

REPRESENTATION AND MEDIA ETHICS

IE University

Professor: **BEGOÑA GONZÁLEZ CUESTA**

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Academic year: 22-23

Degree course: FIRST

Semester: 2º

Category: COMPULSORY

Number of credits: 3.0

Language: English

PREREQUISITES

SUBJECT DESCRIPTION

WHY

The purpose of this course is to reflect about the notion of “content creation” and its conceptual, formal, and ethical dimensions.

Creative and communication professionals need to be aware of the process of meaning making through representations and its ethical implications. This course is conceived as a reflection about an essential aspect of contemporary societies: cultural representation. It is key for content creators to understand the power of images and texts to define our reality. These professionals must also know how to use content for fostering change in our world and having an impact on our societies.

In order to learn how to create meaningful and impactful content we need to analyze the work of authors who understand their creation as a form of committed activism, getting a deep understanding of marginalized realities and conflicts, by critically questioning mainstream representations. They question both the meaning of certain realities and the way to represent them.

WHAT

Students will analyze a selection of media content in order to understand the concept of representation and its conceptual, formal, and ethical dimensions.

We will explore several cases through theoretical essays as well as creative works in the fields of journalism, photography, literature, music, paintings, TV series, films, commercials, and graphic elements.

HOW

We will (1) combine analytical and creative approaches, (2) reflect about the main concepts related to representation and ethical issues relevant for content creators, and (3) apply the general concepts to specific situations by analyzing some cases, producing creative audiovisual projects individually and in teams.

OBJECTIVES AND SKILLS

LEARNING OBJECTIVES

OUTPUT

During and after this course, you will be able to:

1. Reflect on the concept of 'representation' and its implications for audiovisual content creation.
2. Understand the ethical dimensions of content creation.
3. Have in mind citizen responsibility and respect for diversity as inherent elements of the work of communication and media content professionals.
4. 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'.
5. Increase the creative abilities needed for producing audiovisual works, applying the theoretical framework learned in this course to creative projects.

METHODOLOGY

This course will be developed through individual and team creative projects, seminar sessions and discussions on readings, viewings and case analysis, feedback sessions and students' presentations. We follow the Liquid Learning experience, that is defined [here](#).

The professor is expected to:

- Combine classes in the form of seminars, discussions, exercises and teamwork, based on selected readings and viewings.
- 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.

The students are expected to:

- Read and reflect about the selected bibliography, videography and multimedia works.
- Participate actively and meaningfully in the seminars, debates and team activities.
- Work on the individual and the team assignments.

ASSIGNMENTS

- *Individual assignment.* Write, shoot, and edit a "video essay" reflecting about a representational issue or an ethical dilemma, based on the ideas discussed during the course.
- *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.

Further explanations about these assignments will be given at the beginning of the course.

The professor will check in with students about the development of the individual and the team projects, synchronously (one meeting) and asynchronously (submission of drafts + feedback).

Make sure that these projects have the quality to be showcased on the School's page on Behance. This is a very useful way of building your portfolio.

Teaching methodology	Weighting	Estimated time a student should dedicate to prepare for and participate in
Lectures	6.67 %	5 hours
Discussions	20.0 %	15 hours
Exercises	20.0 %	15 hours

Group work	26.67 %	20 hours
Other individual studying	26.67 %	20 hours
TOTAL	100.0 %	75 hours

PROGRAM

SESSION 1 (LIVE IN-PERSON)

Course overview.

Creativity and ethics.

Activities: 10' lecture + 30' analysis of cases + 25' explanation syllabus + 20' discussion of main ideas from pre-work + 5' wrap-up and next steps.

Readings and viewings (to be done in advance):

Video: BBC. The Beauty of Maps (2010). Video.

Video: VARDA, Agnès. The Gleaners and I (Les Glaneurs et la glaneuse, 2000). Video.

SESSION 2 (LIVE IN-PERSON)

The concept of representation: language, meaning and culture.

Activities: 10' lecture + 30' analysis of cases + 20' discussion of main ideas from pre-work + 15' share conclusions with the class + 5' wrap-up and next steps.

Readings and viewings (to be done in advance):

Book Chapters: HALL, Stuart ed. Representation: Cultural Representation and Signifying Practices. London. SAGE & Open University, 1997, pp. 15-64. (Book) (ced)

SESSION 3 (LIVE IN-PERSON)

Why we should care about ethics? The relevant questions.

Activities: 10' lecture + 30' analysis of cases + 20' discussion of main ideas from pre-work + 15' share conclusions with the class + 5' wrap-up and next steps.

Readings and viewings (to be done in advance):

Book Chapters: SINGER, Peter. Practical Ethics. Cambridge University Press, 1993, pp. 1-15. (Book) (ced)

Video: SANDEL, Michael. Is Neymar worth more than a teacher? And other philosophical questions.

SESSION 4 (LIVE IN-PERSON)

Why media ethics? Foundations, framework, dilemmas.

Activities: 10' lecture + 30' analysis of cases + 20' discussion of main ideas from pre-work + 15' share conclusions with the class + 5' wrap-up and next steps.

Readings and viewings (to be done in advance):

Book Chapters: COULDRY, Nick. "Why Media Ethics Still Matters" on WARD, Stephen J.A. (editor). Global Media Ethics. Willey-Blackwell, 2013, pp. 13-29. (provided by professor through Google Drive)

Video: MILLER, Bruce. The Handmaid's Tale (2017) Season 1. Episode 1.

SESSION 5 (ASYNCHRONOUS)

Exercise: media positive impact.

Activities: applied exercise on Feedback Fruits + feedback.

Applied exercise on how audiovisual works can have a real influence on the way our societies address problematic situations in current societies and which are the conditions for them to have an impact on how we live.

Readings and viewings (to be done in advance):

Video: KING, Martin Luther. (1963) I Have a Dream.

Video: ZHAO, Chloé. Nomadland (2021).

SESSION 6 (LIVE IN-PERSON)

Stereotypes and diversity.

Activities: 10' lecture + 30' analysis of cases + 20' discussion of main ideas from pre-work + 15' share conclusions with the class + 5' wrap-up and next steps.

Readings and viewings (to be done in advance):

Book Chapters: HORNER, David Sanford. Understanding Media Ethics. Sage, 2015, pp. 156-172. (provided by professor through Google Drive)

Video: JENKINS, Barry. Moonlight (2016).

SESSION 7 (LIVE IN-PERSON)

Marginalized individuals and communities.

Activities: 10' lecture + 35' discussion of main ideas from pre-work in teams (breakout rooms) + 30' share conclusions with the class + 5' wrap-up and next steps.

Readings and viewings (to be done in advance):

Video: BONG, Joon-ho. Parasite (2019).

SESSION 8 (LIVE IN-PERSON)

Images of suffering, violence, and conflicts.

Activities: 10' lecture + 30' analysis of cases + 35' discussion of main ideas from pre-work + 5' wrap-up and next steps.

Readings and viewings (to be done in advance):

Book Chapters: DIDI-HUBERMAN, Georges. Images in Spite of All: Four Photographs from Auschwitz. University of Chicago Press. 2012, excerpts from several pages. (Book) (ced)

Video: FOLMAN, Ari. Waltz with Bashir (Vals im Bashir, 2008).

SESSION 9 (LIVE IN-PERSON)

Freedom of expression, religion, and privacy.

Activities: 10' lecture + 30' analysis of cases + 35' discussion of main ideas from pre-work + 5' wrap-up and next steps.

Readings and viewings (to be done in advance):

Book Chapters: COLLINS, Catherine and David DOUGLASS "Representation and Resemblance in the Case of the Danish Cartoons", in ATTWOOD, Feona (ed.), Controversial Images. Media Representations on the Edge. Palgrave Macmillan, 2013, pp. 36-51. (Book) (ced)

Video: HANEKE, Michael. *Hidden (Caché)*, 2005).

SESSION 10 (ASYNCHRONOUS)

Exercise: limits to freedom of expression.

Activities: discussion forum on Blackboard + feedback.

Discussion forum on the limits to freedom of expression based on the case of Edward Snowden and the documentary by Laura Poitras.

Readings and viewings (to be done in advance):

Video: POITRAS, Laura. *Citizenfour* (2014).

SESSION 11 (LIVE IN-PERSON)

Moral causes, public interest, and markets.

Activities: 40' debate + 35' discussion of main ideas from pre-work + 5' wrap-up and next steps.

Readings and viewings (to be done in advance):

Book Chapters: HORNER, David Sanford. Understanding Media Ethics. Sage, 2015, pp. 49-66. (provided by professor through Google Drive)

Video: GODIN, Seth. (2018). *This is Marketing*.

SESSION 12 (LIVE IN-PERSON)

Digital media issues: propaganda, fake news, polarization.

Activities: 10' lecture + 35' discussion of main ideas from pre-work in teams (breakout rooms) + 30' share conclusions with the class + 5' wrap-up and next steps.

Readings and viewings (to be done in advance):

Book Chapters: BENKLER, Yochai, Rob FARIS, and Hal ROBERTS. "Epistemic Crisis", Network Propaganda: Manipulation, Disinformation, and Radicalization in American Politics. Oxford University Press, 2018, pp. 3-43.

SESSION 13 (LIVE IN-PERSON)

Digital media issues: social media and tech platforms.

Activities: 10' lecture + 20' analysis of cases + 45' discussion of main ideas from pre-work + 5' wrap-up and next steps.

Readings and viewings (to be done in advance):

Video: ORLOWSKI, Jeff. *The Social Dilemma* (2020).

SESSION 14 (ASYNCHRONOUS)

Exercise: mapping the key contemporary media ethical issues.

Activities: interactive document on Miro + feedback.

Collective work to wrap up the course, mapping the essential and more critical issues we are facing nowadays.

Readings and viewings (to be done in advance):

Video: Video and document created by the professor.

SESSION 15 (LIVE IN-PERSON)

Presentation of the creative project and wrap-up of the course.

Activities: 15' presentation by each team live or on video + Q&A live by professors and peers.

BIBLIOGRAPHY

Recommended

- ATTWOOD, Feona (ed.). (2013). *Controversial Images. Media Representations on the Edge*. Palgrave Macmillan. ISBN 9781283947015 (Digital)

- BARNOUW, Erik. (1993). *Documentary: A History of the Non Fiction Film*. Oxford University Press. ISBN 9780195078985 (Digital)

- BRAUDY, Leo, COHEN, Marshall. (2009). *Film Theory & Criticism*. Oxford University Press. ISBN 9780195365627 (Digital)

- CALVINO, Italo.. (1997). *Invisible Cities*. Vintage Books. ISBN 9780099429838 (Digital)

- COULDRY, Nick (ed.). (2013). *Ethics of Media*. Palgrave Macmillan. ISBN 9781349344895 (Digital)

- NICHOLS, Bill.. (1992). *Representing Reality: Issues and Concepts on Documentary*. John Wiley & Sons. ISBN 9780253206817 (Digital)

- RENOV, Michael.. (2004). *The Subject of Documentary*. University of Minnesota. ISBN 9780816634415 (Digital)

- SONTAG, Susan. (2001). *On Photography*. Picador. ISBN 9780312420093 (Digital)

- SONTAG, Susan. (2004). *Regarding the Pain of Others*. Penguin. ISBN 9780312422196 (Digital)

- STAM, Robert. (2000). *Film Theory: An Introduction*. Wiley-Blackwell. ISBN 9780631206545 (Digital)

- WARD, Stephen J. A.. (2013). *Global Media Ethics. Problems and Perspectives*. Wiley-Blackwell. ISBN 9781405183918 (Digital)

- WEBB, Jen.. (2009). *Understanding Representation*. SAGE. ISBN 9781412919197 (Digital)

- ZELIZER, Barbie. (2010). *About to Die, How News Images Move the Public*. Oxford University Press. ISBN 9780199752140 (Digital)

EVALUATION CRITERIA

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.

Evaluation will be based on the following:

- | | |
|------------------------------|-----|
| · Active class participation | 30% |
| · Individual video essay | 35% |
| · Team creative work | 35% |

RUBRICS

Participation is graded on a scale from 0 (lowest) through 100 (highest), using the criteria below:

Grade	Criteria
50-59	<p>Present, not disruptive.</p> <p>Tries to respond when called on but does not offer much.</p> <p>Demonstrates very infrequent involvement in discussion.</p>
60-69	<p>Demonstrates adequate preparation: knows basic reading facts, but does not show evidence of trying to interpret or analyze them.</p> <p>Offers straightforward information (e.g., straight from the reading), without elaboration or very infrequently (perhaps once a class).</p> <p>Does not offer to contribute to discussion but contributes to a moderate degree when called on.</p> <p>Demonstrates sporadic involvement.</p>
70-89	<p>Demonstrates good preparation: knows reading facts well, has thought through implications of them.</p> <p>Offers interpretations and analysis of reading material (more than just facts) to class.</p> <p>Contributes well to discussion in an ongoing way: responds to other students' points, thinks through own points, questions others in a constructive way, offers and supports suggestions that may be counter to the majority opinion.</p> <p>Demonstrates consistent ongoing involvement.</p>
90-100	<p>Demonstrates excellent preparation: has analyzed readings and viewings exceptionally well, relating it to other material (e.g., other readings, course material, discussions, experiences, etc.).</p> <p>Offers analysis, synthesis, and evaluation of class material, e.g., puts together pieces of the discussion to develop new approaches that take the class further.</p> <p>Contributes in a very significant way to ongoing discussion: keeps analysis focused, responds very thoughtfully to other students' comments, contributes to cooperative argument-building, suggests alternative ways of approaching material and helps class analyze which approaches are appropriate, etc.</p> <p>Demonstrates ongoing very active involvement.</p>

Creative assignments are graded on a scale from 0 (lowest) through 100 (highest), using the criteria below:

Grade	Criteria
50-59	Shows limited achievement toward stated goals and objectives. Not all the conditions established by the professor are followed and expresses an unclear perspective. Based on an idea that is not totally relevant to the course. Technical problems.
60-69	Shows average achievement toward stated goals and objectives. Partially follows the conditions established by the professor and expresses a clear perspective. Based on an idea that is not totally relevant to the course and shows correctness in its application. Some technical problems.
70-89	Shows above average achievement toward stated goals and objectives. Follows the conditions established by the professor, demonstrates critical thinking, and offers a vision expressed in a unique way. Based on an idea that is relevant to the course and shows innovativeness in its application. Technically almost correct.
90-100	Shows outstanding achievement toward stated goals and objectives. Follows the conditions established by the professor in a creative and original way, shows critical thinking, and offers a vision expressed in a completely unique way. Based on an idea that is relevant to the course and shows innovativeness in its application, showing great formal and content quality and applying the concepts learned in the course. Technically correct.

Criteria	Percentage	Comments
Active Class Participation	30 %	
Individual Video Essay	35 %	
Team Creative Work	35 %	

PROFESSOR BIO

Professor: **BEGOÑA GONZÁLEZ CUESTA**

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BEGOÑA GONZÁLEZ CUESTA

Professor of Communication & Media - Narratives and Ethics

PhD in Literature, Universidad de Navarra. BA in Hispanic Philology, Universidad de Navarra.

Begoña has been working at IE University since 2008 and is currently the Dean of Education and Academic Experience at IE Business School.

Her research and teaching interests are focused on contemporary audiovisual works, in the areas of art film, documentaries, TV series, and new audiovisual formats.

In her current research she studies how creative images can get a deep understanding of marginalized realities, critically questioning mainstream representations and providing insights around topics such as suffering and death as a 'limit' or 'threshold'. She analyzes which are the formal and ethical implications of these representations.

She has published several books and articles and has directed interdisciplinary research projects and graduate dissertation papers.

<https://ie.academia.edu/BegoñaGonzalezCuesta>

OTHER INFORMATION

OTHER MATERIALS:

COMPULSORY BIBLIOGRAPHY AND VIDEOGRAPHY

** Readings and viewings will be provided through campus online, other online platforms, and in class.*

BBC. *The Beauty of Maps* (2010). Video.

VARDA, Agnès. *The Gleaners and I* (Les Glaneurs et la glaneuse, 2000). Video.

SANDEL, Michael. *Is Neymar worth more than a teacher? And other philosophical questions*. Video.

MILLER, Bruce. *The Handmaid's Tale* (2017) Season 1. Episode 1. Video.

KING, Martin Luther. (1963) *I Have a Dream*. Video.

ZHAO, Chloé. *Nomadland* (2021). Video.

JENKINS, Barry. *Moonlight* (2016). Video.

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FOLMAN, Ari. *Waltz with Bashir* (Vals im Bashir, 2008). Video.

HANEKE, Michael. *Hidden* (Caché, 2005). Video.

POITRAS, Laura. *Citizenfour* (2014). Video.

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SINGER, Peter. *Practical Ethics*. Cambridge University Press, 1993, pp. 1-15.

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DIDI-HUBERMAN, Georges. *Images in Spite of All: Four Photographs from Auschwitz*. University of Chicago Press. 2012, excerpts from several pages.

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HORNER, David Sanford. *Understanding Media Ethics*. Sage, 2015, pp. 49-66.

BENKLER, Yochai, Rob FARIS, and Hal ROBERTS. "Epistemic Crisis", Network Propaganda: Manipulation, Disinformation, and Radicalization in American Politics. Oxford University Press, 2018, pp. 3-43.

