sound, you’ll always have your music to motivate you.

##### Sound like a pro

We listened to real athletes with the aim of designing wireless earphones that matched their toughest workouts—and we heard over and over that sound was their top priority. Powerbeats Pro boast powerful, balanced audio thanks to an entirely redesigned acoustic package that delivers pure sound reproduction, enhanced clarity, and improved dynamic range. Because great sound starts with proper fit, these earphones were also crafted with a focus on ergonomic comfort to give you the best listening experience possible.

##### Play both sides or just one at a time

Left, right, or both, enjoy ultimate control over your audio. Each earbud has full volume and track controls so you don’t need your iPhone or other device to adjust your music. Auto Play/Pause sensors

know when the earbuds are in your ear, jumpstarting your workouts as soon as you're ready to go. And with voice-assistant capability on a variety of compatible devices, you can stay in the zone.

#### Power. Play.

Long hours of training? Marathons? Bring it. Each earbud has up to 9 hours of listening time so you can keep your music going. With the charging case, you'll get more than 24 hours of combined playback. If you're in need of extra juice, 5-minute Fast Fuel charging gives 1.5 hours of playback when the battery is low.<sup>1</sup> To further conserve battery life, Auto On/Off sensors detect when earbuds are idle and automatically enter sleep mode. When you're ready to use them again, simply put them back in your ears and you'll be off and running. Now, you can spend less time worrying about charging and more time charging forward.

#### Just ask Siri.

Talking to your favorite personal assistant is easier than ever. Simply say "Hey Siri" for voice-activated assistance without having to reach for your iPhone.<sup>2</sup> Powered by the new Apple H1 headphone chip, Powerbeats Pro deliver a faster and more stable wireless connection to your devices.<sup>3</sup>

#### Wireless that works

Powerbeats Pro are ready to go when you are. With Class 1 Bluetooth technology, these wireless earphones offer extended range and fewer dropouts so they stay connected as you keep moving. Each earbud connects independently to your device for better connectivity and freedom of use for music and phone calls. A voice accelerometer and multiple microphones target your voice and filter out external noise. They instantly set up—just open the case and hold near your iPhone—and then automatically connect to your Apple Watch, iPad, or Mac.<sup>4</sup>

#### Highlights

Totally wireless high-performance earphones

Up to 9 hours of listening time (more than 24 hours with charging case)

Adjustable, secure-fit earhooks for lightweight comfort and stability

Reinforced design for sweat and water resistance during tough workouts

Volume and track controls on each earbud, voice capability, and Auto Play/Pause

Powerful, balanced sound with dynamic range and noise isolation

"Hey Siri" hands-free voice<sup>2</sup> and improved connection speed<sup>3</sup> via the Apple H1 headphone chip

Earbuds connect independently via Class 1 Bluetooth for extended range and fewer dropouts

With Fast Fuel, a 5-minute charge gives 1.5 hours of playback when battery is low<sup>1</sup>

Enhanced phone call performance and call handling from either earbud

## 28. Bose noise-masking sleepbuds™

Bose noise-masking sleepbuds™

Are you an owner of Bose sleepbuds™?

#### Overview

SOUND-BLOCKING DESIGN

PRE-LOADED SOUNDS

WIRELESS, COMFORTABLE FIT

WAKE-UP ALARM

Bose noise-masking sleepbuds™ are uniquely designed for sleep. But they don't stream music or have acoustic noise cancellation. Instead, these tiny, wireless earbuds use pre-loaded, soothing sounds to cover up unwanted noises, so you can get to sleep — and stay asleep.

Make sleepbuds part of your healthy sleep routine

10:00 PM – BEDTIME

Wind down and prep for a restful sleep

1. Choose your sound
  2. Set an alarm
  3. Fall asleep without unwanted noise
- Clock showing 11:13 PM  
11:13 PM – SLEEP SOUNDLY  
Sleep all night with help from soothing sounds

Pre-loaded sounds are specifically engineered to optimize sleepbuds' noise-blocking design. Each sound covers a range of unwanted noises. Find yours.  
Sample popular soothing sounds. There are many more sounds available in the Bose Sleep app.

Tranquility  
A spa-like, pleasantly droning melody.  
Warm static  
Similar to white noise, with distracting higher frequencies removed.  
Swell  
Rolling and crashing waves.  
Downstream  
A gentle stream.  
Shower  
Gentle rain falling on leaves.  
Cascade  
A cascading waterfall.  
Rustle  
Wind kicking up leaves.  
Circulate  
A fan with an electrical undertone, like an air conditioner.  
Altitude  
Airplane cabin ambient noise.  
Campfire  
Crackling fire and softly chirping crickets.

Better together: Eartips and sounds engineered to cover noises that keep you up  
Eartips snugly conform to your ear to passively block noise  
Then, soothing sounds take over to mask unwanted noise  
Sleepbuds use noise masking to help you get uninterrupted sleep. They play soothing sounds consistently, at frequencies that neutralize common distracting noises.

3:12 AM – SLEEP YOUR WAY  
Switch sides in comfort while you sleep  
Small, medium, and large tips  
To get the best fit, choose from three sizes of tips, designed with a pliable fin that conforms to the upper ridge of your ear.

Check your fit for best sound-blocking performance

7:00 AM – BETTER MORNINGS  
Wake up to an alarm only you can hear  
Storage case protects and recharges your sleepbuds while not in use. A single charge provides up to 16 hours of use.  
Sleepbuds being placed in the case

Share with us!  
#sleepbuds  
Are you sleeping better with your sleepbuds? We want to hear about it. Post your photos on Instagram with #sleepbuds and tag @Bose.

## 29. QuietComfort 35 wireless headphones II

QuietComfort 35 wireless headphones II

ACOUSTIC NOISE CANCELLING  
VOICE ASSISTANTS  
VOLUME-OPTIMIZED EQ  
BATTERY LIFE UP TO 20 HOURS  
CUSTOM DESIGNS  
BOSE AR ENABLED

Renowned noise cancelling headphones — now with Bose AR

The Google Assistant and Amazon Alexa built right in

QuietComfort 35 wireless headphones II are engineered with renowned noise cancellation that makes quiet sound quieter and your music sound better. With the Google Assistant and Amazon Alexa built in, you have instant access to millions of songs, playlists, and more — hands free. Simply choose your voice assistant and ask away. And that's just the beginning. QuietComfort 35 wireless headphones II are now enabled with Bose AR, a first-of-its-kind audio augmented reality platform.

Focus. On.

Proprietary technology clears away the noisy distractions of the world so you can get deeper into your music, your work, or whatever you want to focus on. You decide the level of noise cancelling to fit your environment. So you can focus on what really matters to you.

BOSE + VOICE

Now you're talking

Bring Amazon Alexa or the Google Assistant with you wherever you go. Enjoy entertainment, get information, and manage your day — all with your voice.

NO VOICE ASSISTANT? NO PROBLEM.

If you're not an Amazon Alexa or Google Assistant user, don't worry. You can still use the Action button to adjust your level of noise cancellation between three settings

A few icebreakers...

Using your voice is easy. Just ask Alexa or the Google Assistant to help you get home, add something to your to-do list, check the weather, and so much more — all without glancing at your phone. Explore a few common commands.

“Alexa ...”

Play '90s pop

Turn up the volume

Read a book from Audible

What's the weather?

How late is the coffee shop open?

Lock the doors

“Hey Google ...”

Play Ed Sheeran

Set a timer for 30 minutes

Add olive oil to my shopping list

Turn the living room lights on

Set my alarm for 7 AM

Read my messages

Battery life up to 20 hours

Keep the music — or the quiet — going all day long. If you need a little bit more, a quick 15-minute charge gives you another 2.5 hours. You can always use the included cable to plug in and keep the music playing.

[LINK to spotify playlist](#)

Astonishing sound at any volume

Get fullness and clarity, regardless of how loud it gets. The drivers in the QC35 II feature volume-optimized EQ for clear, balanced audio whether you're in a quiet office or busy street. And a noise-rejecting dual microphone system provides clearer calls, even in noisy environments.

The world of Bose AR

Bose AR is a first-of-its-kind audio augmented reality platform, combining the power of next-gen Bose audio products with innovative mobile apps. Together, they can create astonishing real-world experiences and fundamentally new ways to travel, exercise, learn, play, and more. Meanwhile, you can go through life heads up, hands free, and ears amazed.

Bose AR availability and functionality varies.

[LEARN MORE](#)

5 PARTS | 26 COLORS | 2 FINISHES

Our sound. Your perfect look.

We did the math - there are over 5 million ways to put your own spin on these world-class headphones. We use automotive-grade paint and color each piece of the headphones individually for a truly premium custom coating. And since they come from Bose, you know they're durable and have passed our strictest tests.

[CUSTOMIZE](#)

Need some inspiration?

We've selected some of the most popular designs created by our customers. Pick one to use as a starting point for your creation.

[START WITH THIS DESIGN](#)

SHARE WITH US #QC35

Love your QC35s? We want to hear how they sound, how much noise they block or how easy they are to travel with. Post your photos on Instagram using #QC35 and tag @Bose to share your story.

One app. Complete control.

The Bose Connect app gives you easy access to everything your product has to offer. Get tips, unlock Bose AR, and personalize your settings, so you can spend more time enjoying the music instead of setting it up. Bose AR-enhanced apps are currently available for iPhone and iPad users only. Apps for Android devices are in development.

Whether you're in an airport or a library, you can also choose just how much you want to hear (or don't) by adjusting the levels of noise cancellation. And remember, sharing is caring. You can connect two wireless Bose headphones, so you and your friend can listen to the same thing at the same time. Hope you have a good playlist lined up.

## 30. QuietControl 30 wireless headphones

QuietControl 30 wireless headphones

OVERVIEW

Decide how much of the world to let in

You can't control how noisy your environment is. But you can control how much of it you hear. Set your own levels of noise cancellation with QuietControl 30 earphones, and get balanced audio performance at any volume. A lightweight neckband design conforms to your body for all-day wearability, and a Bluetooth connection keeps the wires out of your way.



### Be the master of your environment

Listen like never before with new breakthrough technology: now you can control how much of the outside world you want to let in. Noisy commute to work? Block out the distractions. Waiting at the terminal? Let some in, and catch your boarding call. Then turn it back up after takeoff. Throughout the day, noise won't get in your way. Unless you let it.

### Ergonomic neckband design

A lightweight, contoured neckband conforms to your body. It's designed with soft materials to stay comfortable—perfect for listening all day.

### Active noise reduction

Noise is a constant. So we have a precise arrangement of microphones inside and outside the earbuds to continuously measure, compare and react to it. The system then produces an equal and opposite signal to cancel the noise. The StayHear+ QC tips also form a gentle seal for additional passive noise reduction.

### Wireless sound without compromises

Leave the wires behind—without sacrificing performance. The volume-optimized EQ delivers consistent, balanced sound at any volume. If you're on a busy street and need to turn it up, the sound stays true to your music. And they're re-engineered with Bluetooth and NFC pairing, so Review

### Write a review

connecting to your devices wirelessly is quick and easy. An inline remote lets you take/end calls, skip/pause tracks and control volume without reaching for your device. So you can focus on the music.

### One app. Complete control.

The Bose Connect app gives you easy access to everything your product has to offer. Get tips, unlock product features and personalize your settings, so you can spend more time enjoying the music instead of setting it up.

Whether you're in an airport or a library, you can also choose just how much you want to hear (or don't) by adjusting the levels of noise cancellation. And remember, sharing is caring. You can connect two wireless Bose headphones, so you and your friend can listen to the same thing at the same time. Hope you have a good playlist lined up.

### SHARE WITH US #QC30

Loving your QC30 headphones? Show us what you're blocking out—or letting in—by posting to Instagram with #QC30 and @Bose.

## **31. SoundSport Free wireless headphones**

SoundSport Free wireless headphones

### TRULY WIRELESS

Enjoy complete freedom of movement.

### RELIABLE CONNECTIONS

They're designed to maximize the strength and reliability of a wireless signal.

### STAYS COMFORTABLE. STAYS PUT.

StayHear+ Sport tips are designed for comfort and stability.

### VOLUME-OPTIMIZED EQ

For consistent performance at any volume.

### WATER RESISTANT

IPX4 rating means these are earbuds that aren't afraid of sweat or rain.

### BATTERY & CASE

5 hours of battery. Place them in the protective case for safe-keeping and to recharge. The case provides 10 hours of battery.

## OVERVIEW

No wires. No stopping you.

Plus, we're now offering a stunning new color. Introducing SoundSport Free in limited-edition Ultraviolet with Midnight Blue.

GET YOURS TODAY

Get clear, powerful sound from our first truly wireless in-ear headphones. They're engineered to stay in place, and stay comfortable. We packed them full of technologies so you can push your workout to the next level.

## BETTER EARBUDS BY DESIGN

When it came to the tech inside these earbuds, we focused on every little detail—from tuning the circuits for improved sound to tweaking the antenna position for maximum Bluetooth® signal strength. The result? Headphones that play consistently and clearly whether your phone is in your hand, in your pocket, strapped to your arm or sitting on top of the treadmill ... and there's never a wire in sight.

In ears that stand out, but stay put

These headphones have an unmatched combination of comfort and stability. That's because we engineered the nozzle of our StayHear+ Sport tips to spread contact evenly around the inside of your ear, while the fin conforms naturally to the shape of the upper ridge of your ear. They won't fall out, but they will stay comfortable. And you can focus on reaching new heights in your workouts.

## EXPLORE THE FEATURES

StayHear+ Sport tips

Provide a secure and comfortable fit, so your headphones won't fall out.

Multi-function button

To play, pause, skip track, or take and end calls

Volume-optimized EQ

We sweat over every detail to make them sound amazing at any volume

Nozzle

Designed to spread contact evenly to stay comfortable

Bluetooth antenna

Designed for strong, reliable connections.

Peak power for peak performance

A better athletic performance takes years of effort. The same is true with engineering the performance of headphones. And we've been working on it for decades. The volume-optimized EQ and Bose digital signal processing make music sound full and balanced at any volume. No matter how crowded the gym is, your workout playlist will keep you energized.

Sweat. Without sweating it.

Water and headphones typically don't play nice together. But we found a way to make it work. By using a water-repellent mesh in the open ports, we can keep what's inside dry and fully functional. These earbuds aren't afraid of sweat or rain—and now a little weather can't be an excuse to skip a workout.

## MUCH MORE THAN A CASE

Off a single charge, the earbuds play for up to five hours—long enough to power you through almost any workout. And when you're done, place them in their case to recover. It'll keep them protected, and provides two additional full charges (or up to 10 hours of battery life) to keep them ready to go again. Plus, a quick 15-minute charge will give you 45 minutes of battery.

One app. Complete control.

The Bose Connect app gives you easy access to everything your product has to offer. Get tips, unlock product features and personalize your settings, so you can spend more time enjoying the music instead of setting it up.

Worried about losing an ear bud? Or both? Don't worry; the Connect app is here for you. Enable the Find My Buds feature, so you can easily see where your buds were last connected. Follow the map and boom! Got 'em.

Download on the App Store

## BOSE SPORT HEADPHONES

Find the right headphones for your best workout

EXPLORE

SHARE WITH US #SoundSport

Are you pushing the limits of your workouts with SoundSport Free? We want to hear about it. Post your photos on Instagram with #SoundSport and tag @Bose.

## 32. SoundLink® around-ear wireless headphones II

SoundLink® around-ear wireless headphones II

### OVERVIEW

Wireless freedom. Uncompromised performance.

Music makes you feel free. Wires shouldn't get in the way of that. SoundLink wireless headphones are engineered for exceptional sound, which stays consistent at any volume thanks to a combination of exclusive technologies. With clear calls in any environment, durable materials and a comfortable fit, you can experience wireless freedom. And uncompromised performance.

Nothing between you and your music

If you didn't think wireless headphones could sound as good as wired, wait until you hear ours. Get deep, immersive sound and seamlessly switch between two Bluetooth® devices without missing a beat of your music—and multi-function controls on the right earcup mean you don't have to reach for your device to change volume or tracks. And for NFC-enabled phones, just tap the device to the side of the right earcup for quick and easy pairing. These are headphones engineered to deliver a better wireless experience—because nothing should come between you and your music.

Exclusive technologies deliver

A better wireless experience starts with what you hear. With a combination of TriPort technology and Active EQ, SoundLink wireless headphones deliver crisp, powerful sound at any volume.

Low volume

Listening hands-free at work? Get consistent performance at lower volumes.

High volume

Turning it up for your commute? Your music gets deep, immersive sound when you want it loud.

Crystal clear calls

When you're listening all day, chances are you'll have to take a call. These are designed to optimize communication at both ends. An advanced mic system with HD Voice provides clarity even when it's windy, while controls on the earcup let you take/end calls without reaching for your device. And with enhanced sidetone, you'll sound as natural as if you weren't wearing headphones.

One app. Complete control.

The Bose Connect app gives you easy access to everything your product has to offer. Get tips, unlock product features and personalize your settings, so you can spend more time enjoying the music instead of setting it up.

You can also easily manage all your Bluetooth connections. Go from taking a call on your smartphone to listening to music on your tablet to watching a movie on your laptop with one single swipe.

Built better

When you want to take your music anywhere, you need headphones built to keep up. With impact-resistant materials, glass-filled nylon and corrosion-resistant stainless steel, these are engineered to survive life on the go.

Their superior comfort means they're built for all-day listening, too. The continuous headband design features a micro suede Alcantara® cushion that evenly distributes weight and enhances stability. The soft-cushion earcups provide a comfortable around-ear fit.

### **33. Hi-Res Premium Over-Ear Headphones – RP-HD10CRP-HD10C-K**

Hi-Res Premium Over-Ear Headphones – RP-HD10CRP-HD10C-K

Features

High-resolution premium sound with 50mm HD driver

Anti-vibration driver unit frame

Ergonomic soft ear pads with horizontal slide adjustment

Detachable integrated mobile mic and control cord

Features

A New Level of Sound

With their dual 50mm HD drivers, multi-layered diaphragm and superb noise isolation, the Panasonic RP-HD10C over-the-ears headphones provide a new level of detail and enjoyment in everything you hear. These premium headphones faithfully reproduce everything from booming bass to the most subtle rhythms, tones and lyrics, for an experience akin to listening to your favorite artist playing live in a totally silent room.

Award-Winning Design

The exceptional design of the Panasonic RP-HD10C earned a 2015 iF Design Award. And the comfort designed into these headphones is just as exceptional. The rich, black satin finish on the outer earcups is as timeless as it is contemporary. The soft, supple texture of the synthetic leather padding provides a light, luxurious feel on both headband and ergonomic 3D earpads for the ultimate in listening comfort.

Distinctive MLF Diaphragms

The eye-catching diaphragms placed over the driver units are designed with multiple layers of polymer film. A structural advantage that enables them to clearly support frequencies from 4Hz up to 50kHz for wide-bandwidth, high-res sound. At the same time, these precision diaphragms complement the anti-vibration driver frames in the RP-HD10C to efficiently suppress unnecessary resonance and vibration.

Individual Fit

In addition to the regular headband length adjustment, the HD10C provides a unique Horizontal slide adjustment system to horizontally shift the position of earcups and drivers to better conform to individual ear structure, and ensure optimum fit and comfort.

Ergonomic earcup padding smartly varies in thickness to form a perfect fit around the ears for superb noise isolation and minimal sound leakage.

Manage Music and Calls

Managing both music and calls is quick and simple with an inline mic and remote. The HD10C headphones work seamlessly with iPhone/iPod/iPad™, Blackberry® and Android™ devices to adjust volume, and switch effortlessly from music to calls and back again with one-touch ease.

Cords for Home and Away

Two detachable audio cords are included, each of which plugs into a mini-jack port in the left earcup. For listening at home, an 9.8 ft. cord has a straight mini-jack plug. Away from home, a 3.9 ft. cord includes the remote and mic and a 90° mini-jack plug for use with mobile devices. A included gold-plated sleeve adapter converts both mini-jacks into 6.3mm full-size plugs. And to keep your headphones safe and sound when not in use, the HD10 features flat-folding earcups and a convenient, soft-textured draw-string travel pouch.

### **34. EAH-F70N**

EAH-F70N Technics Premium Hi-Res Wireless Bluetooth Stereo Headphones with 40 mm Dynamic-Tuned Drivers, 3-Mode Active Noise Cancelling, Ambient Sound Enhancer and Playback Pause Sensor

#### Features

**Hybrid Active Noise-Cancelling** - Instant reduction via three-mode selector to suppress noise levels in varied environments from airline cabins and trains to buses and cafes, and everyday noise in crowds and on the street

**Reference-Level Sound Monitors for the Head** - Dynamic-tuned 40mm drivers and optimal acoustic structure produce an immersive real-life music experience

**High Resolution Audio Quality** - Fast response and high definition are achieved wirelessly for faithful, High-Resolution audio reproduction with Bluetooth® and LDAC/apt-X HD

**Stylish Design, Comfortable Fit** - The attractive profile provides a natural wearing style and supreme comfort. A ball joint mechanism allows 3-D movement of the pads to fit the ear at a comfortable angle

**Ambient Sound Enhancement** - Touch the right earpad housing to listen for traffic or airport announcements; Playback pause sensor stops the music when headphones are removed and resumes the music when placed back on the head

#### Features

##### Premium Sound Wirelessly

For active music lovers who prefer the best in premium, high-resolution audio, the elegant, wireless Technics EAH-F70N noise-cancelling Bluetooth headphones provide extraordinary sound and comfort in any environment or space.

##### 40mm Dynamic-Tuned Driver and Diaphragm

The Technics designed 40mm driver is based on a composite performance film (CPF) laminated diaphragm with a plurality of special materials for high rigidity and internal damping, activated by an optimal acoustic structure to produce true-to-life energy and a spatial concert-hall sensation.

##### Acoustic Structure with Precise Air Control

Detailed simulation and fine tuning were repeated to achieve an Air Control Precision structure that results in an optimal air flow. Two carefully designed ports and original construction create an accurate air flow to bring out the wide-range frequency reproduction capability from the driver.

##### High Resolution Audio, Wirelessly

With the premium Technics EAH-F70N, fast response and high definition are achieved wirelessly for faithful, High-Resolution audio reproduction with Bluetooth 4.2 and LDAC/apt-X HD.

##### Hybrid Active Noise-Cancelling

Instant reduction via the three-mode selector suppresses noise levels in varied environments. The hybrid noise cancelling system employs a feedforward system that uses an outer mic and a feedback system that uses an inner mic located near the driver positioned close to the ear.

##### High-End Ambient Sound Enhancement

A simple touch on the right earpad housing enhances surrounding sound to let you listen for traffic, train, airport and other announcements without removing the headphones.

##### Voice Assist Activation

Activate Siri, Alexa, Google Assistant and other services on your smartphone to make phone calls, select music titles, link to music streaming services, check the weather or access route guidance.

##### High-Grade Materials

Premium headphones begin with premium elements, and every detail reflects Technics' high-end profile and design. Outer parts are made of highest-quality lightweight aluminum for a natural wearing style. And an alumite treatment and spin finish bring out the high-grade ambience of the material. In addition, the Technics logo mark is laser-engraved and colored to complement your choice of color.

#### High-Capacity Battery

A full, 4-hour charge provides power for up to 20 hours of playback with noise-cancelling on. A 15-minute quick charge provides up to 2.5 hours of power.

#### Technics Accessories

The Technics EAH-F70N-K Wireless Headphones include a detachable 3.9 ft. audio cord, 3.5 mm mini-plug, airline adapter, USB charging cord and travel case.

### **35. Premium Hi-Res Wireless Bluetooth Noise Cancelling Over the Ear Headphones - RP-HD605N-K**

Premium Hi-Res Wireless Bluetooth Noise Cancelling Over the Ear Headphones - RP-HD605N-K

#### Features

Tune in your music with high-def sound via Bluetooth® or enjoy Hi-Res audio at home with a wired connection; tune out surrounding noise either way with 3-level noise cancelling

Enjoy true to the original playback with powerful, 40mm HD driver units designed with MLF diaphragms and anti-vibration frames for hours of smooth, natural and dynamic sound

Immerse yourself in Hi-Res heaven when wired to your devices or home audio system, and take in all the subtle details and nuances you never noticed before in your music

Hear sounds around you and clearly converse without taking off your headphones; Simply cover the right speaker housing with your hand to activate an ambient sound enhancer

Relax in luxury with a 3D Ball Joint Structure and 3D Ear Pads for a perfect fit around the head and ears; Plus select music, adjust volume and make calls with the included voice assistant

#### Hi-Res Sound. High-End Comfort.

Enjoy a new world of pure sound and luxury with these powerful premium headphones. Designed for Hi-Res Audio playback, they include 40mm HD drivers, 3 levels of noise cancellation, voice assistant and a plush 3D ear pad system for the ultimate in fit and comfort.

#### Adjust Your Levels of Noise Cancellation

Block the ambient noise that interferes with your favorite music, podcasts, movies and more with three adjustable levels of noise cancellation for optimum listening enjoyment.

#### High-Def and Hi-Res Audio

Designed for LDAC and aptX HD formats, you'll fully enjoy Hi-Def sound from Bluetooth devices and the detail of Hi-Res Audio with a wired connection to your devices or home audio system

#### Enhance Ambient Sound

When you want to hear sounds around you or converse while wearing your headphones, simply cover the right-ear housing with your hand to activate the ambient sound enhancer.

#### Built for Premium Playback

Powerful 40mm HD neodymium drivers combine multi-layer film diaphragms, anti-vibration frames and high-quality driver tuning for playback true to the original music.

#### 15 Minute Quick Charge

Quick charge your headphones for only 15 minutes to enjoy up to 2 hours of performance. Or keep the music flowing for up to 20 hours with a full 4-hour charge.

### Ultimate Fit and Comfort

A 3D ball joint structure enables the headband and soft, plush 3D ear pads to move freely in three dimensions at once for the ultimate fit around the head and ears, and hours of luxurious listening.

### Push a Button for Siri or Google Assistant

Choose your music, adjust volume and make phone calls without reaching for your phone, all with one button. A simple touch activates your smartphone's Siri or Google voice assistant.

## **36. RZ-S300W True Wireless Bluetooth Earphones with Ultra-Compact Design RZ-S300W**

### RZ-S300W True Wireless Bluetooth Earphones with Ultra-Compact Design

#### Features

**YOUR SOUND, YOUR MOMENT** Every moment has the perfect soundtrack. Now you have the power to create it. Want to add life and brightness to a gray day? Drop a rain cloud into a perfect one? Whatever you want to express, your reality is now your unique creation.

**STRONG, SMOOTH CONNECTION** Touch-sensor antenna ensures strong, stable, independent left-right earbud connection, even in crowded areas; IPX4 splash resistant

**OPTIMUM SOUND AND COMFORT** Premium 6mm driver units and built-in mic deliver clear, crisp vocals and sound for music, calls and smartphone content; Snug, high-quality earbuds easily conform to the ear canal for a perfect fit and long-term comfort

**LONG-LASTING PLAYBACK** Ultra-compact, contoured battery case fully charges earphones in 4 hours, resulting in approximately 26 hours of playback time.

**HIGH-QUALITY CALLING SOUND** High-performance MEMS microphone and Labyrinth structure minimize noise for clear calling quality in windy locations.

**ONE APP FOR EVERYTHING** The free, downloadable Panasonic Audio Connect app easily and conveniently pairs, initializes settings, locates earbuds and more, including voice commands with Amazon Alexa (installed), Siri ® and Google Assistant™ and from your smartphone.

#### Features

Designed with tech-savvy, smartphone-reliant, highly mobile Gen Z and others in mind, the ultra-compact Panasonic RZ-S300W True Wireless Bluetooth Earphones combine comfort, connectivity and high-quality sound for music, podcasts, calling and smartphone content. Everywhere they go, two powerful 6mm driver units and built-in mic provide the high level of vocals, sound and calling control and convenience you expect. Plus the optimum level of comfort they want and get with snug, high-quality earbuds for a perfect fit and maximum listening enjoyment. A touch-sensor antenna ensures stable, independent left-right connection, even in crowded places rain or shine with the earbuds' IPX4 splash resistant rating. And high-performance MEMS microphone and Labyrinth structure minimize noise for clear calling quality in windy locations. The contoured, ultra-compact Panasonic RZ-S300W battery case conveniently stores approximately 20 hours of power for up to 5 hours playback per earbud charge. The Panasonic Audio Connect app easily and conveniently pairs, initializes settings, changes tracks, adjusts volume, locates earbuds and more, including voice commands with Amazon Alexa (installed), Siri ® and Google Assistant™ and from your smartphone. The Panasonic RZ-S300W True Wireless Bluetooth Earphones are available in three colors — Black, White and Green.

#### Ultra-Compact Design With a Perfect Fit

The ultra-compact Panasonic RZ-S300W True Wireless Bluetooth Earphones combine style, stable connectivity, comfort, fit and clear, high-quality playback and sound for music, podcasts, calling, smartphone content and more.

#### Touch-Sensor Antenna

A tiny touch-sensor antenna in the earbuds ensure strong, independent left-right connection for smooth, even sound and playback in the most crowded places.

#### Clear, Powerful Sound

Premium 6mm driver units and built-in mic deliver dynamic bass and treble tones for exceptional vocals and sound for all your music, podcasts, everyday calls and smartphone content.

#### Elegant, High-Comfort Earbuds

Enjoy the optimum level of style and hours of comfort with sleek, high-quality earbuds designed to easily conform to the natural contours of the ear canal for a snug, perfect fit and maximum listening enjoyment.

#### High-Quality Calling Sound

High-performance MEMS microphone and Labyrinth structure minimize noise for clear calling quality in windy locations.

#### Snug, High-Comfort Earbuds

Enjoy the optimum level of style and hours of comfort with sleek, high-quality earbuds designed to easily conform to the natural contours of the ear canal for a snug, perfect fit and maximum listening enjoyment.

#### 26 Hours of Power

The smart, distinctive Panasonic RZ-S300W battery case charges the earbuds in approximately four hours, resulting in up to 26 hours of playback time.

#### Great Sound, Rain or Shine

With an IPX4 splash resistant rating, the RZ-S300W case and earbuds can be safely used and enjoyed practically anywhere, and in any weather.

#### One App for Everything

The Panasonic Audio Connect app easily and conveniently pairs, initializes settings, changes tracks, adjusts volume locates mislaid earbuds and more, including voice commands with Amazon Alexa (installed), Siri ® and Google Assistant™ and from your smartphone.

#### Choose Your Color

The RZ-S300W Earphones are available three colors: Black, White and Green.

\*Specifications are subject to change without notice.

## **37. EAH-DJ1200**

EAH-DJ1200 Technics Professional DJ Headphones with 40mm CCAW Voice Coil Drivers, 270° Swivel Housing and Locking Detachable Cord; Lightweight, Foldable High Input

#### Features

Clear, Detailed Sound - Specially developed 40mm CCAW voice coil drivers deliver full, detailed and balanced sound across the frequency range with no distortion at maximum volume, plus high-durability 2,500 mW input for comfortable monitoring in high-volume surroundings

Adapts To All DJ Styles - Lightweight on-ear type headphones include a housing equipped with lockable 270° swiveling mechanisms for free-style single-side monitoring, and can be neatly folded for portability and storage

Locking Detachable Cord Mechanism - Avoids the accidental detachment of the cord in the middle of a set; Just plug the cord in, give it a twist and it's locked; Included coiled cord and L-type plug resist internal wire breakage to withstand the demands of intense pro DJ use

Designed to Last - Ear and head pads are made of soft, durable synthetic leather for maximum comfort while wearing and minimum deterioration caused by sweat and everyday use

Pro DJ Essentials - Professional monitoring accessories are included to complement the headphones; a 1.5m detachable coiled cord, 1.2m detachable straight cord and 6.3mm plug adaptor, plus a handy carrying pouch for storage and protection



Technics Professional DJ Headphones with 40mm CCAW Voice Coil Drivers, 270° Swivel Housing and Locking Detachable Cord; Lightweight, Foldable High Input EAH-DJ1200

#### Features

Clear, Balanced, Detailed Sound

40mm CCAW voice coil drivers for full, detailed and balanced sound between the highs, mids, and lows, and zero distortion at maximum volume. High-durability 2,500 mW input keeps your ears intact and comfortable, even in the loudest club environments.

#### Adapts to All Your Moves

Lightweight on-ear cans include a housing equipped with lockable 270° swing arm mechanisms to adjust to your style of single-side monitoring. They can also be folded for portability and storage between gigs.

#### Locking Detachable Cord

Prevents a disconnected cord in the middle of a mix. Plug it in, give it a twist and it stays snug and locked gig after gig, start to finish. An included 1.5m detachable coiled cord and L-type plug resist internal wire breakage to endure the use and abuse of intense pro DJ work.

#### A Seamless Match

Based on the legendary RP-DJ1200, the EAH-DJ1200 DJ headphones have a distinctive black, high-end look that matches seamlessly with the matte black finish of the SL-1200MK7 DJ turntable for a cool, pro duo DJs everywhere can depend on.

#### Pro Essentials Included

Pro accessories included to complement the headphones; a 1.5m detachable coiled cord, 1.2m detachable straight cord and 6.3mm plug adaptor, plus a handy carrying pouch for storage and protection between gigs.

#### Technics DJ Style

With its high durability and superior functionality, the Technics EAH-DJ1200 matches seamlessly with the Technics SL-1200MK7 DJ turntable to add a cool, up-to-the-minute look to every DJ's performance.

## **38. ActionFit Wireless Headphones TAST702BK/00**

### ActionFit

Wireless Headphones TAST702BK/00

Ditch the wires.

These true wireless in-ear sports headphones love it when you sweat. IPX5 splash resistance and UV clean technology mean you'll stay fresh however hard you go. You get up to 18 hours of play time with the portable charging case.

Ditch the wires.

Train free.

6 mm drivers/closed-back

In-ear

6 hours of play time

Secure fit

3 interchangeable ear-tip covers for a perfect in-ear fit

Three sizes of interchangeable rubber ear-tip covers create a perfect seal.

Get up to 18 hours of play time with the case

Throw a fully charged case in your gym bag and get up to 18 hours of play time.

**IPX5 waterproof. Waterproof and sweat-proof**

These sports headphones boast an IPX5 soak-proof rating, which means they're resistant to sustained soaking. Sweat hard, train in the rain or even wear them in the shower.

**Portable charging case. Multiple charges in your pocket**

Hit the gym. Then the trail. These true wireless in-ear headphones come with an ultra-portable charging case.

**Quick Charge. Charge for 15 minutes, train for an extra 1.5 hours**

If you need an extra boost, just 15 minutes of Quick Charge gives you an extra 1.5 hours of play time.

**Smart pairing. Automatically find your Bluetooth device**

The user-friendly buttons let you pause your playlist, take calls and adjust volume—all without touching your smartphone. The headphones are ready to pair the instant you switch on Bluetooth. Once they're paired, they remember the last device they were paired with.

**Soft, rubberised wing tips. Secure and comfortable**

Three sizes of interchangeable rubber ear-tip covers create a perfect seal. Flexible wing tips fit securely under the ridge of your ear. No matter how hard you go, these sports headphones stay where you need them.

Tap the earbud to control music and calls

Perfectly tuned neodymium acoustic drivers deliver detailed sound and strong bass. Simply tap the earbud to pause your playlist, take calls and adjust volume mid workout—all without touching your smartphone.

**UV cleaning. Place earpieces in charging case to clean**

You can keep these sports headphones as fresh as your workout beats. Simply place the earpieces in the charging case and a UV cleaning cycle will remove bacteria.

**6 hours of play time from a single charge**

A single charge allows around 6 hours of play time.

**Perfect seal, great passive noise isolation**

No matter how hard you go, these headphones stay in place. Flexible wing tips fit securely under the ridge of your ear. Interchangeable rubber ear-tip covers in small, medium and large let you find the perfect in-ear fit for you.

### **39. Hi-fi headphones SHP6000/10**

Hi-fi headphones SHP6000/10

1 Awards

High resolution audio and superior comfort

This Philips SHP6000/10 headphone with extra-powerful bass speakers and self-adjustable Floating Cushions delivers not only good sound, but also long-listening comfort.

High resolution audio and superior comfort

High-resolution audio

Over-ear

High-resolution audio reproduces music in its purest form

High-Resolution Audio offers the best in audio performance, reproducing original studio master recordings more faithfully than 16-bit/44.1-kHz CD formats. This uncompromising quality makes High-Resolution Audio the best sound companion for the music lover. These headphones meet the stringent standards required for the Hi-Res Audio stamp of quality.

Over-the-ear type provides good sound isolation  
Powerful 40 mm speaker drivers for strong bass reproduction  
Fully cushioned headband provides supreme listening comfort  
Soft foam Floating Cushions auto adjust for a perfect fit

#### **40. Performance Hi-Res Audio wireless over-ear headphones TAPH805BK/00**

Performance

Hi-Res Audio wireless over-ear headphones TAPH805BK/00

1 Awards

Control the silence

Hear your music, not the rain. You can control the Active Noise Cancelling function on these wireless over-ear headphones to match your situation. With 30 hours of play time plus flexible quick charging, you're covered for the whole trip

Control the silence

Over-ear wireless active noise-cancelling headphones

40 mm drivers/closed-back

Over-ear

30 hours of play time or talk time (25 hours with ANC on)

On any trip, these headphones are up to the task. A single charge takes just 2 hours. You get 30 hours of play time (or talk time) with Active Noise Cancelling off, and 25 hours with it on. Two levels of fast charging—Rapid Charge and Quick Charge—give you an extra 2 or 6 hours of play time.

Active Noise Cancelling (ANC). Lose yourself, not the music

Leave it all behind with Active Noise Cancelling. Shut out the noise of a train or busy office at the touch of a button. If you're out and about, you can listen to your music and stay tuned to the noise of the street in Awareness Mode.

Smooth, adjustable headband. Soft ear-cup cushions

From playlist to podcast, perfectly tuned neodymium acoustic drivers deliver deep bass and clear mid-range frequencies. Soft ear-cup cushions cover your whole ear, creating a seal that passively isolates external noise. The headband is light, easily adjustable and smooth: there'll be no getting these headphones tangled in your hair.

Flat-folding and compact-folding design. Easy storage

These wireless headphones boast soft ear-cups that fold neatly in two configurations. You can fold them flat, perfect for storing in your office drawer or the included carrying pouch. Or you can fold them flat and inwards, creating a compact bundle that fits into coat pockets and bags.

Hi-Res Audio. Hear every detail

Twinkling pianos. Blistering rock. Whatever you love, Hi-Res Audio headphones let you feel the full impact of every note. When wired to a Hi-Res source, you'll get the full benefit of lossless audio that's recorded at a higher sample rate than CDs for a brilliantly lifelike performance.

Touch control. Swipe, tap and press for easy control

Control volume by swiping up or down on the ear-housing touch control panel. You can activate or deactivate Active Noise Cancelling with a single tap or engage Awareness Mode to hear more of the world around you while the music keeps playing. The built-in mic with echo cancellation keeps sound clear when you're talking.

Voice Assistant. Manage your life on the move

Manage your life without taking out your phone. A simple touch on the headband activates Voice Assistant. You can ask it to open your calendar, read notifications from your phone, call or send messages to friends, manage playlists and much more.

Built-in mic with echo cancellation for clear audio

No more of those annoying echoes when you are talking on the phone. With our acoustic echo cancellation, you always get a clear, undisturbed connection.

Rapid charge. Charge for 5 minutes, get 2 hours of play

If you need even more power, just 5 minutes on charge will give you another 2 hours of play time.

Quick Charge. Charge for 15 minutes, get 6 hours of play time

Two levels of fast charging—Rapid Charge and Quick Charge—give you an extra 2 or 6 hours of play time. So you can keep listening from Monday to Friday and beyond.

## **41. Philips Fidelio X3 wired over-ear open-back headphones X3/00**

Philips Fidelio

X3 wired over-ear open-back headphones X3/00

Like a concert hall for your ears

From the singer's breath to fingers squeaking on a fretboard, these audiophile-grade open-back headphones match feather-light comfort with pristine tuning. Discover new layers of transparency and detail every time you slip them on.

Like a concert hall for your ears

Designed for audiophiles

Wide, natural soundstage

Feather-light comfort

Leather/metal premium finish

Detachable 3 m cable

Engineered for exceptional performance

The Philips Fidelio X3 headphones boast double-layered ear shells that reduce resonance and vibration. The neodymium drivers are engineered to tilt at 15 degrees, fitting the natural geometry of your ear for optimal accuracy at high frequencies. The result: flawless performance, with exquisite detail.

Feel the passion. Premium design

These over-ear headphones aren't just built to sound spectacular: they feel incredible too. The light, soft inner headband adjusts to fit perfectly. The outer headband adds a reassuring weight, while the snug fit of the feather-light memory foam ear-cup cushions creates a perfect seal. Ideal for long listening sessions.

Open-back design. Wide, natural soundstage

The open-back ear-cup design is covered with acoustically transparent Kvatrat speaker fabric. Air is able to flow freely through the fabric, eliminating air pressure build-up behind the diaphragm and creating immersive, spacious sound.

The art of balance. Exquisitely tuned 50 mm drivers

The 50 mm acoustic drivers boast diaphragms composed of multiple polymer layers and filled with damping gel. The flexibility and smoothness of each diaphragm delivers perfectly balanced sound. The bass is impactful without being overpowering. Midrange frequencies are full and smooth. High frequencies are exquisitely detailed.

Hi-Res Audio. Hear every detail

Twinkling pianos. Blistering rock. Whatever you love, these Hi-Res Audio headphones let you feel the full impact of every note. When wired to a high-resolution source, you'll get the full benefit of lossless audio that's recorded at a higher sample rate than CDs for a brilliantly lifelike performance.

Acoustically transparent Kvatrat fabric

The clean, elegant design of these premium over-ear headphones is a beautiful update to their predecessor — the legendary Fidelio X2. The dark satin finish of the metal frame seems to float over the durable, black Kvadrat fabric that covers the ear cups.

Sumptuous Muirhead leather. Responsibly sourced

The black Muirhead Scottish leather that covers the outer and inner headband is sustainably and ethically sourced. Beautifully soft and textured, this high-performance leather lends a sophisticated touch to the headphones.

Authentic sound from any source

Immerse yourself in your favourite albums, however you like to listen. The included cable boasts a 6.3–3.5 mm jack adapter, so you can listen on your smart device as well as your home setup.

## **42. Crusher ANC™ Personalized, Noise Canceling Wireless Headphones**

DEEPER DIMENSIONS OF SOUND.

Crusher ANC™ Personalized, Noise Canceling Wireless Headphones

Adjustable Sensory Bass

Digital Active Noise Cancellation

Personal Sound

Bluetooth® Wireless Technology

Up to 24 Hours of Battery + Rapid Charge

Built-In Tile® Tracker

THREE PREMIUM TECHNOLOGIES. ONE TOTALLY NEW EXPERIENCE.

Behold the most immersive headphones ever made. Crusher ANC combines Adjustable Sensory Bass, Active Noise Cancellation, and Personal Sound to deliver a deeper audio experience that's flawlessly tuned for your unique hearing.

ADJUSTABLE SENSORY BASS

ACTIVE NOISE CANCELLATION

PERSONAL SOUND

BASS YOU CAN MEASURE IN GOOSEBUMPS.

Crusher ANC features our broadest range of Sensory Bass yet with new, patented drivers. You don't just hear it, you feel it. And you can easily adjust it up or down based on your preference.

LESS NOISE. CLEANER SOUND.

No matter how much the sounds around you change, Skullcandy's Active Noise Cancellation monitors your environment and eliminates outside noise to keep your music crystal clear.

TUNED TO YOUR PERSONAL HEARING WITH THE APP.

By taking a real-time audio test on the Skullcandy app, you'll create a Personal Sound profile based on your unique hearing. That profile is then stored on your headphones to optimize audio levels so you hear layers in your music that you've never heard before.

HEAR LAYERS IN YOUR MUSIC THAT YOU'VE NEVER HEARD BEFORE.

Only Skullcandy headphones are custom-tuned to deliver music you can feel. From the lyrics in your soul to the bass in your bones.

## **43. Crusher 360 Ultra-Realistic Audio**

SURROUND YOURSELF WITH BASS.

Crusher 360 Ultra-Realistic Audio

Touch Control Sensory Bass  
Bluetooth® Wireless  
29 Hours of Battery Life  
Rapid Charge: 10 Minutes = 3 Hours  
Noise Isolating Fit  
Microphone, Call, Track and Volume Control

Sensory Bass: A Skullcandy Innovation.

The limited edition Crusher 360 delivers a one-of-a-kind, ultra-realistic audio experience with bass you can feel all around you.

#### SENSORY BASS: A SKULLCANDY INNOVATION.

Crusher 360 features patented Skullcandy technology that delivers a unique sensory vibration in your headphones. That's what we mean by 'bass you can feel.' This experience is especially amplified in music, video games and movies with powerful low end frequencies. If a deep sound occurs in your audio, you'll feel your headphones vibrate like a subwoofer.

#### FEEL IT EVEN DEEPER IN YOUR BONES.

Crusher 360 offers even deeper levels of sensory bass than the original Skullcandy Crusher. Some of the frequencies are so low you can't even hear them, but you'll be able to feel them. It's the deepest sensory bass experience of any headphone.

Crusher Wireless delivers sensory bass vibrations from 45Hz to 75Hz. Crusher 360 goes even deeper—delivering sensory vibrations from 20Hz to 100Hz.

#### LOADED WITH THE LATEST TECH.

Crusher 360 features some of the most leading edge audio technology available today—from sensor-based controls to accelerated battery charging.

#### TOUCH CONTROL BASS

Natural touch controls let you slide your finger up or down on the left earcup to adjust your bass experience.

#### DIGITAL SIGNAL PROCESSING

Digital Signal Processing (DSP) precisely controls the interaction between the audio drivers and the bass drivers to create the most powerful sound experience.

#### RAPID CHARGE

You get 3 hours of play from just 10 minutes of charging. And when fully charged, Crusher 360 delivers an incredible 29 hours of battery life.

#### LIMITED EDITION MATERIALS.

Crusher 360 is a full-featured upgrade from the original Crusher. It's built with the finest materials—from a metal internal headband with diamond-cut edges to the most plush memory foam ear cushions.

## 44. IER-M7 in-ear monitors

IER-M7 Performance evolved

Take your performance to the next level with IER-M7 in-ear monitor headphones, designed for musicians. With a precise sonic delivery and stable fit, you can fully express yourself with critical accuracy.

IER-M7 in-ear monitors

Overview

Premium technology enhances the live experience

From the Quad BA system, integrated magnesium inner housing and an optimized sound path, the structure of the IER-M7 is made from high-quality parts. So you can trust them to make you sound your best.

#### Quad BA system for faithful monitoring

Evolve your musical expression through accurate and detailed monitoring with Quad BA system. Sony's original T-shaped Armature directly drives the diaphragm for more linear motion and clean, faithful high notes.

#### Sony's original design Balanced Armature (BA) Driver unit

The unique T-shaped Balanced Armature directly drives the diaphragm for a more linear motion and clean, faithful high notes.

#### Audio grade film capacitor for less distortion

Our custom audio grade film capacitor in the cross-over circuit delivers much lower distortion. The audio grade capacitor of the IER-M7 delivers fine detail sound. Plus, audio grade solder also helps to minimize any loss in signal path.

#### Beautifully designed for accurate tonal balance

With an integrated magnesium inner housing and optimized sound paths, the IER-M7 headphones deliver balanced tones that enrich your musical expression.

#### Integrated magnesium inner housing reduces vibration

The BA units are held firmly in a high-rigidity housing. This helps to eliminate vibration and keeps sound clear and clean without losing even a micro nuance of sound.

#### Optimized sound path

A wide and short sound path made of brass reduces frequency peak and dip, to give a monitor sound you can rely on for critical listening accuracy.

#### Subtle sounds and emotions delivered with no loss

Inheriting silver-coated OFC and silk braid insulator from a top-of-the-line model, the cable of the IER-M7 delivers you your performance accurately.

#### Balanced connection available

A 0.17" standard balanced connection cable separates left and right sound signals completely, which minimizes cross-talk that results in sound deterioration.

#### Silver-coated OFC

Silver-coated oxygen-free copper wire minimizes resistance and signal-transmission loss. The result is less sound degradation, finer detail, and smoother treble sounds.

#### Detachable cable

The cable is fully detachable so you can replace it if needed, or fine-tune your monitor sound through a different cable.

#### Developed for even the most energetic performances

The IER-M7 in-ear stage monitor headphones are designed to stay firmly in place so you can capture all the emotions you express in every performance.

#### Preformed ear hanger for easy positioning

The IER-M7 in-ear headphones stably fit your ears thanks to the universally shaped ear hanger, which is easy to position even in the dark.

#### Developed for even the most energetic performances

The IER-M7 in-ear stage monitor headphones are designed to stay firmly in place so you can capture all the emotions you express in every performance.

#### 13 variations of earbuds

Our earbuds come in thirteen variations — six triple comfort and seven hybrid silicon. So you can find a snug fit for all kinds of ear shape. Combining hard silicone rubber and specially-developed formed silicone, they perfectly match sound with stability and are comfortable to wear for long periods of time.

#### Stable fit

The IER-M7 are designed to stay firmly in place with a snug fit for all ear sizes. With a firm fit and optimal housing shape, each earbud stays in the right position, even while moving on stage.

#### Designed with professionals

We developed these in-ear monitor headphones cooperating with professional musicians and live-sound engineers. Their opinions are reflected in this product.

#### IER-M9 and IER-M7

Sound for artists, in your hands

Read more

So immersive. So real.

Immerse yourself in sound all around you. As real as if you are there at a live concert or with the artist recording in a studio. With 360 Reality Audio, music has never been so immersive and so real.

These headphones let you enjoy 360 Reality Audio.

Learn more about 360 Reality Audio

#### SPECIFICATIONS AND FEATURES

Evolve the expression and emotion of your performance with IER-M7 In-ear monitor headphones designed for musicians. With 4x Sony's original Balanced Armature Units, high-level sound isolation and stable fit, you can play with accurate tonal balance on stage.

Quad BA system

Sony's original design BA Driver Units

High-level sound isolation

Light housing

Preformed ear hanger for stable fit

### **45. WI-1000X Wireless Noise Canceling In-ear Headphones**

Cut the noise, listen smart

Lose yourself in music, whenever and wherever you are, with industry-leading noise cancellation, effortlessly smart features and a neckband for comfortable all-day wearing.

#### HEADPHONES

WI-1000X Wireless Noise Canceling In-ear Headphones

#### Overview

Lose noise, gain freedom

Get the most from your headphones everywhere with optimized noise cancellation and wireless freedom.

#### Digital Noise Cancellation

Block out unwanted noise with industry-leading Digital Noise Cancellation.

Noise cancellation made to fly

Enjoy in-flight music in perfect clarity with noise-canceling adapted to high altitude.

No wires, no noise

Listen free from wires and unwanted background noise with Digital Noise Cancellation

Smart Listening by Adaptive Sound Control automatically adjusts to whatever you do

Smart Listening by Adaptive Sound Control automatically detects your activity such as traveling, walking, and waiting, then adjusts ambient sound settings to you. You can customize them to your preferences with the Sony I Headphones Connect APP.



#### Traveling

Take trips without interruption and lose yourself in music with no background noise.

#### Walking

Be aware of everything around you, from street to office, while still enjoying music.

#### Waiting

Hear important announcements while you wait, with reduced background noise.

#### Tailor the sound to you

Sense Engine™ gives you the power to tune in and out of music at a touch.

#### Sony Headphones Connect

Download the APP to use Smart listening by adaptive sound control, control your ambient sound settings, and adjust the sound levels with the Equalizer.

Learn about Sony Headphones Connect

#### Be in control of your listening

Hear what's important with Ambient Sound Control, and adjust sound levels with the Equalizer.

#### Virtual surround sound

Feel immersed in sound wherever you are. Experience audio optimized for different listening environments including outdoor stages, clubs, halls and arenas.

#### Equalizer

Find your perfect sound tone for every song from the presets, easily customizable to your preference with the Sony Headphones Connect APP

#### Truly authentic sound

Hear music that stays true to the original recording with High-Resolution Audio. Optimized for High-Resolution Audio, S-Master HX™ reduces distortion and allows you to enjoy all the subtleties in your music.

The 9mm dynamic driver maintains drive force for deep bass and clear mids without dropping off like other drivers, while the airtight Balanced Armature driver provides natural high frequency sound for longer. Both drivers work together to keep sound response steady across the frequencies.

#### Restore all your compressed files

Digital Sound Enhancement Engine HX (DSEE HX™) upscales compressed digital music files, bringing them closer to the quality of High-Resolution Audio. By restoring the high-range sound lost in compression, DSEE HX™ produces your digital music files in rich, clear sound.

#### Wireless streaming at its best

LDAC transmits approximately three times more data (at the maximum transfer rate of 990 kbps) than conventional BLUETOOTH® wireless audio 5, which allows you to enjoy High-Resolution Audio content in exceptional sound quality close to High Resolution Audio.

#### Be smarter with Voice Assistant

Manage your day, simply by asking your assistant<sup>7</sup>. Enjoy entertainment, connect with friends, get information, listen to music and notifications, set reminders, and more.

Learn about Voice Assistant function

#### Hands-free calling with vibration notification

Conversation flows freely with easy, hands-free calling. Leave your phone where it is, just speak with a click.

#### Cable management

Keep your cable neatly out of the way in the slim, zip-style holder.

Carrying pouch

Pack and keep your headphones safe to carry around all day.

Airplane plug adapter

Just plug the cable into the airplane adapter plug for in-flight listening.

Wired for high-resolution listening

Use the supplied cable for uninterrupted truly high-resolution audio and noise canceling for up to 14 hours.

Wireless 10h battery

Enjoy up to 10 hours of non-stop music.

#### SPECIFICATIONS AND FEATURES

Lose yourself in music, whenever and wherever you are, with industry-leading noise cancellation, effortlessly smart features and a neckband for comfortable all-day wearing.

Digital Noise canceling with Atmospheric Pressure Optimizing lets you hear what you want

Wireless freedom with BLUETOOTH® technology and NFC

Smart Listening by Adaptive Sound Control automatically adjusts ambient sound to your activity

High-quality audio with DSEE HX™, S-Master HX™ and LDAC

Hands-free calling with vibration notification

## 46. WF-SP700N Wireless Noise-Canceling Headphones for Sports

WF-SP700N

Music with nothing to hold you back

Get the most out of every workout with the truly wireless WF-SP700N headphones. Noise-Canceling technology minimizes distractions to keep you focused, while Ambient Sound Mode lets you enjoy your music and still hear your surroundings.

#### HEADPHONES

Wireless Noise-Canceling Headphones for Sports

WF-SP700N

Overview

Work out in style

With four fresh shades available, choose the color that matches your style. The WF-SP700N's truly-wireless earbuds let you listen to your favorite tracks with Bluetooth® connection and NFC connectivity, so you won't be held back by wires.

BLUETOOTH® connection and NFC

Stream effortlessly with Bluetooth® and NFC One-touch listening. Near Field Communication (NFC) technology makes complex set-up sequences a thing of the past. Simply touch selected NFC-enabled devices to the on-body N-mark for a quick, seamless connection, then start streaming content via Bluetooth®. No NFC? No problem. You can still manually connect to Bluetooth® using your device's settings menu.

Truly wireless, totally active

See how the WF-SP700N headphones can help you get more out of your day.

Product Demo VIDEO

No distractions with digital noise cancelation

When you need that special playlist to take your workout to the next level, noise cancelation blocks out distractions like the sounds of the gym or the street, so it's just you and the beat.

Stay aware with Ambient Sound Mode

Ambient Sound Mode keeps you in the moment while you're moving. Mixing the music you love with the sounds of your environment, enjoy your favorite tracks and still hear your workout buddy or stay aware when running outside.

#### Made for movement

Comfortable and secure, these headphones are ready to take on anything.

Yes to music, no to sweat

With an IPX4 rating thanks to the protection material, splashes and sweat won't stop these headphones – or your workout.

You move, your headphones don't

Extensively tested in real workouts, these earbuds come in four sizes for a secure fit that adjusts to your ears. Plus, the silicone support fitting makes sure they stay comfortably in place.

#### Punchier basslines with EXTRA BASS™

Boost your beats — and your performance. EXTRA BASS™ delivers powerful, punchy low-end sound, giving you the drive to keep going.

#### The perfect settings with two taps of a button

Choose your favorite sound settings with Quick Sound Settings in the Sony | Headphones Connect app, then select them instantly with two taps of the left side button.

Learn about the Headphones Connect app

#### Easy Hands-Free Calling

Conversation flows freely with easy, hands-free calling. Leave your phone where it is, just speak with a click.

#### Safe, secure and all the power you need

Fully charged, the headphones give you up to three hours of music playback. While the compact charging case not only keep your headphones secure, but holds a further two full three hour charges letting you power up on the go. That's up to 9 hours of music playback, so you can keep listening all day.

#### Be smarter with Voice Assistant

Manage your day just by asking your assistant. Enjoy entertainment, connect with friends, get information, listen to music and notifications, set reminders, and more.

#### SPECIFICATIONS AND FEATURES

Get the most out of every workout with the truly wireless SP700N headphones. With noise-canceling technology, you can minimize distractions to stay focused, or choose Ambient Sound Mode to listen to your favorite tracks and still hear your surroundings.

Digital Noise canceling lets you listen without distractions

Truly Wireless with Bluetooth® streaming

Secure fit earbuds sit and stay comfortably in your ears

Ambient Sound Mode lets you hear essential sounds

Easy hands-free calls at the click of a button

### **47. WF-1000XM3 Wireless Noise-Canceling Headphones**

#### WF-1000XM3

Only music. Nothing else.

Freedom perfected in a truly wireless design, with industry-leading noise-canceling powered by Sony's proprietary HD Noise Canceling Processor QN1e. Form meets function with up to 24 total hours of battery life.

#### HEADPHONES

## WF-1000XM3 Wireless Noise-Canceling Headphones

### Overview

Discover the WF-1000XM3 headphones

Industry-leading noise cancelation and stunning sound in a compact, stylish, truly wireless design.

### WF-1000XM3 key features

Industry-leading noise cancelation

Truly wireless technology

All-day battery life

Smarter listening

Modern classic style

### Industry-leading noise cancelation

The noise-canceling technology in the WF-1000XM3 is the most advanced ever in truly wireless headphones, with our HD Noise-Canceling Processor QN1e. So you can lose yourself completely in your music.

### Dual Noise Sensor Technology

Dual microphones—one feed-forward and one feed-back—on the surface of the headphones catch more of the ambient sounds from your surroundings, whether it's in-flight noise, city traffic, or office chatter.

Feed-forward your microphone

Feed-back your microphone

### HD Noise-Canceling Processor QN1e

Having caught the ambient sound, the dedicated HD Noise-Canceling Processor QN1e gets to work. It not only cancels significantly more noise across almost all frequencies, but also uses less power.

### Exceptional sound quality

Packed with advanced audio technology, the WF-1000XM3 noise-canceling earbuds not only deliver noise-free listening but also offer breathtaking sound quality.

0.24 " driver unit

A tiny-yet-powerful 0.24 " driver unit sits inside the headphones to deliver rich, clear, expansive sound.

Exceptional sound with minimal distortion

The multi-talented HD Noise-Canceling Processor QN1e combines Digital Noise Cancelation, 24-bit Audio Signal Processing, and a Digital-to-Analog converter with headphone amplifier. The results?

Stunning sound with minimal distortion.

Upscale digital music with DSEE HX

Digital Sound Enhancement Engine HX (DSEE HX™) upscales compressed digital music files, bringing them closer to the quality of High-Resolution Audio.

### Truly wireless technology

With Bluetooth® wireless technology and an ergonomic fit for all-day comfort, the WF-1000XM3 noise-canceling headphones offer true wireless freedom.

Ultimate listening freedom

A new Bluetooth® chip and optimized antenna design provide a stable connection for hour upon hour of high-quality wireless streaming.

### Perfect for TV shows, movies, and more

Watching video content on your smartphone or tablet? The advanced wireless connection on the WF-1000XM3 syncs what you see on screen precisely with what you hear on your headphones for more enjoyable viewing.

Superior listening with a new Bluetooth® chip

Rather than relaying sound from one ear to the other, the newly developed Bluetooth® chip transmits sound to the left and right ears simultaneously for an exceptional listening experience.

Optimized antenna design

The placement of the headphones' Bluetooth® antenna has been optimized to ensure a wider coverage. This helps keep the signal strong for uninterrupted streaming.

Engineered for a secure, stable fit

Ergonomic Tri-hold structure for a secure fit

The noise-canceling earbuds are ergonomically designed to make contact with three different points on your ear for a secure, comfortable fit.

Earbuds stay snug and secure

A high-friction rubber surface keeps the noise-canceling earbuds snug and secure in your ear, so they won't slip out unexpectedly.

All-day battery life

With the WF-1000XM3 noise-canceling headphones, the music just keeps on playing.

Up to 24 hours of listening

On a full charge, the headphones offer 6 hours of power, and the handy charging case provides a further three charges to keep you going throughout the day. That's up to 24 hours of noise-free listening. With noise canceling off, it's even longer — 8 hours of power on a full charge, with a further three charges from the charging case, for up to 32 hours of play time.

Quick charging when you need it

Sometimes you need music, fast. So if your headphones are running low on power, a 10-minute quick charge in the charging case gives you up to 90 minutes of play time.

Handy magnetic charging case

Put your noise-canceling headphones back into the charging case and they'll nestle into place with a satisfying snap thanks to a magnetic interior. A USB-C cable lets you recharge the case quickly and easily, ready for another day's listening.

Clearer hands-free calling

Conversation flows freely with easy, hands-free calling. The WF-1000XM3 headphones deliver clearer voice quality and you can take calls using either, or both, of the earbuds. This allows you to alternate their recharging or hear calls clearly in noisy environments.

Smarter listening

Powered by innovative SENSE ENGINE™ technology, WF-1000XM3 noise-canceling headphones enhance your listening experience with a range of smart features.

Talk at a touch with Quick Attention

Placing your finger over the earbud turns the volume right down and lets in ambient sound. So you can instantly chat with someone without taking your headphones off.

Adaptive Sound Control automatically adjusts to whatever you do

The Sony | Headphones Connect app offers Adaptive Sound Control, a smart function that automatically detects what you're up to—such as traveling, walking, or waiting—then adjusts ambient sound settings to suit the situation. You can also customize the settings to your preferences.

Automatic pause and play

A proximity sensor in each earbud can detect whether you're wearing one or both, and adapts playback accordingly. Take out one earbud and the music automatically pauses on both sides. Put the earbud back in and the music automatically resumes playing.

Traveling

Take trips without interruption and lose yourself in music with no background noise

Walking

Be aware of everything around you, from street to office, while still enjoying music

Waiting

Hear important announcements while you wait, while reducing other background noise.

Headphones that react to you

A proximity sensor in each earbud can detect whether you're wearing one or both, and adapts playback accordingly.

Pause the music

Take out one earbud and the music automatically pauses on both sides.

Resume playing

Put the earbud back in the music automatically resumes playing.

Be in control of your listening

With the Sony | Headphones Connect app, Ambient Sound Control lets you adjust the volume of background sound and gives you the option to allow voices alone to be heard. Meanwhile the Equalizer lets you customize sound levels to suit your music.

Go smarter with your favorite voice assistant

Google Assistant and Amazon Alexa and Siri

Manage your day, just by asking your favorite voice assistant. Enjoy entertainment, connect with friends, get information, listen to music and notifications, set reminders and more.

You just have to ask.

Clearer hands-free calling

Conversation flows freely with easy, hands-free calling. The WF-1000XM3 headphones deliver clearer voice quality and you can take calls using either, or both, of the earbuds. This allows you to alternate their recharging or hear calls clearly in noisy environments.

Control at your fingertips

WF-1000XM3 headphones feature intuitive touch control settings — for example, tap on the left earbud to change from Noise Canceling to Ambient Sound, or double tap on the right to skip to the next track.

Customizable touch controls

If you want to customize your touch controls, no problem. The Sony | Headphones Connect app lets you assign alternative options, such as Google Assistant, to each earbud.

Modern classic style

From the headphones with their clean, minimalist look, to the charging case with its tactile, high-end finish, it's all about elegant, understated style.

Handy magnetic charging case

Put your noise-canceling headphones back into the charging case and they'll nestle into place with a satisfying snap thanks to a magnetic interior. A USB-C cable lets you recharge the case quickly and easily, ready for another day's listening.

Choose your color

The WF-1000XM3 headphones and carrying case come in a choice of colors to suit your style.

Everything you need

A USB-C charging cable and two types of earbud in a range of sizes are included in the box.

So immersive. So real.

Immerse yourself in sound all around you. As real as if you are there at a live concert or with the artist recording in a studio. With 360 Reality Audio, music has never been so immersive and so real. These headphones let you enjoy 360 Reality Audio

## SPECIFICATIONS AND FEATURES

WF-1000XM3 truly wireless headphones combine industry-leading noise cancellation<sup>1</sup> with high-quality sound, smart listening features, Bluetooth® and NFC connectivity, all-day battery life, and long-listening comfort.

Digital Noise Cancellation with HD Noise-Canceling Processor QN1e and Dual Noise Sensor Technology

Truly wireless design with BLUETOOTH® wireless technology

Up to 24 hours of battery life<sup>6</sup> for all-day listening  
The Quick Attention function lets you chat easily without removing your headphones  
Modern classic design sits securely in your ears

## **48. 1000X Wireless Noise-Canceling Headphones**

Wire free, noise free, stress free  
No wires, no problem - just industry-leading noise cancellation<sup>1</sup> tailored to your environment in a minimalist design with smart features.

### **HEADPHONES**

#### **WF-1000X Wireless Noise-Canceling Headphones**

Smarter noise canceling  
Smart noise canceling just got smaller. The WF-1000X sits securely and comfortably in your ears while keeping the noise out.  
Free from wires  
Just your music, with no wires to get in the way.  
Cut out wires and noise  
Listen free from wires and unwanted background noise with Industry-leading Noise Cancellation.

Compact design, clear sound, comfortable fit  
Fine sound from a tiny 6mm driver inside compact headphones that sit comfortably and securely in your ears.  
Compact, minimalist design  
Wear discreetly and comfortably in your ears all day long.  
Small but perfectly clear  
A tiny 6mm driver sits inside the headphones to deliver clear sound.  
Built to stay put and keep playing  
An ergonomic ear hook keeps your headphones in place, and the internal antenna and fitting supporter keep the signal strong for constant streaming.

Smart Listening by Adaptive Sound Control automatically adjusts to whatever you do  
Smart Listening by Adaptive Sound Control automatically detects your activity such as traveling, walking, and waiting, then adjusts ambient sound settings to you. You can customize them to your preferences with the Sony I Headphones Connect app.  
Traveling  
Take trips without interruption and lose yourself in music with no background noise  
Walking  
Be aware of everything around you, from street to office, while still enjoying music  
Waiting  
Hear important announcements while you wait, while reducing other background noise.

Tailor sound to you  
SENSE ENGINE™ gives you the power to tune in and out of your music at a touch.

Sony Headphones Connect  
Download the APP to use Smart Listening by Adaptive Sound Control, control your ambient sound settings, and adjust the sound levels with the Equalizer.

Be in control of your listening  
Ambient Sound  
Switch on normal mode to hear all essential background sounds. Switch on voice mode to make sure you never miss announcements.  
Equalizer

Find your perfect sound tone for every song from the presets, easily customizable to your preference with Sony | Headphones Connect APP. Available from October 2017.

#### Be smarter with Voice Assistant

Manage your day, simply by asking your assistant. Enjoy entertainment, connect with friends, get information, listen to music and notifications, set reminders, and more.

#### Easy hands-free calling

Conversation flows freely with easy, hands-free calling. Leave your phone where it is: just speak with a tap.

#### Smart power, charge as you go

Stay powered up wherever you are. The auto on/off stops your battery draining with smart charging in the carry case.

#### Charge and carrying case

No need to worry about battery life, just place your headphones in the carrying case to charge on the go.

#### Auto on / Auto off

Automatically turns on and off to save battery when not in use.

#### 9 hrs battery life

Enjoy up to 9 hours of battery life, with 3 hours of music playback and up to 9 hours play time with chargeable carrying case.

#### See the headphones in action

Watch our two video guides to see how to get set up and get the best from the WF-1000X.

### SPECIFICATIONS AND FEATURES

Compact noise canceling. Minimalist in-ear headphones give truly wireless freedom with BLUETOOTH® streaming, Smart Listening by Smart Auto settings and charging on the go.

Digital Noise Cancelling lets you listen without distractions<sup>9</sup>

Truly wireless with uninterrupted BLUETOOTH® streaming<sup>4</sup>

Minimal design sits securely in your ears

Smart Listening by Adaptive Sound Control automatically adjusts ambient sound to your activity

Ambient Sound mode lets you hear essential sounds





## **Zusammenfassung**

Obwohl Millennials heutzutage eher mehrere als keine Kopfhörer besitzen, und ihre Hauptinformationsquelle beim Recherchieren über diese Produkte das Internet ist, gibt es noch keine Studien über Kopfhörer Produktbeschreibungen im Netz. Die vorliegende Diplomarbeit vergleicht Produktbeschreibungen von billigen (<\$60) und teureren (>\$180) Kopfhörern der sechs beliebtesten Kopfhörer Marken in den USA: Sony, Bose, Beats by Dre/ Apple, Skullcandy, Panasonic, und Philips. Dabei werden die 48 Beispieltex te erst manuell auf Muster im strukturellen Aufbau, mit Hilfe der Software AntConc und AntWordProfiler auf lexikalische und grammatikalische Besonderheiten, und zuletzt unter Berücksichtigung von Pauwels (2012) Analyse Modell auf multimodale Eigenschaften untersucht.

Diese Studie zeigt, dass Beschreibungen teurer und billiger Kopfhörer sich weder in ihrer strukturellen Organisation, noch in ihren lexikalischen und grammatikalischen Mustern oder multimodalen Besonderheiten stark unterscheiden. Allerdings sind Texte über kostspielige Kopfhörer beachtlich länger als jene der billigeren. Außerdem weisen Produktbeschreibungen unterschiedlicher Firmen zwar keine lexikalischen und grammatikalischen Verschiedenheiten auf, jedoch gibt es deutliche Marken-spezifische Unterschiede in der Struktur der Texte als wie auch im Webpage Design. Von den Erkenntnissen dieser Arbeit können vor allem Werbetexter und Websitegestalter profitieren. Die Ergebnisse können aber auch im ESP Klassenzimmer verwendet werden, wo Schüler\_innen sich mit wirksamen Werbestrategien vertraut machen und lernen können, diese für ihre eigenen Zwecke anzuwenden. Außerdem stellt diese Studie einen weiteren Beitrag zum Forschungsfeld von online Genres dar.