BCDM Students need to be aware of the process of meaning making through representations and its ethical implications. This course is conceived as an introduction to an essential aspect of contemporary societies: cultural representation.

Students will analyze a selection of non-fictional and fictional visual works in order to understand the concept of representation and its epistemological, formal, and ethical dimensions. We will explore the topic through theoretical essays as well as through creative approaches to the concept of representation and ethics: photography, literature, music, paintings, TV series, and films.

More specifically, this course will introduce students to the work of authors who create as a form of committed activism and represent complex aspects of reality, as opposed to mainstream productions that tend to trivialize the images of reality by turning them into a meaningless simulacrum. These authors conceive their creative works as subversive representations of reality, both in their content and their form. They question both reality and the way to represent it in an attempt to open the eyes of their audiences.

Throughout the course, students will work on a creative audiovisual project developed in teams, in which they will be expected to apply the theoretical concepts touched upon in class. Students will also conduct in-class presentations based on the selected readings and prepare an analytical individual essay about a case of creative representation that implies ethical issues.

OBJECTIVES AND SKILLS
In this course, students will learn how to:

1. Reflect on the concept of ‘representation’ and its implications for audiovisual content creation.
2. Examine some of the recent innovations in contemporary images, with particular emphasis on their formal aspects and their roles in society, their ‘poetics’ and ‘politics’.
3. Develop the necessary ethical understanding to create representational works, by being aware of the ethical implications inherent in the work of the communication professional.
4. Increase the students’ creative abilities for building audiovisual works about reality and its representation, by applying the theoretical framework to a creative team project.
5. Enrich critical thinking, creativity, analytical attitude in order to enhance citizen responsibility and respect for diversity.

**METHODOLOGY**

<table>
<thead>
<tr>
<th>Teaching methodology</th>
<th>Weighting</th>
<th>Estimated time a student should dedicate to prepare for and participate in</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lectures</td>
<td>20.0 %</td>
<td>15 hours</td>
</tr>
<tr>
<td>Discussions</td>
<td>33.33 %</td>
<td>25 hours</td>
</tr>
<tr>
<td>Exercises</td>
<td>13.33 %</td>
<td>10 hours</td>
</tr>
<tr>
<td>Group work</td>
<td>20.0 %</td>
<td>15 hours</td>
</tr>
<tr>
<td>Other individual studying</td>
<td>13.33 %</td>
<td>10 hours</td>
</tr>
<tr>
<td>TOTAL</td>
<td>100.0 %</td>
<td>75 hours</td>
</tr>
</tbody>
</table>
PROGRAM

SESSION 1
Overview of Syllabus, Semester?
INTRODUCTION TO THE CONCEPT OF REPRESENTATION.
Readings:
Video:
BERGER, John. The ways of Seeing, Episode 1 (1972)

SESSIONS 2 - 3
THE CONCEPT OF REPRESENTATION (Cont.)
Readings:
Video:
BUÑUEL, Luis and DALI, Salvador. Un Chien Andalou (1929)

SESSIONS 4 - 5
VALUES IN REPRESENTATION AND PROFESSIONAL ETHICS
Readings:
Videos:
BLACK MIRROR, The National Anthem. TV Episode (2011)

SESSIONS 6 - 7
ETHNOCENTRISM vs. CULTURAL RELATIVISM: HOW TO UNDERSTAND OTHER CULTURES AND NARRATIVES WITHOUT IMPERIALISTIC BIAS.
Readings:
Video:
FLAHERTY, Robert J. Nanook of the North: A Story Of Life and Love In the Actual Arctic. 1922.
Group Exercise:
Personal experiences/ anecdotes of cross-cultural communication problems

SESSIONS 8 - 9
REPRESENTATION & ETHICS: STEREOTYPES AND DIVERSITY
SESSIONS 10 - 11
REPRESENTATION & ETHICS: IMAGES OF PAIN, VIOLENCE AND CONFLICT
Readings:
Photography (images to be shown in class):
Ernst Friedrich, Sebastião Salgado, Susan Sontag, Kevin Carter, Yosuke Yamahata and Robert
Capa among others.
Video:
SALGADO, Sebastião; WENDERS, Wim; SALGADO Juliano Ribeiro. The salt of the Earth (2014)
Paintings - Visit to Prado Museum?:
GOYA, Francisco; VELAZQUEZ, Diego; BOCH, Hieronymus

SESSIONS 12 - 13
REPRESENTATION & ETHICS: OBSCENITY, CENSORSHIP AND TRANSGRESSION
Readings:
HORNER, David Sanford. Understanding Media Ethics. Sage, 2015, pp. 98-114
Photography, paintings and performances (images to be shown in class):
Nobuyashi Araki, Andres Serrano, Delaunay and Shigeko Kubota among others

SESSIONS 14 - 15
REPRESENTATION & ETHICS: MORAL CAUSES, PUBLIC INTEREST AND MARKETS.
Readings:
Video:
BERGER, John. The ways of Seeing, Episode 4 (1972)

PRESENTATION OF THE CREATIVE PROJECT AND WRAP-UP OF THE COURSE
BIBLIOGRAPHY
Compulsory readings and viewings:
BERGER, John. The ways of Seeing (1974) video
BLACK MIRROR, The National Anthem. TV Episode (2011)
BUNUEL, Luis and DALI, Salvador. Un Chien Andalou (1929) video
FLAHERTY, Robert J. Nanook of the North: A Story Of Life and Love In the Actual Arctic (1922) video
PECK, Raoul. I am not your Negro (2016) video
SALGADO, Sebastião; WENDERS, Wim; SALGADO Juliano Ribeiro. The salt of the Earth (2014) video
Readings and viewings will be provided through campus online, other online platforms, and in class. Videos will be available at the Library.

RECOMMENDED BIBLIOGRAPHY
ARISTOTLE, Nicomachean Ethics
BANKS, James A. Diversity, Group Identity, and Citizenship Education in a Global Age.
BEGLEY, Sharon. People Believe a 'Fact' That Fits Their Views Even if It's Clearly False
BERGER, John. The ways of Seeing
BRUNI, Frank. Dangerous Safety of College
COHEN-ALMAGOR, R. Speech, Media, and Ethics: The Limits of Free Expression.
CORTÁZAR, Julio. The Continuity of Parks.
FOUCALT, Michel. The order of things : an archaeology of the human science.
GALLAGER, Tom. The Value Orientations Model: A Tool to Help Understand Cultural Difference.
GUTMANN, Amy. THOMPSON Dennis , The Value of Compromise
HEYMAN, Steven J. Free Speech and Human Dignity
HEYMAN, Steven j. Free Speech and Human Dignity
JOHNSON, Why the press should call out politicians when they lie
KANT, Immanuel. Groundwork of the Metaphysic of morals
KAPUŚKIŃSKI, Ryszard. The Emperor
KWON-LOI SHUN, Ethical Self Commitment and Ethical Self-Indulgence
LÉVINAS, Emmanuel. Humanism of the Other
MALINOWSKI, Bronislaw. Argonauts of the western pacific
MANDELA, Nelson. Long Walk to Freedom
MEAD, Margaret. Sex and Temperament in Three Primitive Societies
MILL, John Stuart. Utilitarianism.
MILLER, Henry, Tropic of Cancer
MULVEY, Laura. Visuals and other pleasures
NABOKOV, Vladimir. Lolita
ORWELL, George. Nineteen Eighty Four.
POOLE, Howard. Obscenity and Censorship
RAWLS, John. A Theory of Justice
SEARLS, Doc. Brands Need to Fire Ad Teach
SOLOVE, Daniel J. Understanding Privacy
SONTAG, Susan. On Photography.
SPENCE, Edward. Advertising Ethics

The United Nations Declaration on the Rights of Indigenous Peoples
The Universal Declaration of Human Rights

Viewings:
BBC, The Beauty of Maps.
BENNING, James, Ten skies
BRUCE, Lenny Show (1960)
BUNUEL, Luis The Young and the Damned
EMMERICH, Roland Stonewall.
FAROCKI, Harun. The Inextinguible Fire (1969)
FOLMAN, Ari. Waltz with Bashir (Vals im Bashir, 2008).
GOETSCHEL, Samira. First Contact: Lost Tribe of the Amazon
KALATOZOV, Mikhail. Soy Cuba (1964) Video
KUBRICK, Stanley. A Clockwork Orange (1971) video
MARKER, Chris. Sans Soleil (1983)
NOLAN, Christopher. Dark Knight (2008)
OPPENHEIME, Joshua. The act of killing
SAUPER, Hubert. Darwin’s Nightmare
SERANTON Deborah, The war tapes
ZWIGOFF, Terry. Crumb (1994)

EVALUATION CRITERIA

This course will be developed through seminar sessions and discussions on readings, viewings and case analysis. The focus is thus placed on the learning process of the student and on the common construction of theoretical and practical knowledge by encouraging critical thinking.

The professor is expected to:

- Combine classes in the form of lectures, viewings, seminars, discussions and team work, based on selected readings and viewings.
- Introduce students through lectures to the discussed concepts, which will be then developed through discussions in class.
- Moderate debates and seminar sessions based on the analysis of some sequences of the audiovisual materials proposed or on the course readings.
- Make concepts relevant by critically analyzing case studies and by applying them to the creation of an audiovisual piece.
- Give tutorial support off-line and on-line to develop the analytical and practical assignments, both individually and in groups.
- Provide the students with extra materials using campus online.

The students are expected to:

- Read and reflect about the selected bibliography, videography and multimedia works.
- Participate actively and meaningfully in the seminars, debates, case studies, and online discussions.
- Work on the assignments and presentations designed for this course.

*Throughout the semester, students are invited to read and view supplementary materials in preparation for class discussion. These optional readings and viewings will be made available at the library or posted under course documents two weeks before each session.

There will be several guest speakers in the course; most of these will be specialists who will contribute to the class discussions and can give advice or perspective on career paths students might pursue in their respective fields.

ASSIGNMENTS

- **in-class presentation**: Provide a short and individual presentation (5’) of key concepts and/or theories based on the compulsory materials required for each session. The topic and the calendar for his exercise will be required without prior notice. Students should read/view the materials required for every session in order to be ready for this “aleatory” assignment.
- **Team assignment**: Present in class a creative audiovisual piece, product of a team effort. A copy of this project must be submitted to the professor in audiovisual format. These presentations will take place during the session 15 of this course.

Continuous assessment will be used to evaluate students’ work. Different areas will be examined: class participation, analytic and creative assignments which will be presented in class and submitted. The evaluation process will also consist of self-evaluation and co-evaluation.
Students must:
  o Read and view assigned materials in preparation for every class.
  o Demonstrate a critical approach to the concepts and the ability to relate theoretical and practical knowledge and creativity.
  o Participate actively in class.

Assignments must:
  o Use the acquired theoretical knowledge in the analysis of specific works, master the concepts and be able to apply them to particular cases.
  o Apply correctly an analytic methodology.
  o Work with academic correctness, especially in the use of the bibliography.
  o Be structured, coherent and develop quality content.
  o Show personal involvement and teamwork.
  o Follow the conditions established by the professor and show outstanding achievement toward stated goals and objectives.
  o Apply the knowledge gained throughout the course.
  o Be based on an idea that is relevant to the course and show innovativeness in its application.
  o Be creative and original and have aesthetic quality.
  o Be the fruit of continuous and concentrated effort.
  o Be technically correct.

Regarding participation, to obtain the best evaluation, students should:
  o Demonstrate excellent preparation: have analyzed readings exceptionally well, relating it to other material (e.g., other readings, course material, discussions, experiences, etc.).
  o Offer analysis, synthesis, and evaluation of class material, e.g., put together pieces of the discussion to develop new approaches that take the class further.
  o Contribute in a very significant way to ongoing discussion: keep analysis focused, respond very thoughtfully to other students' comments, contribute to cooperative argument-building, suggest alternative ways of approaching material and help class analyze which approaches are appropriate, etc.
  o Demonstrate ongoing very active involvement.

Attendance and Punctuality is Mandatory. There is a minimum 80% class attendance requirement in order to pass the course. Non justified absences will result in a reduction in grade.

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Individual Presentation</td>
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<tr>
<td>Workgroups</td>
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<tr>
<td>Class Participation</td>
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</table>

PROFESSOR BIO

Professor: **MIGUEL ALEXANDRE BARREIRO LAREDO**

E-mail: mbarreiro@faculty.ie.edu
Associate Professor. School of International Relations and School of Human Sciences and Technology

Building on a legal practice and executive education on strategic communications (Columbia University), Miguel has spent more than a decade working with the United Nations on partnership building and mass communications. This includes the identification of potential partnerships and the promotion of knowledge exchange and advocacy using Social, Mobile, Analytics and Cloud (SMAC) technologies.

His experience ranges from crisis to middle income countries working effectively with a range of local partners, including non-state actors, local councils, MPs, high ranking government officials, civil society organizations and private sector in a variety of country settings. Miguel has supported UN agencies and the OECD to design partnership building and community awareness strategies in Algeria, Cambodia, Ethiopia, Lebanon, Guinea Bissau, Mozambique, Nicaragua and Somalia among other countries. He still collaborates with the United Nations on the development of advocacy and partnership building initiatives around the world.

Miguel is a PhD candidate on social anthropology at Pantheon I – Sorbonne University in Paris. His academic and policy-oriented research are focused on the use of visual research methods in social sciences and the study of the politics and aesthetics of representation. Miguel’s research fieldwork analyses the grievances and causes which have fueled the rise of radical elements and the main groups operating social media networks, including an analysis of their main ideological drivers and their social or political outlook.

OTHER INFORMATION

CODE OF CONDUCT IN CLASS

1. **Be on time**: Students arriving more than 5 minutes late will be marked as “Absent”.

   Only students that notify in advance in writing that they will be late for a specific session may be granted an exception (at the discretion of the professor).

2. **If applicable, bring your name card and strictly follow the seating chart.** It helps faculty members and fellow students learn your names.

3. **Do not leave the room during the lecture**: Students are not allowed to leave the room during lectures. If a student leaves the room during lectures, he/she will not be allowed to re-enter and, therefore, will be marked as “Absent”.

   Only students that notify that they have a special reason to leave the session early will be granted an exception (at the discretion of the professor).

4. **Do not engage in side conversation.** As a sign of respect toward the person presenting the lecture (the teacher as well as fellow students), side conversations are not allowed. If you have a question, raise your hand and ask it. If you do not want to ask it during the lecture, feel free to approach your teacher after class.

   If a student is disrupting the flow of the lecture, he/she will be asked to leave the classroom and, consequently, will be marked as “Absent”.

5. **Use your laptop for course-related purposes only.** The use of laptops during lectures must be authorized by the professor. The use of Social Media or accessing any type of content not related to the lecture is penalized. The student will be asked to leave the room and, consequently, will be marked as “Absent”.

6. **No cellular phones**: IE University implements a “Phone-free Classroom” policy and, therefore, the use of phones, tablets, etc. is forbidden inside the classroom. Failing to abide by this rule entails expulsion from the room and will be counted as one absence.
7. **Escalation policy: 1/3/5.** Items 4, 5, and 6 above entail expulsion from the classroom and the consequent marking of the student as “Absent.” IE University implements an “escalation policy”: The first time a student is asked to leave the room for disciplinary reasons (as per items 4, 5, and 6 above), the student will incur one absence, the second time it will count as three absences, and from the third time onward, any expulsion from the classroom due to disciplinary issues will entail 5 absences.