DEGREE IN: **ADVERTISING AND PUBLIC RELATIONS**

1. GENERAL DETAILS OF THE SUBJECT

Name: **COMMERCIAL COMMUNICATION AND MASS CULTURE**

Level: THIRD Semester: SECOND

Type (Basic/Compulsory/Elective subject): ELECTIVE SUBJECT
Weekly class hours: 4 Credits (ECTS): 6

Year of Study Programme: 2010

Lecturer: María Concepción Gil Díaz
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2. DESCRIPTION

Course descriptor: This eminently practical course has been analytically designed better than descriptive and is intended to help you analyze and think creatively and critically about the interactions between media communication, commercial communication and mass/popular culture, as well as the way in which advertising content reflects and shapes societal values. It is devoted to a close look at the role of advertising, public relations, and propaganda in media communication, the different kinds of media and how those media shape and are shaped by culture around the globe.

Contents: we will explore several recurring themes throughout the course: Mass Culture and Culture Industries; the interactions among Advertising, Public Relations, Mass Media and Mass Culture; Propaganda in Mass Media and Mass Culture; Advertising Manifestations and Formats in Mass Culture; Fan Phenomena and Celebrity Culture. All of them are the axes that underpin the teaching of this course project.

3. SITUATION

Previous knowledge and skills:

There are no prerequisites for this course.

Recommendations:

You are required to conduct a professional conduct at any time of the course.

This course is designed to be interactive and requires the full and active participation of all students, including assuming full responsibility for your performance in the course. Coming to class on time and fully prepared. “Prepared” means that you are expected to have done the assigned reading and reviewed your notes from the last class before coming to class, apart from following all instructions, including the first one: read the syllabus carefully.

It also means fully participating in all activities and discussions during the class duration in an active way while being respectful and tolerant toward others. Regular attendance (75% minimum). Keeping up with the activities in and out class. Reading the due texts. Turning in assignments by the designated time. Attending tutorials. Using the new information and Communication Technologies applied to the learning process (Therefore, it will be essential for the students to use Classroom). Presenting work in class and participating actively in discussions of the work of your classmates.

Please turn off your cell phones and other electronic devices before entering the classroom.

Remember that you are much more likely to succeed in the course if you start working as soon as possible. In exchange for all that, **there will be no exams**.

***Important note: This syllabus is subject to change at any time during the semester.**

If you do not understand assignments, readings, etc., it is your responsibility to inform the professor. If you are having difficulty, please contact the professor early so that you can resolve problems before your final grade is unchangeable.

Adaptation for students with special needs:

Exceptional situations will be contemplated with prior approval of the Head of Studies.

All classes and exercises, both in class and assessment, will be adapted to students with needs.

4. OBJECTIVES AND COMPETENCIES

OBJECTIVES

1. Delimit and explain the concept of mass culture.
2. Explain and analyze the connections between advertising-commercial manifestations and mass culture.
3. Explain and analyze the connections between propaganda and mass culture.

COMPETENCIES

Specific competencies:

E19. Knowledge and study of the psychosocial, cognitive and emotional processes of communication. Knowledge and theoretical analysis of different communicative phenomena, with special attention to their relations with business communication.
E42. Ability to manage the audiences of organizations and their characteristics.
E48. Know how to relate to the media for better performance.

Generic competencies

G01. Ability to adapt to technological, business or organizational changes in the institutional, business and social communication.
G04. Decision-making: ability to choose right in situations of uncertainty, assuming responsibilities.
G05. Capacity for the ideation, planning, execution and evaluation of the communication campaigns.
G06. Order and method: ability for the organization and timing of tasks, performing them in an orderly manner, adopting logical priority decisions in the different processes of a communication campaign.
G07. Consciousness of solidarity: respect for the different people and peoples of the planet, as well as knowledge of the great cultural currents in relation to individual and collective values and respect for human rights.
G08. Encourage the entrepreneurial spirit.
G09. Promote and guarantee respect for human rights and the principles of universal accessibility, equality, non-discrimination and democratic values and a culture of peace. It must be assigned at least to the module of work and work end-of-degree and in any case to the subjects that contemplate contents of gender equality and / or human rights, if they are present in the curriculum.

5. COURSE CONTENTS OR THEMATIC SECTIONS

1. Mass culture and cultural industry.
2. Mass culture and propaganda.
3. Mass culture and advertising.
4. Mass culture, reception and fandom.

6. LIST OF TOPICS

1. Mass Culture and Cultural Industry

1.1. The meaning and role of Mass/Pop Culture
1.2. Characteristics of Mass/Pop Culture
1.3. Types and categories of Mass Media and Mass Culture
1.4. From Culture Industry and Creative Industry to Entertainment Industry
1.5. Typologies of Culture Industries and Sectors

2. Advertising and Mass Culture

2.1. Advertising and the Raise of Consumer Culture
2.2. Ads, Fads, Trends, Manias and Consumer/ Mass Culture
2.3. Advertising Stereotypes
2.4. Positive and negative effects of Advertising
2.5. Branding and the Anti-Brand Brand

3. Ideologies in Mass Culture

3.1. Ideology and Propaganda in Mass Culture
3.2. Infotainment
3.3. Politainment
3.4. Social and Political Ideologies in Mass Culture
3.5. Ideology effects of Mass Culture

4. Advertising Manifestations and Formats in Mass Culture

4.1. Product Placement and Brand Placement
4.2. Branded Content, Advertainment and Advergaming
4.3. The Music Industry
4.4. The Movie Industry
4.5. Transmedia Campaigns and Storytelling

5. Celebrity Culture and Fan Phenomena in Mass Culture

5.1. Pop Culture and Fame
5.2. Media and Celebrity Culture
5.3. Fan Culture
5.4. Fandoms in Pop Culture
5.5. Fandom, Participatory Culture and Web 2.0

7. METHODOLOGY AND TEACHING TECHNIQUES

1. A part of the development of the course will be articulated in theoretical classes, which should serve to stimulate and enhance the debate in class on issues discussed or parallel. In this sense, the practical classes will fulfill, on the one hand, the function of support and complement, and on the other, that of the main nucleus in the treatment of certain questions or topics. In this case, any material that serves to better understand the subject matter may be used (texts, videos, graphics, websites, film clips, etc.), paying special attention to the use of new technologies in class as a source of information.
2. The content of the practical classes will focus mainly on the different types of audiovisual cultural industries in the media and entertainment industry and in the consumer society. For this purpose, students will be provided with the appropriate material to be viewed and / or read and analyzed and discussed in class. Exposure and participation in class, debate, group work and reaching conclusions will be encouraged, always in an atmosphere of cordiality and tolerance.
3. Personal tutorials, in which the students will be able to consult the professor on questions related to the content and development of the subject.
4. Autonomous work of the student. Preparation, participation in theoretical and practical sessions, personal study and carrying out individual and / or group projects, partial tests and / or final exams where the professor can assess the acquisition of the corresponding competences and aptitudes.

IMPORTANT: The professor reserves her rights to image and privacy. In this sense, the professor does not authorize the students to record or disseminate images of any kind.

- MATERIAL AND NOTIFICATIONS
All the material required for the development of the subject can be found on the virtual platform Classroom. Thus, it is recommended that students periodically review the publications that the professor uploads and be up to date through notifications.

- READINGS
All the readings will be available through the course platform and will be considered for the development of the class sessions and for the final evaluation.

- TECHNOLOGY IN THE CLASSROOM
Mobile phones, laptops, tablets and other technological devices are not allowed in theory sessions unless there is a need. If you prefer, you can take notes on a tablet or laptop, making sure to keep the device in airplane mode and limited to taking notes during class, except when the professor expressly authorizes the internet connection.

-COLLABORATION POLICY
Collaboration on class assignments is allowed. Discussion and exchange of ideas are essential for academic work.

Originality of the work. Students must sign a statement of authorship and originality in the content of any activity and project, as well as adhere to the standardized citation rules. You should ensure that any written documents you submit for evaluation are the result of your own research and writing and reflect your own approach to the topic. You should also make sure to apply the standard citation system for this course and properly cite sources: books, articles, lectures, websites, etc. In general, the recommended citation style or system is APA.

Plagiarism and other forms of copying will not be tolerated and will result in a failure in the course. Consequently, all written and / or audiovisual assignments and projects presented in this course must be original work. When in doubt, the teacher should be consulted before, not after having included questionable material.

Group projects are the work of the entire group, so that each student must collaborate on them. However, the same procedures that are followed for individual assignments with members of the other groups should be followed.

Homework delivered late will not be accepted, unless the student has reached an agreement with the professor beforehand. In some cases, some work or task delivered late will deduct a percentage for each day of delay, unless justified in advance, in person or by email. The deadline will be extended for medical emergencies, family or unexpected events, but not for travel, other university work, or interviews. So, all this information must be considered and planned.

- ATTENDANCE
Students are recommended to attend each section prepared to participate. Marks for class participation will be based on something more than your attendance and the frequency with which you intervene since they will basically be based on the quality of your contributions, depending on your commitment to the readings and not just by issuing a simple opinion.

Students are expected to attend all sessions, but when having to miss any, the student should inform the professor in advance and in writing. In case of missing a session and / or not completing a task on the required date, the participation note could be affected.

IMPORTANT NOTE: IMPORTANT NOTE: Regardless of the topics proposed above, and depending on the peculiarities of the students and the eventualities that may occur throughout the academic year, the teacher will adapt the topics in question to the circumstances that could affect teaching, making a flexible agenda, being able to modify, add or consolidate content. This professor takes advantage of her academic freedom.

TEACHING TECHNIQUES
X Presentations and Debates X Specialized tutoring sessions X Academic practical sessions
X Visits and excursions (Educational field trips) X Guided reading 0 Others

8. ASSESSMENT CRITERIA

Important: These criteria could be eventually modified attending the nature of the group or exceptional circumstances.

Assessment procedure by competencies means the ability of the student to:

- Have skills to transmit conceptual content of the subject orally, in writing and through images/footage, using different types of media.

- Demonstrate the ability to transmit procedural content through the design and development of creative audiovisual products.

- Demonstrate the ability to acquire attitudinal content through the issuance of reflective, critical and evaluative judgments on the audiovisual products.

The assessment criteria for qualifications within the framework of the EEES is the continuous assessment system.
In the continuous assessment system, class attendance is mandatory and its assessment in the continuous assessment process of this subject is based on the work done by the student in the different sessions; by this we mean that attendance alone will not score the student.

Pay special attention to:

- The rigor in the analytical process.
- The coherence, creativity and originality of the projects.
- The interest and aesthetic quality of the final product.
- Clarity, precision, synthesis, terminological precision and communication skills in oral presentation.
- The ability to create graphic content as well as the medium used.
- The final quality of the exercises and projects.

The final grade will be made according to the following criteria:

a) Level of knowledge: basic information and conceptualization.
b) Rationality: order, understanding, interrelationships, reflection and criticism.
c) Exposure: clarity, syntax and spelling.

The assessment system responds to the standard model, according to the following weighting:

OPTION A

1. Attendance and participation (> 75%) (minimum 75%) (score: up to 10%).
The minimum expectation is regular attendance (75% minimum) and participation in class discussions and debates. Class participation will be assessed based on commitment to the readings, participation in discussions, and class facilitation. Students will share with the professor the responsibility of leading the discussion of the readings.

2. Activities (tasks). Individual / Individual / in pairs activities (60%).

Tasks in class / out of class both individually and in pairs or teams. The class will be divided into teams that will take turns presenting and explaining the main arguments of readings, text/news comments, critical reflection, or video analysis will be carried out, as well as interventions in the debates to the rest of the students.

3. Final project. Individual work (30%). Individual research project, agreed upon and directed by the professor, related to any of the topics that are addressed during the course, and whose guidelines will be indicated the first days of class. It should include a 10-page literature review, with a minimum of 5 references and together with a 15-minute presentation.

In-class tests (if necessary) *

* Knowledge and understanding of the contents explained and discussed in class. Eventually they could be considered for the final grading of some specific students.

OPTION B

Students exceeding 25% of the classes, regardless of whether said absences are justified or not, must necessarily be evaluated by this modality B.

1) Final project. Individual work (50%). Carrying out an individual research project, agreed upon and directed by the teacher, related to any of the topics that are addressed during the course, and whose guidelines will be indicated the first days of class. A 10-page literature review, with a minimum of 5 references is required together with a 15-minute presentation.

2. Final exam of the theoretical contents (50%).

- SECOND CALL
The same components, system, assessment and grading scale as in the first call are maintained. Passed components will be kept until the third call.

- THIRD CALL
The same components, system, assessment and grading scale as in the first call are maintained. Passed components will be kept until the third call.

IMPORTANT:

- Some components of the assessment system could be modified if for some reason it was necessary to make readjustments of objectives and / or contents, depending on the group characteristics, or for reasons of force majeure.

-.The papers and cases presented must be original, that is, the student must omit the copy of other authors, or the mere use of artificial intelligence and if they did so, they would have to write, cite and reference the sources correctly. Both plagiarism and lack of authorship and originality will be penalized with a zero in the corresponding document.

- These criteria could be eventually modified, depending on the nature of the group or exceptional or unforeseen circumstances of any kind. In any case, this professor avails herself of her academic freedom.

9. REFERENCES

- Specific literature, relevant web links and multimedia resources will be provided for each theme. Specific videos and web portals will be adapted to the contents and characteristics of the students.
- Required Readings, Assignments and Projects: All the required readings are articles, book chapters, website links, together with additional references and resources referred to on the syllabus and they will be available in Classroom.

General

1. **Mass Culture and Culture Industries**

- BENNET, Tony. (1982) Culture, Society and the Media (Taylor & Francis e-Library, 2005).
- CAMPBELL, Richard, MARTIN, Christopher R., and FABOS, Bettina. (2015). Media & Culture: Mass Communication in a Digital Age (Bedford/St. Martin's, Tenth Edition, 2015).
- CAMPBEL, Richard, MARTIN, Christopher R., and FABOS, Bettina. (2016). Media & Culture, An Introduction to Mass Communication (8th edition).
  Chapter 1.
- UNESCO (WD). Cultural Industries.
  http://www.unesco.org/bpi/pdf/memobpi25_culturalindustries_en.pdf.

2. **Advertising and Mass Culture**

- LULE, Jack. (2012). Understanding Media and Culture: An Introduction to Mass Communication, v. 1.0. Lehigh University. Open Textbook Library.

3. **Ideologies in Mass Culture**

- BERNAYS, Edward. (2004). Propaganda (Ig Publishing, 2004).
- CLARK, Toby. (1997). Art and Propaganda in the Twentieth Century. (New York: Harry N Abrams, 1997).
- JOWETT, Garth S. and O'DONNELL, Victoria. (2014). Propaganda and Persuasion (Sixth edition). (Sage Publications, 2014).
- THOMSON, Oliver. (1999). Easily led. A history of propaganda. Sutton Publishing. ISBN: 075091965

4. **Advertising Manifestations and Formats in Mass Culture**

- CHEN, Jane y RINGEL, Matthew (2001): Can Advergaming be the Future of Interactive Advertising? [working paper]. Available in Internet (23.01.2016):
  http://www.locz.com.br/loczgames/advergames.pdf
- ESA (2015): Essential Facts about the Computer and Video Game Industry. Available in Internet (11.01.2016) http://www.theesa.com/facts/pdfs/ESA_EF_2009.pdf
- JENKINS, H. (2006). Convergence Culture. Where Old and New Media Collide. New York University Press.
- LOMBARD, Matthew y DITTON, Theresa (1997): "At the Heart of it All: The Concept of Presence", in Journal of Computer-Mediated Communication, vol. 3, n. 2. Available in Internet (05.01.2016):
  http://jcmc.indiana.edu/vol3/issue2/lombard.html.
- http://www.revistacomunicacion.org/pdf/n7/articulos/a10_El_videojuego_como_herramienta_de_comunicacion_publicitaria_una_aproximacion_al_concepto_de_advergaming.pdf

5. **Celebrity Culture in Mass Culture**

- AZUMA, Hiroki. (2009). Otaku: Japan's Database Animals (Minneapolis: U of Minnesota P, 2009).
- BURGESS, Jean and GREEN, Joshua. (2009) YouTube: Online Video and Participatory Culture (New York: Polity, 2009).
- DUFFETT, Mark. (2014). Celebrity: The return of the repressed in fan studies? In L. Duits, K. Zwaan, & S. Reijnders, (Eds.), The Ashgate research companion to fan cultures (pp. 163-180). Farnham, United Kingdom: Ashgate.
- DUNCOMBE, Stefen. (2007). Dream: Reimagining Progressive Politics in an Age of Fantasy. (New York: New Press, 2007).
- GRAY, Jonathan, SANDVOSS, Cornel and HARRINGTON, C. Lee. (2007) Fandom: Identities and Communities in A Mediated World. (New York: New York UP, 2007).
- HELLEKSON, Karen and BUSSE, Kristina (2006). Fan Fiction and Fan Communities in the Age of the Internet (Jefferson, NC: McFarland, 2006).
- HOLMES, Su & REDMOND. (2006). Framing Celebrity. New directions in celebrity culture, Sean (eds.). Routledge ISBN: 9780415377096
- JENKINS, Henry. Textual Poachers: Television Fans and Participatory Culture 1Q

- JENKINS, Henry. (2006) Fans, Bloggers, and Gamers: Exploring Participatory Culture. (New York: New York UP).
- SETH, (2005) Wimbledon Green (Montreal: Drawn and Quarterly, 2005).

NOTE: Throughout the semester, students will be provided with specific bibliography for each of the topics taught.