

AUDIOVISUAL INTERPRETATION OF REALITY

PROF. MARTIN ŠTOLL, MA, PHD.

DEPARTMENT OF MEDIA STUDIES

CHARLES UNIVERSITY PRAGUE

AIM OF THE COURSE

- ▶ Course aimed at methods of interpretation of reality by tools of audiovisuality. 12 lectures provide theoretic approaches of (particularly) non-fiction film to relationship between "objective" reality and "author's subjectivity". Thesis are demonstrated by excerpts of classic and contemporary documentary films. A lecturer apply also his filmmaker's point of view at a process of creativity.

CONDITIONS FOR GRADING

- **Presentation of "audiovisual case"**. Choose the audio, visual or audiovisual item, that is good for analysis (form, content, context, creative approach etc.), that solves some (technical, aesthetic, content...) problem and present it in front of colleagues.
- **Final test (test can be passed in one of three terms) – in MOODLE**

JJM00 I

HTTPS://DLI.CUNI.CZ

1. Authenticity - main value

Shared materials represent different forms of authenticity.



Rothman William: Eternal Verités

Mark as done



Keith Raniere Conversations

Mark as done



The Power of Authenticity: Mike Robbins at TEDxGreenbrookSchool

Mark as done



Authenticity - Tiffany Alvord (Official Video) (Original)

Mark as done



Walter Benjamin: Art, Aura and Authenticity

Mark as done



TASK No 1

Mark as done

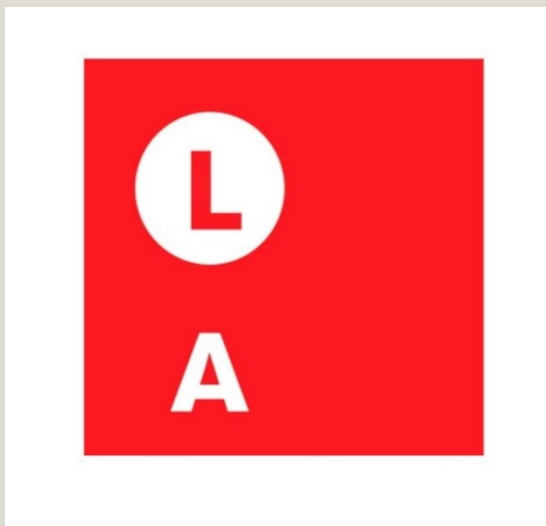
2. Where is the Truth?

This group of tasks is concentrated on the truth as a principle of motivation videos, feature films or docudramas, and news.

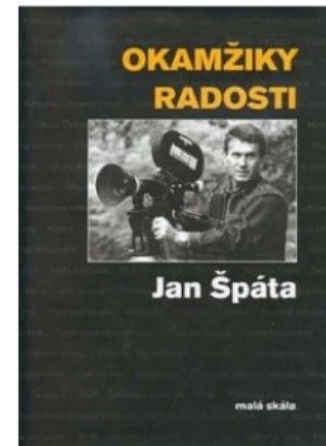
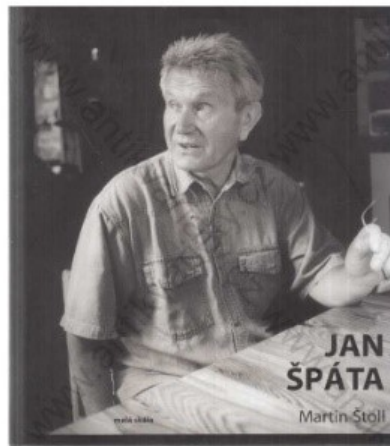
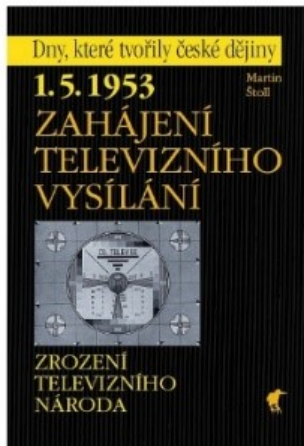
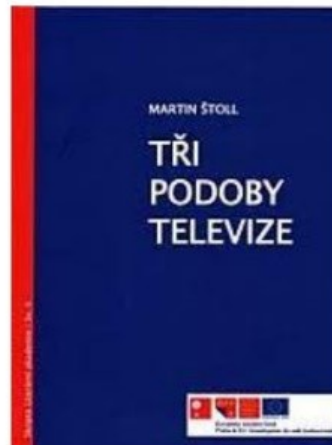
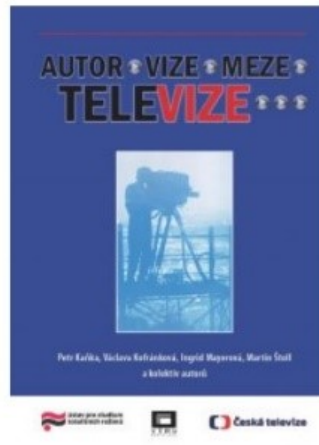
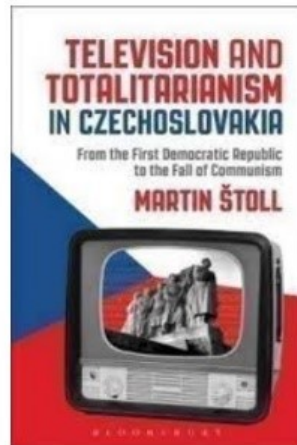
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University
of Glasgow



Profil na Academia.edu



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Main area of search: documentary film, dramaturgy and commitioning editing, author´s position in television „factory“, television as an institution, history of media

Education: The Academy of Performing Arts in Prague FAMU: Documentary Film (BA. 1995, MA. 1997), Theory of Film and Multimedia Production (PhD, 2001)

Professorship of Film and Multimedia (VŠMU Bratislava, since 2017), and Theatre and Performing Arts (JAMU Brno, since 2023)

Professional practice:

- ▶ since 1995 author of documentary films broadcasted, publisher and theoretician of media
- ▶ 1998-2003 pedagog at Film and TV Faculty of Performing Arts in Prague (FAMU)
- ▶ 1999-2008 Czech Television as dramaturg, editor, senior editor
- ▶ 2004-2013 Josef Škvorecký Literary Academy (2004-2013 pedagog, 2006-2010 vice-rector, 2010-2013 rector)
- ▶ since 2014 full-time lecturer and researcher at the Faculty of Social Science of the Charles University in Prague – Institute of Communication Studies and Journalism (external 2009-2013)
- ▶ Head of Department of Media Studies (since 2019) and guarantor of study pogrammes

VÁCLAV (WENCESLAUS) HOLLAR (1607-1677)



AUTHENTICITY

THE MAIN VALUE

EXCERPT N. 1: ABDICATION OF COMMUNIST PARTY IN CSSR



What kind of **information** is it?

Factual x Emotional

Do you **believe** it?

Why? Concrete reasons.

-
- One shot, **without cut**
 - **Reliable** setting
 - **Reliable** protagonists
 - **Reliable** situation
 - **Reliable** behaviour
 - **Reliable** emotion
 - **Feeling** of outstanding situation
 - **Context** (given by me).

EXCERPT N. II: KEITH RANIERE CONVERSATIONS

„Keith Ranieri and Allison Mack examine the concept of authenticity, and what it means to be a unique and individual human.“

https://www.youtube.com/watch?v=z-J8xI_pMpM

What kind of **information** is it?

Factual x Emotional

Do you **believe** it?

Why? Concrete reasons.

Reliable emotion?

PROCESS OF **PERMANENT COMPARISON** WITH

Your **experience** of spectator
(formal frame and method of expression)

Your **experience** of human
(senses, psychology, internal life)

EXCERPT N. III:
11/9



director: Jules Naudet, Gedeon Naudet, James Hanlon,

© 2001 Goldfish Pictures, Inc.

THE ROLE OF EMOTIONS

- EMOTIONS ARE THE GATEWAY
- EMOTIONS ARE THE OPENER
- EMOTIONS ARE THE TRIGGER
- EMOTIONS ARE A WATER SLIDE IN THE WATER PARK
- EMOTIONS ARE THE KEY TO ENJOY ART, CONNECTION TO ART



THE ROLE OF EMOTIONS

EMOTIONS ARE THE MAIN TOOL FOR **MANIPULATION**

- **FAKE NEWS:** (součást yellow journalism, úmyslná manipulace příjemce, hoax) Velmi tenká hranice s dezinformací, protože využívá využívá k infotainmentu)
- **DISINFORMATION** (part of propaganda, false information, intentionally spread to deceive. The goal may be to challenge the veracity of other information)
- **MISINFORMATION** (arise unintentionally but can have a similar effect to disinformation: making decisions or forming opinions based on false information)
- **DEEPPFAKE** (especially videos and photos)

PROCESS OF **PERMANENT COMPARISON** WITH

Your **experience** of spectator
(formal frame and method of expression)

Your **experience** of human
(senses, psychology, internal life)