

MOVING IMAGE & SOUND LITERACY. CRITICAL PERSPECTIVES ON THE MEDIA ECOSYSTEM

COURSE: MOVING IMAGE & SOUND LITERACY. CRITICAL PERSPECTIVES ON THE MEDIA ECOSYSTEM

PROFESOR/A: Raúl Rodríguez Ferrándiz and Cande Sánchez Olmos

TEACHING HOURS: 45h

ONLINE WORK /READING ASSIGNMENTS: 15h

CREDITS: 6 ECTS

COURSE DESCRIPTION AND METHODOLOGY:

A moving image is a form of entertainment that enacts a story by sound and a sequence of images giving the illusion of continuous movement. Examples include motion pictures, videos, and other theatrical releases, short films, news footage (including television newscasts and theatrical newsreels), documentaries, trailers, out-takes, commercials, home movies, fan videos, television broadcasts, and unedited footage. The term 'moving image education' refers to learning and teaching practices which develop moving image & sound media literacy. These practices involve analyzing moving image texts, exploring, appreciating, creating and sharing them, and being discerning about them. This is neatly expressed in the widely accepted '3Cs' of media literacy: the cultural, the critical and the creative.

OBJECTIVES / STUDENT LEARNING OUTCOMES:

Moving images dominate global culture and communication and moving image language is dense and highly evolved. This includes not only the intrinsic complexity of the moving image, but also the soundtrack and their interrelation at the service of a narrative purpose. Most people are largely unaware of the subtlety and sophistication of the language, because it appears obvious and transparent: we can 'read' a TV newscast, a commercial, a music video, a short film, a movie or a TV series effortlessly, without being conscious of their many layers.

There is a growing recognition that our conception of literacy needs to expand beyond the traditional printed and spoken word. Moving images represent more than a century of global heritage, a record of human culture and history and incalculable value and importance.

This course aims to teach the students strategies and tools to describe, analyze, handle, and critically interpret moving images with which they come across in everyday life. Besides, they will be able to create an original mashup video to upload to YouTube via recording and/or mixing clips and soundtracks from different backgrounds and sources. The reason why we will work on the video-sharing platform YouTube is because it acts as a mechanism of interaction that coordinates collective creativity in a way that generates value and meaning.

CONTENTS/OUTLINE:

| Lesson /Teacher (Raúl /Cande) | Topic/Subject | Readings/Viewings | Assignments due |
|-------------------------------|--|---|--|
| 1 | Introduction to the moving image | Viewing: Pioneers (Lumière, Méliès, Porter, Griffith films) Reading: Rudolf Arnheim, <i>Film as Art</i> (Excerpts) | Discussing: Rudolf Arnheim, <i>Film as Art</i> (Excerpts) |
| 2 | How to tell stories with moving images: building space and time. Editing and Continuity | Viewing: The Cutting Edge (Wendy Apple, 2003) (redux version, with Spanish subtitles) Extended version (Original English version) | Discussing: relevance of edition in moving image, metaphors of editing |
| 3 | Narrative. Fiction & Nonfiction Narratives: Genres. | Viewing: Elephant (Gus Van Sant, 2003) & Bowling for Columbine (Michael Moore, 2002) | Discussing: Feature Film vs Documentary (about the same subject) |
| 4 | The Storytelling of Reality. Coding, Decoding and Competing Readings: Dominant, Negotiated, Oppositional | Reading: Hall, S.(1981). Encoding and decoding in TV discourse. In S. During (Ed.) The Cultural Studies Reader. London,Routledge. | Encoding/decoding assignment |
| 5 | News Footage and Fake News: a long story | Reading: OED definition of Post-truth ; Cambridge Dictionary definition of Fake News | Discussing: perspectives on Pos-truth and Fake News |
| 6 | Fake News Examples and Discussion | | Examples of disinformation and misinformation |
| 7 | Fictional agreement. The reality of fiction. Who could possibly be afraid of fictions? Horror films and emotions | Horror short films TUCK ME IN (1') https://www.youtube.com/watch?v=Bd6iqpufdMY SAVE (3'55'') https://vimeo.com/147255042 THE DEATH AND LIFE OF DESMOND WOLFE (1'29'') https://www.youtube.com/watch?v=3pPO9853KqE | Discussing details about horror short films narratives |
| 8 | Telling Stories to Sell Things (1): <i>storyselling</i> | Commercials with a story to tell: Levi's, Audi, Volvo , IKEA | Analysing commercials |

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| 9 | Telling Stories to Sell Things (2): Branded Content | BMW | Analysing Branded Content Cases |
| 10 | Telling Stories to Sell Videogames (3) Transmedia storytelling, music and videogames: Gorillaz and Vetusta Mora Case Study | Los ríos de Alice and Gorillaz | Creating a transmedia storytelling map for your favourite band. |
| 11 | Telling Stories in the long run: TV series | | |
| 12 | Pacing the Plot: TV Series, TV Serial, Anthology Series | Viewing: <i>The Simpsons</i> , <i>Breaking Bad</i> , <i>Black Mirror</i> (excerpts) | |
| 13 | Mid Term Exam | | |
| 14 | Why music and sound matter in the image: multimodal literacy | Philip Tagg videos | Eye of the tiger Assignment |
| 15 | Mashup, Music Memes videos and UGC on YouTube | Musicless | Tip to create a mashup |
| 16 | Producing a music mashup o music meme Video | Mashup Captain Kirk reacts to Miley Cyrus | App ant tips to create a mashup |
| 17 | Pop brands: musicvertising How brand produce music videos with commercial purposes | Musicvertising | Debate. Popular music as art: the status of art as a commodity. Do you think artists who license their image or music for commercials lose credibility? Why? |
| 18 | Pop brands II: brand placement in the most viewed videos on YouTube: Billboard Hot 100 | Musicvertising and critical reading. | Debate. Could brands restrict the musician's creative freedom? |
| 19 | Final Creative Projects Presentations & Discussions (I) | | |
| 20 | Final Creative Projects Presentations & Discussions (II) | | |

*= Prof. Raúl Rodríguez

**=Prof. Cande Olmos

ASSESSMENT:

Attendance & Participation: 20%

Class Discussions & Assignments: 20%

Mid Term Exam: 20%

Final Creative Project Presentation: 40%

Final Creative Project Guidelines and assessment criteria

The aim of Final Creative Project is to create an amateur video, a meme, a mash-up or whatever kind of video to upload to YouTube and it can be interpreted in the context of a participative culture. The lasting of the video will be approximately 1'30 minutes and we will work in groups of 3 or 4 people assisted by the lecture.

In order to reach this aim, and considering that the video must be original (although students may re-purpose found footage and sound), we will provide several examples and tips to produce the

video. Note that parody, humour, subversive, vindictive and critical element are key concepts to reach the aim.

To do the project in groups:

- We will need a laptop (or we will provide a laptop).
- Apps to produce the video: YouTube Creator, iMovie, Windows Movie Maker.
- Sources to get videos: internet or your own videos.

Procedure:

- Upload the video to your YouTube channel and share the video with your friends and mates.
- Put a title and a description (at least 150 words) explaining your video under the title.
- Prepare a public presentation (ppwt, keynote, etc.) to share your video project with the rest of the classmates.
- Presentation will take place last session.
- Time for presentation: 15 minutes.
- Lasting of the video: Maximum 1'30 minutes

Assessment:

- The assessment criteria will be: creativity, originality, difficulty of the video and the public presentation.
- The video will be assessed collectively by the lecturers and all the classmates.

Textbooks and course material

BOOKS & ACADEMIC PAPERS

Written materials will be provided by the teachers. Students will receive a selection of readings retrievable online.

Videos will be provided by the teachers as well (if possible, links to YouTube or other online video platforms will be provided).

Recommended textbooks

- Arnheim, R. (1957). *Film as Art*. Berkeley: University of California Press.
- Bordwell, D. (1985). *Narration in the Fiction Film*. Madison: University of Wisconsin Press.
- Bordwell, D. & K. Thompson (2008). *Film Art: An Introduction*. New York: McGraw-Hill
- Burgess, J.; Green, J. (2009). *YouTube: online video and participatory culture*. Cambridge: Polity.
- Carroll, Noël (1990). *The Philosophy of Horror (or Paradoxes of the Heart)*. New York and London: Routledge.
- Carroll, Noël (2008). *The Philosophy of Motion Picture*. Oxford: Blackwell.
- Cavell, Stanley (1979). *The World Viewed: Reflections on the Ontology of Film*. Cambridge (Mass.): Harvard U.P.
- Cook, N. (2013). Beyond music: Mashup, multimedia mentality, and intellectual property. In C. Gorbman, J. Richardson & C. Vernallis (Eds.), *The Oxford handbook of new audiovisual aesthetics* (pp. 53–76). Oxford, UK: Oxford University Press.
- Cook, N. (1998). *Analysing musical multimedia*. London, UK: Oxford University Press.
- Frith, S. (1988). *Music for pleasure*. New York, NY: Routledge.
- Gaines, Elliot (2010). *Media Literacy and Semiotics*. New York: Palgrave-Macmillan.
- Hall, S. (1981). Encoding and decoding in TV discourse. In S. During (Ed.) *The Cultural Studies Reader*. London, Routledge.

- Hearsum, P., & Inglis, I. (2013). The emancipation of music video. In C. Gorbman, J. Richardson, & C. Vernallis (Eds.), *The Oxford handbook of new audiovisual aesthetics* (pp. 483–500). Oxford, UK: Oxford University Press.
- Hesmondhalgh, D. (2013). *Why Music Matters*. Chichester, West Sussex, UK, Malden, MA, USA: Wiley- Blackwell.
- Hudson, S., & Hudson, D. (2006). Branded Entertainment: A New Advertising Technique or Product Placement in Disguise? *Journal of Marketing Management*, 22(5/6), 489–504.
- Hutcheon, L. (1985). *A theory of parody*. New York, NY: Methuen.
- Jackson, Michele H. (2009). The Mash-Up: A New Archetype for Communication *Journal of Computer-Mediated Communication* 14(2009) 730 – 734.
<https://doi.org/10.1111/j.1083-6101.2009.01463.x>
- Jenkins, Henry (2006). *Convergence Culture. Where Old and New Media Collide*. New York: New York U.P.
- Klein, B. (2009). *As heard on TV: Popular music in Advertising*. England and USA: Ashgate.
- Lehu, J.-M. (2007). *Branded Entertainment: Product placement & Branded Strategy in the Entertainment Business*. London and Philadelphia: Kogan Page.
- Mittell, Jason (2010). *Television and American Culture*. Nueva York y Oxford: Oxford U.P.
- Mittell, Jason (2015). *Complex TV. The Poetics of Contemporary Television Storytelling*. New York: New York U.P.
- Powers, D. (2012). Strange Powers: The Branded Sensorium and the Intrigue of Musical Sound. In M. Aronczyk & D. Powers (Eds.), *Blowing Up the Brand: Critical Perspectives on Promotional Culture* (pp. 285- 307). New York, Peter Lang Publishing.
- Sheinkop, E. (2013). Music as a currency. In D. Jackson; R. Jankovich & E. Sheinkop (Eds.), *Hit brands. How music builds value for the world's smartest brands* (pp. 121-183). Basingstoke: Palgrave Macmillan.
- Tagg, P. (2012). *Music's meaning: A modern musicology for non-musos*. New York: The Mass Media Music Scholars' Press.
- Taylor, T. D. (2012). *The sounds of capitalism: Advertising, Music, and the Conquest of Culture*. Chicago, London: The University of Chicago Press.
<https://doi.org/10.7208/chicago/9780226791142.001.0001>
- Vernallis, C. (2013). *Unruly Media: YouTube, Music Video, and the New Digital Cinema*. New York: Oxford University Press.
<https://doi.org/10.1093/acprof:oso/9780199766994.001.0001>

OBSERVATIONS:

1. The final grade will not be just the result of the final exam, but of the sum of all components specified at the “Assessment” section.
2. To pass the course, the average mark has to be equal or over 6/10. (60%)
3. Exam dates and final presentation dates are indicated in this program and will not be changed to fit travel plans or other personal circumstances.
4. Non-attendance to 20% of the total course hours, more than 4 days of class (8h) with no justification, implies not being entitled to take the final exam and, therefore, not obtaining the official certificate of the course.

Academic honesty policy:

Plagiarism, cheating, submitting work of another person or work previously used and other forms of academic dishonesty will lead to lowered course grades, failure of the course or more severe measures, depending on judgments of the gravity of the individual case.