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RHETORIC OF SOCIAL CHANGE IN DOCUMENTARY FILM SCORES: AN

ANALYSIS OF *THE COVE*

A Thesis

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by

Brianna C. Hackley

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RHETORIC OF SOCIAL CHANGE IN DOCUMENTARY FILM SCORES: AN
ANALYSIS OF *THE COVE*

by

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ABSTRACT

RHETORIC OF SOCIAL CHANGE IN DOCUMENTARY FILM SCORES: AN
ANALYSIS OF *THE COVE*

by Brianna C. Hackley

Documentary films tell the untold stories and tragedies of the world as well as reflect the filmmakers' ideologies. In this way, they are socially conscious media: they give light to the struggles and problems that exist in society, often giving voice to people who might otherwise be silenced. Documentary films are also rhetorically persuasive in that they help to organize public perception. Documentary scores are part of films' persuasiveness and help audiences to make sense of the documentary footage.

Using a form of rhetorical analysis, this thesis aims to study documentary scores to understand how they mobilize audiences around a particular topic. The way filmmakers craft images, messages, and scores has the ability to impact and reframe public attitudes, thus serving as a powerful communicative tool for social change. Understanding the role of film in promoting social change involves uncovering how and why the content makes the viewer take action. The filmmaker uses certain techniques like close ups and panning as well as different themes that are elicited in the music and images to influence the viewer to accept particular ideologies. These techniques can then be replicated and used in future movements or projects.

ACKNOWLEDGEMENTS

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Chapter 1: Introduction

Onscreen, a musician with dreadlocks walks into a bar filled with soldiers in uniform. The contrast between the images of armed and clean-cut men and the long-haired Rastafarian musician is striking. Before he starts to sing, the camera zooms in for a close up of the soldier while he says, "Thanks for having me here tonight, I just wanted to come over here and see what ya'll were going through, and I hope that ya'll make it home safe." The musician's simple introduction expresses genuine concern. The men in the bar, drinking beer and playing pool, stop and listen once the musician begins stroking his guitar. The music disrupts the silence; the song's softly intense and somber rhythm and tone engage the audience. The camera pans over the attentive faces focused on the musician. Not one person in the room is looking away from the performer. While the camera zooms in on the faces of the troops, the soft, deep, strong voice of the musician sings, "please, tell me the reason. Behind the colors that you fly? Love just one nation. And the whole world, we divide." As he passionately asks this question, images flow over the screen: the face of the musician, the troops smoking cigarettes and taking pictures. "We can bomb the world to pieces," he sings, "but we can't bomb it into peace." The words beautifully disrupt and contradict the scene and setting. "Power to the people!" repeats the musician's refrain as the camera scans the soldiers' faces, their guns, and the American flags sewn to their uniforms.

Emotions play over the faces of the soldiers: pain, homesickness, and sadness. At the end of the song, the troops open their arms and welcome the musician and the performance. The musician begins to narrate the scene, expressing how difficult this

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show was to play. He explains to the audience, in a voiceover, that the troops told him that more than anything they wanted to go home. The two-minute scene evokes reflections on war and leaves the audience feeling guilty, questioning the purpose of war. Watching the camera zoom in on the different men permanently imprints their faces into the audience's memory. The juxtaposition of the pro-peace message with the images of war is powerful and carries with it the possibility of inspiring change.

This is a scene from the documentary film: *I Know I'm Not Alone*. Michael Franti, one of the producers and musicians of the film, went to Palestine, Israel, and Iraq to explore the human cost of war. According to Franti, the idea for this film emerged from his frustration with the nightly news anchors' habit of continually informing the public of the economic cost of war, but neglecting (never mentioning) the human cost (About: Filmmakers statement, n.d.). To hear untold stories that exemplified the cost of war, he traveled with a group of friends, musicians, and cameramen to these dangerous, war-stricken places where he played music and talked to the locals, refugees, and soldiers. Ultimately, this film supports Franti's belief in the power and universality of music and its ability to break down cultural barriers. "Armed with only a guitar, he manages to draw out the resilient spirit of the people he meets in the Middle East, who, in spite of the countless horrors they have witnessed, remain friendly and full of life" (Wilshire, 2006, p. 34). The film captures the emotions of people on camera and through song, creating a powerful and persuasive film.

Documentary films have a profound effect on society and the field of communication studies (Grano, 2009; Rostek & Frentz, 2009; Schwartz-DuPre, 2002).

Documentaries are non-fictional films that document real-life stories, often serving as a counterpart to Hollywood blockbusters. "More than fashionable or trendy, 'underground' sounds and styles [of documentaries] are 'authentic' and pitted against the mass-produced and mass-consumed" (Thornton, 1996, p.384). Documentary films "document" conditions of a certain time or place. Throughout film history, "documentary filmmaking attracted to its ranks people who were conscious of the muddles, the wrongs, and the shortcoming of the social order. Documentary attracted people who not only believed in the artistic possibility of film, but also in its rhetorical and propagandistic possibilities" (Medhurst & Benson, 1981, p. 54). In recent years, documentaries have gained popularity in part because of improved production techniques, but in fact, "the most frequently expressed patron desire is to see something 'different,' something unlike contemporary Hollywood cinema" (Cohen, 2001, p. 266). Documentaries have become increasingly popular in society, appealing to audiences because of their perceived realism (Nisbet & Aufderheide, 2009; Pouliot & Cowen, 2007). Documentaries shed light on atrocities, epic tales, and horrors, which are crafted in beautiful, horrifying, and moving ways; the cinematography and images contribute to their ability to entertain. Understanding documentary films is essential for communication scholars. "Considering the ways in which media signify and rhetorically organize meaning has profound implications for communication scholarship" (Schwartz-DuPre, 2007, p. 447). Documentary films allow audiences to experience events that are greater than they are (Armstrong, 2008).

Documentary film is an art form. Filmmakers make specific choices when crafting the film, utilizing techniques such as framing, voiceovers, music, lighting, and panning. The filmmaker is successful in the production of the film if he or she is able to truthfully and skillfully capture a version of actuality on screen for the audience. The production, the medium, and the story influence and shape the film (Kerrigan & McIntyre, 2010). Within the creation of any film, there are always specific strategic choices the filmmaker must make. "What any filmmaker is doing regardless of the film's fictional or non-fiction form is capturing, shaping, manipulating and constructing through the selection process defined by the film's media form, format or genre and production context" (Kerrigan & McIntyre, 2010, pg. 118). In the 21st century, documentary films are an integral part of popular culture because they record, inform, and persuade (LaMarre & Landreville, 2009). These films are important to popular culture because they contain narratives that are capable of rhetorically reframing public attitudes (Schwartz-DuPre, 2007).

Documentaries are rhetorical because they offer the best available means of persuasion in a given situation. Documentary films educate the masses about a particular subject and give people a chance to share their beliefs. Film is a vehicle for change because the audience makes meaning out of the images by digesting each image and enacting comparison (Benson, 1985, p. 209). Thus, every time individuals watch a film they interpret and relate to the images; they personalize them through complex, multidimensional stories to make sense of the message and purpose of the story (Brummett, 1994).

Documentary films are powerful media that can be utilized for change. These films are important to scholars in communication studies because they are able to communicate unfavorable, often hidden messages in a powerful way. Documentary films tell the untold stories and tragedies of the world, as well as reflect the filmmaker's ideologies. In this way, they are socially conscious media: They give light to the struggles and problems that exist in society, often giving voice to people who might otherwise be silenced. Documentary films are also rhetorically persuasive in that they help to organize public perception. Documentaries are persuasive because they invite audiences into a secret world, event, and story. Benson (1985) examines how "the facts" about everyday life are put in films and influence the rhetorical actions that filmmakers and their audiences perform. Documentaries are engaging and entertaining. Benson (1985) states "every image in the film invites us to continue enacting comparisons, as part of the process by which we actively make meanings out of the images" (p. 209). When we watch documentaries, we make sense of our world.

Documentaries are tools for change because they strike back against institutions and illuminate controversial ideologies. "This cinematic image of the world is projected as a kaleidoscope: a representation based on the primacy of the visual and on the colorful diversity and fragmentation of modern life" (Verhoeff & Warth, 2002, p. 245). Documentaries reflect the diversity of the world and are a multi-dimensional reflection of society. Documentary films create movements for social change within society. The connection with the audience through personal stories and themes influences public opinion and could be why documentaries are able to influence emotions and serve as

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affective forms of communication. "Documentary filmmakers identified themselves as creative artists for whom ethical behavior is at the core of their projects" (Nisbet & Aufderheide, 2009, p. 452). Documentaries inform, engage, and affect the audience. The way filmmakers create stories and craft their messages in an engaging and entertaining way creates a platform for change.

Many elements of a film contribute to its ability to persuade. One powerful element of film is the musical score, which enables films to reach large audiences and emotionally influence the subconscious (Gunn & Hall, 2008). Film scores are powerful because they "encourage viewers to use the associations between the songs and their own personal histories" (Armstrong, 2008, p. 74). The music guides audiences in their interpretation of the images and the meaning of the film. For example, when an unaware victim is about to get stabbed in a horror film, viewers always hear the intense, frightening music that builds and builds until the big event takes place. This is also the case in documentary films because filmmakers and musicians are able to put emphasis on certain subjects and images to create somber music that corresponds with tragedy or to create provocative images within the film to influence the viewer's perceptions and beliefs.

Music plays an integral part in film; "music influences the interpretation of film narrative, and that music becomes integrated into the memory with the visual information" (Cohen, 2001, p. 267). Music is a communicative tool that mimics the film's message so the audience absorbs more information. The way music and images work together contribute to a film's ability to influence audiences. Part of film's

persuasiveness is its ability to emotionally influence the viewer. Emotion is a complex psychological experience that creates a conscious mental reaction that is different for everyone. Music and images operate together "to create meaning and modulate affectivity" in the viewer (Chapman, 2009, p. 7I). A film might evoke the emotion of sadness, fear, or happiness that influences the viewer's ideologies. Social change is accomplished through exposure to persuasive stimuli. Musical scores are a complex communicative tool used by filmmakers to load their images with meaning and to unite and incite emotion and action. Music and film are a fundamental part of our society that invite and influence public discourse and can serve as a platform for change.

This project aims to study documentary scores from a rhetorical perspective to understand how they can mobilize audiences around a particular topic. The way filmmakers' craft images, messages and scores has the ability to impact and reframe public attitudes, thus serving as a powerful communicative tool for social change. Understanding the role of film in promoting social change involves uncovering how and why the content makes the viewer take action. This information can then be replicated and used for future projects. Documentaries are a form of social resistance that allows filmmakers and activists to unite people around the world. They grant access to different social problems that are unknown. This study seeks to uncover how they create social change through persuasive techniques like music. This analysis is conducted in order to understand how filmmakers utilize this popular media to entice people to take action, as well as how they effectively activate and manage meaning for the viewer. Specifically,

this study seeks to reveal how music and images work together to evoke the urgency of social change.

The Cove

To accomplish this project, the 2009 Best Documentary Oscar award winner, *The Cove,* is examined. This film was chosen because it is a particularly moving film that exposed the brutal killing of dolphins in Taiji, Japan. It brought mass awareness to issues surrounding the illegal capturing and killing of these sea animals, evident in the celebrity-endorsed advocacy campaign that surrounded the release of the movie. "Critical praise and audience awards worldwide have focused international attention on Taiji and the annual dolphin drives off the coast of Japan" ("Take Part," 2011). As an Oscar winner, it received a lot of recognition, increasing the film's prestige and public awareness of its message. As opposed to smaller films, Oscar Award winners have scores that are written for the film. Thus, the music is intentional and designed to enhance the meaning of each moment in each scene. This is particularly relevant for a study of musical scores because resources allow these filmmakers to hire a musician to write a score specifically for that particular film instead of using library music. Library music is not produced specifically for a film, but rather is found in a "music library" and pieced together to fit the film. Therefore the musician is taking the story, images, messages, and meaning of the film into account while creating the score, which increases the intensity and emotion in the film. With more resources, filmmakers can spend more time on the production and

editing of the film, which produces richer, clearer shots and smoother transitions within the film. These resources contribute to the films fluidity and persuasiveness.

The Cove is particularly interesting to study because it exhibits characteristics of both an informational and advocacy film: It is designed to inform and provoke audiences by appealing to shared values, but it also seeks to mobilize audiences to take specific actions.

> Advocacy films are typically designed to mobilize and agitate a like-minded and ideologically intense public to take a specific set of actions. In contrast, films designed to inform and provoke publics alert a wider public to a problem, potentially by reframing a problem so that it connects to a wider set of values or so that it can be addressed differently. (Nisbet & Aufderheide, 2009, p. 454)

The film documents a covert mission to film the illegal treatment of dolphins, and also reveals the filmmakers' efforts to acquire this footage and expose the killing. The film brings publicity to the massacre of dolphins, the diminishing source of fish, as well as the danger of eating seafood contaminated with mercury. At the end, the film provides information on where to turn to help and a number that you can text to receive updates about *The Cove*. The internet campaign that accompanied the release of the film illustrates how such an informational film can also advocate on a particular issue: It provided information on how viewers can take steps to help this problem, including signing petitions and using their purchasing power.

This analysis examines the role of the film's score in the film's rhetorical advocacy. Thus, music is examined to understand how it influences the political process and how it motivates individuals to take action or adopt a set of beliefs. The informational film will be examined to understand what techniques the filmmakers use to

mobilize individuals. Understanding how images and music work together to unite different publics will expose the successful persuasive techniques that activists use.

In the next chapter the role of rhetoric in popular culture is discussed in terms of the rhetorical power of film and music. In Chapter 3, an integrated approach to studying documentary film scores is described. Chapter 4 delves into the analysis of *The Cove* by examining scenes that reveal rhetorical qualities of music outlined in the integrated approach. Chapter 5 concludes by discussing what the analysis suggests about the rhetorical efficacy of documentary films for promoting social change.

Chapter Two: Documentary Films as Rhetorical Tools

Culture is the fabric of social life that dictates and shapes the trends and norms of society. Popular culture refers to those systems or artifacts that most people share and know about and are a large part of many individuals' lives. "Popular culture is experienced, produced, practiced, marketed, lived, and consumed ubiquitously due to the ever increasing presence of media technology in all aspects of everyday life" (Cruz & Guins, 1995, p. 12). Popular culture has great influence because of "its status as a product of industry, an intellectual object of inquiry, and an integral component of people's lives" (Cruz & Guins, 2005, p. 11). The power of popular culture is its ability to shape identities. It creates and contains power in society. "Popular culture, operating with an affective sensibility, is a crucial ground where people give others, whether cultural practices or social groups, the authority to shape their identity and locate them within various circuits of power" (Grossberg, 1992, p. 83). In studying popular culture, we are concerned with media like TV, radio, and newspapers that mediate our everyday experience. These popular artifacts have the ability to greatly influence social consciousness because they are omnipresent, woven into the fabric of daily life. This chapter serves to discuss social movement rhetoric, film's rhetorical power, and then explain music as a rhetorical tool. It concludes with an explanation of the integrated rhetoric of film scores.

Social Movement Rhetoric

Social movements cannot gain attention and momentum without rhetoric. Rhetoric connects people to the cause by persuading them that an issue is important. Activists utilize techniques to persuade people to join a cause. A cause becomes a movement when it successfully persuades individuals to adopt the cause and to take action. A movement builds momentum by acquiring people and attention, which is accomplished through persuasion. Persuasion can occur during a powerful speech, while listening to a powerful song, or when viewing a powerful film. Individuals are united through rhetoric, and social change is won through rhetoric. Rhetoric is useful for activists because it is a way to gain public attention; moreover, rhetoric opens society's eyes to the importance of an issue or event they choose to communicate. Without rhetoric in activism, people would have not been able to create and sustain powerful movements like the Civil Rights Movement. The power and the passion in Martin Luther King's speech served as rhetoric that made people stop, listen, and take action.

The debate about rhetoric and social movements is important, and it is one that has been disputed. Many theorists believe that a critic must analyze the historical background to understand the rhetoric in social movements. Because of the sudden interest in the rhetoric of social movements, scholars focused on theory (as opposed to analyzing a specific aspect of a social movement) in order to understand its persuasive appeals (Brock, 1983). To understand social movement rhetoric, [it is necessary to examine how language shapes social change] the role of language and how it shapes

social change must be examined. Society must understand how groups come to act in concert.

Social movements have been used throughout history to change and to shape ideologies, which is why they are of rhetorical interest. There have been many scholars who have contributed to the conversation on social movement rhetoric: Robert Cathcart (1980), Michael McGee (1980), James Andrews (1980), and Charles Stewart (1980). All have different perspectives on social movements and different approaches to studying social movement rhetoric that often overlap. These theorists have developed different theories to understand social movements. Cathcart (1980) introduced a distinction that separates scholars based on how they view rhetoric. He saw rhetoric as an objective phenomenon to be studied, and he believed that language strategies are central to the perception of the existence of social movements. McGee (1980) also believed in the strategies of language and in a "meaning-centered" approach, and he sought to understand the state of mind of people associated with a movement. Andrews (1980) was concerned with the explanation of the unique patterns of rhetorical behavior and the relationship of those patterns to a social movement. He believed that the critic's role is to operate within the historical movement in order to understand how rhetoric functions. Stewart (1980) aligned with rhetoric as agency and sought to study unique patterns of rhetorical behaviors. All of these perspectives are different and aid scholars in understanding social movement rhetoric. The approaches overlap in some respects; however, they offer different ways to understand social movements.

Each theorist's argument contributes to the study of rhetoric. Cathcart (1980) shed light on the aspect of the critic who is analyzing the movement, which in turn influences the methods and the way the movement is examined. McGee (1980) drew attention to the power and importance of language and how language is rhetorical and contributes to connecting individuals. Andrews (1980) provided insight into how to understand and to view rhetorical behaviors in the context of social movements. Examining history, he argued, enables a scholar to understand the rhetorical efficacy of the event. Stewart (1980) concluded that rhetoric brings about change and believed that rhetoric needs to be broadly understood. Stewart (1980) had a functional perspective that equated rhetoric with agency. He highlighted the importance of understanding how rhetoric functions in social movements. Each scholar has greatly contributed to the study of rhetoric, and this analysis aligns with different aspects of each theory.

McGee's work (1980) resonates with the current study because his work is centered on meaning and the abundance of persuasive techniques used in social movements. Studying only rhetorical behavior, Brock (1983) believed that we have not come to the heart of the matter. "The patterns, meanings, and significance of the behaviors within a specific context are what the rhetorical scholars studying historical movements seek to identify and explain" (p. 68). Understanding the distinct behaviors and actions that resulted in change is key to understanding social movement rhetoric.

The critic must explain how the discourse evolved and how it influenced the audience (Lucas, 1980). The rhetorical progression of historical movements must be examined to understand their rhetorical significance. Rhetoric plays a role in social

change; the study of social movements can illuminate how they have the power to change. To understand social movements the critic must describe specific details that explain how a rhetoric has shaped human experiences. This insight is McGee's (1980) contribution to the understanding of rhetoric. Rhetoric occurs through different strategies. For example, filmmakers exert rhetorical power through the way they frame ideologies in the images, music, and narrative. McGee created a language to describe how particular words or phrases can be used as political language in a way that influences ideologies. The term "ideograph" enables critics to understand the practice of ideology as social control. Powerful language and vocabulary is a primary tool for shaping public decisions.

Cathcart believed that the role of the critic is to explain why we believe what we believe and to distinguish social truths from social fantasy (as cited in Brooks, p. 70). Cathcart's confrontational theory of social movements adheres to the perception of social movement as it relates directly to confrontation rhetoric. Duncan states, "when we begin communication, we enter hierarchical relationships which are determined by the consensually validated symbols of the group in which we seek to play a part" (as cited in Cathcart, 1980, p.268). Signs are powerful when they are invested with meaning and emotion, and then they can be used to develop attitudes. Cathcart, like McGee, believes language leads to perception; however, he has a narrow understanding of language. We are not free "to use and interpret language as we chose" (McGee, 1980, p. 268). It was Cathcart's belief that it is not the discipline that dictates the analysis of movements; rather, it is the way the critic defines the movement that determines the methods they will

use to study it. This emphasis on interpretation shapes rhetoric by offering many

different approaches to understanding social movement rhetoric based on ideology or the

critic.

Social movements progress due to the way language is manipulated to control

events (Andrews, 1980). Rhetoric makes that progression possible and enables

movements to gain speed. "To study social movement is to study the dialectical

enjoyment which ebbs and flows as the rhetoric for confrontation is countered by the

establishment, by the movements' members own consciousness of social reality and by

the perception of the general public" (Brooke, 1983, p. 73). Film manipulates images

and utilizes scores to move people to action, which in turn fuels or influences a

movement. Understanding the communicative techniques utilized by a social movement

uncovers how they gain support and enact change.

How do we understand the different texts that are used to influence people in

social movements? To understand social movements, critics must focus on the rhetorical

strategies of texts to understand how they push for social change. Critics must study the

process through which beliefs are generated and come to be accepted by groups in

society. Social movements are multifaceted and a critic must understand the "objective

material conditions, rhetorical discourse, and the perceptions, attitudes, and values – the

'consciousness' – held by members of that movement. None of these forces 'moves'

independently of the others" (Lucas, 1980, p. 253). This needs to be accomplished to

understand how rhetoric shapes human affairs. Careful investigation of the interplay

between discourse and the other factors that condition the process of social movement is

a great contribution of the theorists discussed. Social movements are multifaceted. Each aspect of their existence must be taken into account to understand their persuasiveness and place in society.

These works highlight the many ways in which to enter the conversation about social movement rhetoric, and their insight into social movements aids in the exploration of the rhetorical efficacy of film. Social movements have the ability to influence human consciousness because the power of the rhetorical activity on a group of people. Movements are characterized by their recurrent rhetorical patterns. The role of persuasion can be defined as a sustained effort to bring about social change. In general, the nature and the function of a social movement is rhetoric, and this is the most important aspect for any critic to understand. Activists continually select different tactics to influence their followers. Therefore, to understand social movements, it is important to understand what techniques fail or succeed in popular culture.

Film's Rhetorical Power

Film is an artifact of popular culture. The term film "refers to the narrative dramas and characteristics of movie theaters, televisions, and video with which most people are familiar as a source of entertainment" (Cohen, 2001, p. 249). Film provides reference points for how we live our lives: "You interpret the script, you visualize or form a 'mental picture' of what it means for you to be what you are, parent or child, mother or father, boss or employee, cop or criminal, and embody that visualization for the benefit of others occupying the contrasting but complimentary character role"

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(Massumi, 2001, p. 48). Viewers project themselves into the scenes through the actors and thus participate in the same narrative. The audience's experience is based on what is seen and heard: The visuals and soundtrack work together to provide a complete message.

Documentary films are appealing because they show a different perspective of everyday life. Through this new experience people learn about past events, struggles, or heroism. Such films are an art form that contains much more than Hollywood special effects. Two qualities of documentary films that make them important to communication scholars are powerful narrative and perceived realism.

Powerful narrative. Like many films, documentaries utilize narratives to persuade the audience to feel or think a certain way. Narrative quality is measured by the internal consistency of the storyline, the quality of the editing, and the formatting qualities of the film. Narratives reflect popular culture and influence the audience by portraying stories of influential people, popular topics, or known tragedies. The films give the audience access to the world and the ability to discuss topics that are integral to popular culture. Examining narratives opens up the meaning of the text, the rhetorical construction, and the consequences it has on the audience (Schowalter, 2000). Narratives are important in showing how the emotive qualities of the artifact are successful in persuading the viewer.

Narratives are a central aspect of film that guides the story and influences the audience. The examination of narratives opens up public policy; "the circulation of films like the *Afghan Girl* can be pressed into the service of policy formation as narratives that

are capable of rhetorically reframing public attitudes" (Schwartz-DuPre, 2007, p. 446).

Films put images, messages, and narratives together to reframe the publics' attitudes

towards a specific topic. Documentaries portray real events or individual stories and

struggles. The more real a narrative seems, the more engaged and absorbed the audience

becomes (LaMarre & Landreville, 2009).

Documentaries can provide narratives that describe complex political, social, or

environmental issues. For example, the film *The Inconvenient Truth* was successful in

changing many individuals' perceptions about climate change. Rosteck & Frentz (2009)

note that the film combines "the genres of science documentary, personal narrative, and

political jeremiad within the larger mythic frame of the monomyth… [These] elements

from all interface with and reinforce the rhetorical efficacy of the entire film" (p. 4).

Analyzing these powerful narratives contributes to the ways scholars can comprehend

documentary films. Uncovering the political themes in movies can be achieved by

following Bill Nichols' method (1991), which "distinguishes between two forms of

argument in documentary. Perspective 'is the view of the world implied by the selection

and arrangement of evidence,' while commentary 'is the view of the world stated by the

filmmaker or social actor recruited to the film'" (p. 90). The role of the critic is to

identify the narratives in order to illuminate the messages that the filmmaker wishes to

convey to the audience.

Perceived realism. Unlike many Hollywood films, documentaries are "real" in

that they claim to present authentic or truthful accounts of history. The filmmakers'

choices influence the believability of a film. Kerrigan and McIntyre (2010) contend that

"for [a] documentary, it is about the documentary filmmaker's ability to ethically, truthfully, and skillfully capture and record a version of actuality on screen and use that to construct a narrative screen-based reality" (p. 117). Documentaries' perceived realism and ability to construct reality on the screen contributes to their persuasiveness in popular culture. Documentary films reflect the real world, but it is important to acknowledge that they manipulate reality through their attempts to represent it.

> Audiences are usually made aware of which genre they are seeing, and because of its 'realer' pedigree they come to non-fiction ('manipulated real images' we might also say) with a different set of assumptions, expectations and hopes than they would bring to images of fiction. Assumptions that these images do not show actors; expectations that they show real, unstaged events; and hopes that they give a true sense of what was originally happening. (Bottomore, 2001, p. 116)

Audience expectations and assumptions contribute to the film's credibility. A documentary film is more believable because of the factual data it presents. Pouliot and Cowen (2007) contend that,

> When spectators perceive the content of a stimulus as factual, it leads them to process the information more deeply, which in turn leads to better memory and more extensive learning of that content. Perceived factuality also has been found to play a moderating role in the intensity of emotional responses. (p. 244)

This realism gives documentary films credibility that appeals to different audiences. When individuals perceive the films as credible they are more susceptible to the message and thus, retain more information. Therefore these films are more persuasive because the messages they communicate to the audience are deeply processed and remembered.

Emotion plays a role in the perceived factuality and retention of the film's messages. A study conducted by Nisbet & Aufderheide (2009) found that students

retained more knowledge from a documentary film as opposed to a Hollywood film on

the same subject. Documentary films can have a profound effect on audiences through

emotional appeals.

> Because the documentary group reported high levels of affect, as well as
> increased issue concern and learning, it appears that sociopolitical
> documentaries can play a vital role in both informing and engaging the
> electorate. Such evidence also suggests that documentaries, as a form of
> political information, have the potential to strongly influence public
> opinion. (p. 453)

Perceived realism influences an audience's ability to absorb the film's message and

information. LaMarre and Landreville believe, "in terms of perceived external realism

(i.e., degree of similarity between the message and reality), all of the documentaries were

interpreted as more factually realistic than fictional films about the same content (Pouliot

& Cowen, 2007), reaffirming the idea that documentaries have a tendency to record,

reveal, or preserve" (p. 539-540). Perceived realism affects audiences' retention of the

film's information and the way the film communicates to the audience. The perceived

realism of documentaries lends them the credibility of photojournalism. Hairman &

Lucaites (2008) contend, "photojournalism supplies emotional and symbolic resources

that can contingently influence people to become more or less compassionate toward one

another, critical of the state, motivated to demand justice, and otherwise self-aware

citizens" (p.7). Like photojournalism, documentary films provide communicative

resources that contribute to perceived realism that in turn influences the audience.

Music as Rhetorical Tool

Music is a powerful communicative tool because it is "a form of communication and a symbolic sphere of culture that routinely diffuses and amplifies its influence deeply and sensuously into the lives of those who create it and those who listen to it" (Lull, 1987, p.171). DeNora contends that the content of the music is not the only concern for scholars. Scholars must also examine "the cultural practices in and through which music is used to produce social life" (as cited in Futrell, Gottschalk, & Simi 2006, p. 278). Music is multi-dimensional, and everyone interprets or internalizes different aspects of musical texts. Lull (1987) discusses music as a cultural resource that permits listeners to read into the performer and the music in any way they want. Music is an "open text" in that each individual can have completely different interpretations. "Music is not a language that describes the way society seems to be, but a metaphorical expression of feelings associated with the way society really is" (Lull, 1987, p. 28). Music is meaningful because it creates a personal experience for the listener.

Frith notes that experiencing musical culture is not only a way to express ideas, but also "a way of living them" (as cited in Futrell, Gottschalk, & Simi, 2006, p. 289). Music invites conversation about controversial issues and serves as a forum for people to learn and debate the messages. Music creates a narrative that helps audiences make sense of the messages and frame the conversation; "music lyrics offer listeners narratives for making sense of their world" (Futrell, Gottschalk, &Simi, 2006, p. 277). Music guides the conversation, unifies groups, and creates understanding. Communication takes place between the audience and the musician. Audiences participate in popular music

emotionally, physically, and cognitively. "Music has the ability to pull emotions out of people that they didn't know existed. Through the beat and melody and through storytelling we are all part of a long ancient tradition, and music can be used as much for good as it can be for evil" (Wilshire, 2006, p. 34). The listener feels the emotions, learns and remembers the lyrics, understands the message, and hears the sound.

Music is a rhetorical device because the listener not only hears music but experiences it. "Music as an aesthetic symbol creates an 'illusion of life' for listeners…by combining the forces of music with the poetry of lyrics, the artist is able to slow or even arrest a story for a period in order to intensify a particular image or mood" (Sellnow & Sellnow, 2002, p. 398). For example, Bob Dylan was able to intensify an anti-war mood during the Vietnam War with his song, "Blowing in the Wind," which united like-minded people and raised questions about war, freedom, and peace. Music is a persuasive element in our culture because of the rhythm and patterns of intensity and release that are felt in the body (Sellnow & Sellnow, 2001). Music communicates to the audience through three communicative techniques: sound, rhythm, and lyrics.

Sound. Goodale (2010) reminds communication scholars that sound is a central concern to the discipline. The way music sounds is central to understanding the effectiveness of the message. By reading sound, scholars can uncover different aspects of musical texts, their rhetorical power, and how it communicates to the audience. "Our ability to read sound has led teachers of rhetoric to encourage speakers to portray passion, calmness, and authority through the voice" (Goodale, 2010, p. 165). Such emotions are conveyed through sound. Throughout history, the "function of music was essentially to

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furnish the listener with the archetypal images of human moods or passions in view of creating in him [or her] specific psychological effects" (LeCoat, 1976, p.158). Sound communicates various moods that are punctuated by rhythm.

Gunn and Hall (2008) suggest that "music affects listeners unconsciously through psychical energy and consciously through this energy's culturally mediated transformation" (p. 144). The scholars discuss psychoanalysis as a method to analyze music's persuasiveness. Psychoanalysis focuses on the individual experiences of the listener and cultural forms of meditation. A psychoanalytic approach suggests that different kinds of music appeal to different listeners for unknown, unconscious reasons. Gunn and Hall (2008) submit

> That the appeal of a given song or genre of music resides in the dynamics of two interwoven economies: one that is libidinal and concerns kinetic rhythms (the experiential); and another that is linguistic or representational and which involves the relationships between sounds and their culturally defined meanings (the rhetorical). (p. 139)

A psychoanalytic approach will not be used to analyze the music in *The Cove*, but it illuminates an interesting perspective on music's persuasiveness and why people are attracted to certain types of music. The authors demonstrate the rhetorical importance of sound in producing cultural meaning.

Rhythm. Rhythm is a powerful element of music's persuasive appeal because it "is a psychological phenomenon appealing to the intellectual aspects of human experience by identifying rationally with a person's sense of sound, space, and order" (Kirkpatrick & Irvine, 1972, p. 277). It is strategic, and it influences how the listener feels in his or her surroundings. Langer believed that music is important because the

rhythmic pattern symbolizes human feelings in the pattern of intensity and release, (as cited in Sellnow & Sellnow, 2001, p.397). Through patterns and intensity, rhythm represents the general forms of feeling. "A great deal of this affective power depends upon the fact that music (perhaps like visual images) is more than language, although its precise force remains elusive. Music has a unique and striking material relation to the human body itself, invading it, enfolding it within its own rhythms" (Grossberg, 1987, p. 197). The listener can feel the song in the body, through goose bumps, shivers, or tears. The rhythms in music have the ability to get people to dance, tap their feet, or alter their mood. This is meaningful because sound, rhythm, and words have a profound effect on the body. The rhythm in music is a unique and powerful communicative tool because it evokes sensation and excitement in the listener.

Rhythm ties its listeners together emotionally; it creates a personal and collective experience for the audience. "Rythmus is the communicative medium of a paradoxical mode of collective feelings in which each person feels his or her own emotions, and yet all feel the same thing; in which social being is at once non-fungible and shared" (Ford, 2010, p. 215). In this way, the audience feels the message in the body. As Smith (1987) states, "whatever we feel from instrumental music is an original, and not a sympathetic feeling: it is our gaiety, sedateness, or melancholy; not the reflected disposition of another person" (as cited in Ford, 2010, p. 222). The feeling is personal and shared, which is why rhythm is important to understand in terms of the rhetorical function of music. It has the ability to enrage, overwhelm, unite, and influence the listener to take action.

Lyrics. Sellnow and Sellnow (2001) explore how music and lyrics work together to offer messages comprised of both conceptual and emotional content through the constructs of virtual experience (the lyrics) and virtual time (the music). The authors stress the examination of the lyrics and their relation to the whole song (e.g., rhythm, melody). The lyrics are important to understand because they are a tool for framing grievances and articulating identity. Music is multidimensional in that lyrics amplify the sound and rhythm, and all are key factors in understanding the message and emotional appeal. Kirkpatrick and Irvine (1972) explain the interaction between the musical score and the lyrical content as "amplificative meaning," or the metaphoric process that involves familiar and unfamiliar patterns of musical variables. Critics use these concepts together or separately to classify music and to tease out its persuasiveness (Kirkpatrick & Irvine, 2002).

Music is communicated via lyrics and release patterns, which communicate moods and emotions to the audience. Sellnow (1999) believes, "a musical work communicates dimensions of both verbal content and emotional content simultaneously via lyrics and musical score. Lyrics and score work together to create an "illusion of life" for the listener that differs from actual daily living in that it is influenced by the artist's perspective" (p. 70). Sellnow and Sellnow (2001) utilize the "Illusion of Life" created by Langer (as cited in Sellnow & Sellnow, 2001) to provide a framework for understanding why music is persuasive. The "Illusion of life" is created for the listener by the way the rhythm and tones are combined with the poetry and lyrics. In other words, the artist is adding emphasis to certain ideas through the lyrics and tone. This is achieved by slowing

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down the perception of time and intensifying particular moods and feelings for the audience (Sellnow & Sellnow, 2002, p. 398). Through sound, rhythm, and lyrics, music is an important communicative tool for scholars of popular culture to consider.

Integrated Rhetoric of Film Scores

Film scores have the ability to change individuals' perceptions of the world. Music gives life and voice to triumphs and injustices; it "promotes experiences of the extreme for its makers and listeners, turning the perilous emotional edges, vulnerabilities, triumphs, celebrations, and antagonisms of life into hypnotic, reflective tempos that can be experienced privately or shared with others" (Lull, 1987, p. 10). In this sense, music significantly influences how we perceive events on the screen. Music and images in documentary films work well together because of the vocal accents, the gestures in the scenes, and the musical tones that reinforce the images, all of which heighten the audience's emotions. Images and music are powerful because,

> Melody pleases and stirs by an awakening and responsive power in itself, while words affect the understanding chiefly by the power of a conventional signification which has been placed in them. The twin arts, however, cannot afford to be independent of each other. The best song needs a basis of thought; and the best speech needs a music of utterance. (Goodale, 2010, p. 177)

Music influences emotion. Emotion influences the experience of film and music. The images in the film and the rhythm and lyrics in the music create a mood and elicit deep emotions in an individual. Such "emotion or feeling is a recognized affect, an identified intensity as reinjected into stimulus-response paths, into action-reaction circuits of infolding and externalization -- in short, into subject-object relations" (Massumi, 2001,

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p.61). In this way, affect is the key to understanding the emotional appeal of music and film on an individual. Affect aides in describing how music and film influence the viewer's mood and perception of a particular topic.

Affect is the main mechanism of persuasion in non-textual rhetoric. Affect is immaterial. It "refers to that dimension or plane of our lives that we experience as moods, feelings, desires, and enervation" (Grossberg, 1987, p. 186). Affect is felt when the viewer is influenced by the film or music because it is the "energy invested in particular sites: a description of how and how much we care about them, affect is often described as will, mood, passion, attention, etc" (Grossberg, 1992, p. 397). Because affect is non-textual rhetoric, individuals experience it in different ways because people feel and examine aspects of reality differently. Audiences experience affect through image-based power and self-reflection. Affect is persuasive because the audience is consumed with self-reflection. When you interpret images the viewer forms a mental picture of what it is like to be that image, person, child, animal, etc. Viewers mirror themselves in the scenes through the actors' eyes, and participate in the same narrative. What is seen and heard is consumed by the audience, personalized and made their own: the visuals and sound work together to provide a complete message.

Affect is an integral aspect of how musical scores work, and it explains the importance of film. Music relieves tensions, maintains interest, provides comfort, reinforces emotion, and contributes to the aesthetic experience of the film (Cohen, 2001, p. 252). Music enhances the film's message through the intensity and release patterns in the rhythm and lyrics (Sellnow & Sellnow, 2001). The patterns represent the intensity

and release rhythms that are experienced in everyday life. The intensity in the music represents the instabilities and the release represents the resolutions in daily life. The score within the film draws the attention of the critic to aspects of the cinema such as lighting, camera angles, and other editorial manipulations (Armstrong, 2008, p. 79). Music in film facilitates communication, going beyond words to allow the audience to share meaning. Music adds intensity, emphasis, and life to the images in the film to communicate a message. Without background music to go along with the film, something would be missing. Langer notes, "music can reveal the nature of feelings with detail and truth that language can not approach" (as cited in Medhurst & Benson, 1981, p. 63). Music is an effective vehicle for the transmission of ideologies because "composers of music for the commercial cinema are adept at drawing the viewer into the narrative and making them believe in the reality of the images they see" (Armstrong, 2008, p. 78).

Having discussed the roles of narrative, realism, and music as rhetorical tools, the next section will synthesize these concepts to create an integrated approach to analyzing documentary film.

Chapter 3: A Rhetorical Approach to Understanding Film Scores

Rhetorical criticism is the analysis of any discourse that seeks to persuade by revealing and evaluating symbols in an attempt to understand the process of meaning creation. In this rhetorical criticism of documentary films, the aim is to understand how music and film work together to communicate to the audience. While analysis of music departs from traditional studies of rhetoric, it is a worthwhile departure. Communication scholars have always had an interest in oratory and speech because of the different ways the speaker is able to communicate to the audience. Music is very similar to oratory, and it is of interest to the discipline because of the different ways it appeals to an audience. Like speech, music evokes a response in the audience. "Consequently, music and human speech have long been associated with feelings of presence and realness (e.g., in the Platonic dialogues), however illusory we determine such feelings to be" (Gunn & Hall, 2008, p. 150). Music and speech collide because they evoke similar sensations in the audience.

A speech and a song are similar in many aspects: a song's rhythm is like the cadence in oratory; they both keep the audience on track and engulfed in the words. The tone of the speaker is similar to the tone of the singer. The popularity of the artist is similar to the credibility of the speaker. In both cases, the audience trusts the speaker or musician to provide an authentic message. Public figures and musicians both build credibility through popularity, and through repeated play of their messages, both music and speech penetrate popular ideologies and culture. The methods of analysis scholars

apply to speech may easily be applied to music in order to understand why the song or artist is popular or influential.

To accomplish a rhetorical criticism, the critic must be engulfed in the text where he or she is able to define, circumscribe, justify, and enrich (Black, 1965). The critic must be able to understand the meaning of the artifact, provide warrants for his or her claims, and enrich the subject with new discoveries. The scholar must look to the message, as well as the purpose or goal, of the creator of the message to determine the communicative process. "Rhetoric is concerned with assessing the means of persuasion in discourse" (Black, 1965, p. 63). To understand the persuasiveness of the text, the critic must describe the consequences of the discourse and examine if and how people have been influenced by it. "The critic can, in short, assess all the differences a rhetorical discourse has made in the world and will make, and how the differences are made and why. This range of interests will take the critic far beyond the simple mechanics of polling an audience or measuring the volume of their applause" (Black, 1965, p.74). The critic must be engrossed in the analysis to observe the small details and important aspects of the discourse.

While examining a film score, the critic must understand how and why the text is persuasive. Film and music are persuasive because the audience can relate to the way the story is framed; Brummett's (1994) discussion of "personalization" is useful as a strategy for interpreting the persuasiveness of texts. Viewers personalize issues and break down events into manageable text. Through interpretation and analysis, the audience makes the stories and symbols their own. Therefore, the study will focus on the critic's

interpretation and analysis of the text because every individual interprets film and music differently. This will be accomplished by analyzing the way documentary films influence the viewer to accept or reject ideologies and arranges of power. It is essential to take into account how individuals react to different artifacts, as well as the steps a critic must take to fully analyze a text. Next, an integrated approach to gleaning meaning from film and music is described.

An Integrated Approach to Film and Music

Sellnow & Sellnow (2001) provide a way to analyze music by breaking down the melodic structure. They explore how music and lyrics work together to offer messages comprised of both conceptual and emotional content through the constructs of virtual experience (the lyrics) and virtual time (the music). The lyrics should be examined within the context of the whole song (e.g., rhythm, melody), and the song's relation to images should remain a central aspect of analysis. The rhythmic patterns in music symbolize patterns of intensity and release that are embodied in human feelings. Therefore, the music in each scene will be analyzed, paying particular attention to the rhythm and how it is used to emotionally influence the audience. Symbols, lyrics, and rhythm are important to analyze because "a music scene is to be actively experienced, to be felt as particular cultural attitudes and emotions that draw participants into shared understandings of music, politics, lifestyle, and associated symbols" (Futrell, Gottschalk, & Simi, 2006, p. 276). The goal for the critic is to analyze the lyrics to understand the

conceptual meaning; analyze the musical score to determine the intensity and release patterns the music conveys; and explore the relationship between the lyrics and music.

A rhetorical perspective guides the analysis of music by increasing the understanding of how linguistic and aesthetic symbols function together to communicate. "Human beings have the innate need to symbolize in order to comprehend various aspects of life" (Langer, quoted in Sellnow and Sellnow, 2001, p. 379). A musical score is a symbolic representation of the visual rhetoric of the film. Music suspends ordinary time by taking the audience away from reality and encasing the listener in the rhythm. Sellnow and Sellnow (2001) argue: "the rhetorical significance of musical messages lies in the degree of congruity or incongruity that exists between virtual experience and virtual time" (p. 412). Music enhances a film's meaning, providing a more cohesive message than unaccompanied lyrics.

Rhythmic structure and intensity communicate the message. Music's rhetorical function can be easily evaluated through the sense of hearing (Sellnow & Sellnow, 2001, p. 403). Music's rhetorical function can be outlined in four ways: rhythmic structure, harmonic structure, melodic structure, and phrasing. The rhythmic structure will be analyzed by discovering patterns of intensity and release conveyed in the tempo of the music and change in images. A syncopated pattern, which is when the normal patterns of accents and beats are changed, is often more representative of release then intensity. Any change from the normal pulse of music comes from a point of tension and signifies a transition in the scene.

Harmonic structure, the vertical analysis of intervals and chords, will be analyzed by examining the intensity and release patterns in the "home" chord and the relationship between consonance and dissonance. Intensity and release affect dissonance and consonance (Amber, as cited in Sellnow and Sellnow (2001)). "In the simplest sense, 'a musical interval or chord that sounds pleasant' is consonant compared to 'a musical interval or chord that sounds harsh or unpleasant and appears to call for resolution into a subsequent consonant interval or chord'" (p. 405). What is harmonically pleasing and the relationship between consonance and dissonance will be evaluated. Therefore, to understand the harmonic structure, the intensity and unpleasantness or pleasantness of chords in the music will be described in relation to what is seen on the screen.

The analysis of the melodic structure will aid in understanding how groups of musical tones sound, both one after another and as a whole in the song. The critic understands the melodic structure by analyzing the disjunct (intensity) patterns of intervals that leap up and down, conjunct (release) patterns, melodic lines (rising melodies), ascending and descending melodic patterns, and the duration (how long the pitch is held) (Sellnow & Sellnow, 2001). This structure will assist in understanding the tone of the scene and the intensity that is felt in the music and shown through the images.

Phrasing and instrumentation are important elements of music to incorporate into the analysis. Phrasing is the oral reading, articulation, volume, and cohesion of the notes. The overall delivery, volume, and cohesion of the song will be noted, as well as how it guides the film scene. Instrumentation is the assignment of instruments that play specific

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parts of the song. The instrumentation, in the background of the song, often adds

excitement or intensity to the piece.

This approach aids in the untangling of music and images integrated by

filmmakers' choices. The elements of the musical score must be analyzed separately and

as a whole to understand how the music contributes to the meaning of the film. The critic

must understand the conceptual and emotional content in its entirety, and examine how

the elements interact to impact the message that is conveyed (Sellnow & Sellnow, 2001,

p. 408). This analysis examines how the score frames the moving images and how

images and music work together to intensify the moods and construct meaning. The film

chosen for this analysis is a film that uses an array of images and music to raise public

awareness and spark activism to stop the slaughter of dolphins. This integrated approach

will allow for the analysis of how *The Cove's* musical score promotes social change.

In this thesis, Sellnow and Sellnow's (2001) integrated approach is applied in

order to analyze how the film's images are affected by the rhythm, melody, and harmony

of the music. Particular attention is given to how the musical score frames the story. For

the purposes of this analysis, several scenes that are visually and musically compelling

were chosen. Scenes where the music emphasized certain qualities of the images that

contribute to the film's overall message were singled out. For each of these scenes, all of

the qualities of the film were noted. This included the lighting, positioning of images,

close-ups, subjects, panning, and camera manipulation (e.g., speed, positioning, etc.).

The qualities of the music were analyzed by paying attention to the rhythm, melody,

harmony, intensity, and repetition. Close attention was paid to how the integration of

music and images persuade the viewer. In the next chapter, these scenes are used to

illustrate how the qualities of the film's musical score influence the images and promote

the film's message.

Chapter 4: Analysis

The Cove, directed by Louis Psihoyos and produced by Fisher Stevens and Paula De Pesman, exposes the slaughter of more than 20,000 dolphins off the coast of Japan every year. Taiji, Japan is the largest supplier of dolphins to marine parks and swim-with-dolphin tourist programs around the world. One dolphin fetches up to $150,000, which is typically shared between the Taiji whale museum (which brokers the deal), the town of Taiji, and the fishers themselves. *The Cove* is an exposé of the practice of capturing and selling dolphins. *The Cove* takes the viewer on a journey following a film crew working to document this industry. The film also documents the complicity of the many stakeholders who allow this practice to continue as well as the broader environmental and health effects of related practices, such as the selling of dolphin meat, which contains toxic levels of mercury, purposely mislabeled as tuna and sold as food in Japan.

The brutal killing of dolphins is the film's hook, the emotional and visual centerpiece of the film. The film pressures the International Whaling Commission, fishers, environmentalists, and consumers to take action to halt the killing of dolphins and to protect and sustain fragile ocean environments. The film specifically urges consumers to wield their purchasing power to choose not to contribute to the declining amount of fish in the sea, environmental activists to join forces to help protect the dolphins and make people aware of other marine issues, and all viewers to pressure the whale commissioner to protect dolphins.

J. Ralph wrote the original motion picture score, which complements the raw and

rare images and content in the film ("The Filmmakers," n.d.). The instrumental

soundtrack features strings and percussions. J. Ralph believes that "the orchestra is the

ultimate medium boundless in philosophy and universal in scope," and this soundtrack is

reflective of the instrumental sounds of the orchestra.

The film follows the covert operation undertaken by a team of skilled activists,

divers, and technicians. The main character in the film is Ric O'Barry, an activist and the

man behind the mission. O'Barry, who trained the famous *Flipper* dolphins, spent ten

years of his life in the marine entertainment industry and, as he tells it, the last thirty

years trying to break it down. Ric is the hero of the story, and this mission is part of

Ric's path to redemption. The film relies on his passion to save the dolphins. The film

frames the exposé as a dangerous mission (it is categorized under "documentary" and

"crime" film on www.rottentomatoes.com). The soundtrack helps to frame the film in

this way, emphasizing the fact that team members risk their lives to get a look into the

mysterious cove. Throughout the film, images and music are used, not only to intensify

the storyline, but also to inform the audience and incite compassion and emotion in the

viewer.

As discussed, four main scenes were chosen for analysis. These scenes skillfully

and thoughtfully utilize music and intense imagery to promote messages of social change.

In addition, the opening scene is described in order to set the stage and provide context

for the movie. In the following sections, each scene is discussed in depth, and Sellnow

and Sellnow's (2001) integrated approach is utilized to analyze the music and images in

tandem in order to understand the intended emotion and messages they communicate to

the audience. This chapter concludes with a discussion of the methods the filmmakers used to urge the audience to care about dolphins and take action.

The Opening Scene

The film opens with a scene filmed in night vision; the camera zooms in on dark images of multiple men, one hacking at the ground with a machete-like tool. Although it takes a moment for the camera to focus on the ground at his feet, it soon becomes clear that he is hacking at a large carcass. The camera pulls back from the gory action and scans the small town of Taiji. The night vision creates a discolored, yet omnipresent, view, while the music thumps in the background, ascending and descending, evoking fear and uncertainty in the viewer. The music intensifies and slows when a dolphin floating on its side in the water comes into view. Its eyes gleam in the night while the music fades. The shot is eerie and sets the tone for the film, leaving the viewer filled with anxiety and uncertainty.

This scene obscures images with light and darkness. The partially blurred image of the animal on its side illustrates its helplessness and evokes uncomfortable and fearful emotions in the viewer because the context of the images is unknown. The lighting and night vision make it difficult to comprehend what is going on in this scene, contributing to the audience discomfort and giving a gloomy feeling to the film. The manipulations of the camera's white and dark images create a contrast so that various objects appear fragmented. Shadowy figures without faces performing uncertain actions evoke fear and foreshadow the darkness of the movie. The music frames the frightening images of people cutting a fence and hacking at the ground and communicates that this is a

forbidden place that should be feared. The grainy, dark images in the scene and the subtle thumping music in the background convey fear because we are afraid of what is unknown, yet the music tells us that danger lurks behind these subtle images. The opening scene communicates the heart of the film, exposing a secret, dangerous, hidden, and unknown journey.

Swimming with Dolphins

The second scene in this analysis occurs thirty-five minutes into the film. The scene opens with Mandy-Rae and Kirk, professional free divers who are part of the covert operations team, diving into the deep, blue, gigantic sea. The scene cuts back and forth between them sitting in a research lab in front of a rack with wetsuits, talking about dolphins, and images of the pair swimming in the ocean. When the camera cuts to them in the room, they explain the importance of the ocean. The viewer is able to experience their excitement and commitment through the cadence in their voices, choice of words, and body language. The audience is able to hear the excitement in their voices as they emphasize the beauty of the ocean and say in wonder how "humbling [it is] that a wild creature would come up and be so interested in you. It's…unbelievable, really." Cutting back and forth between the images of the divers in the lab and under the water communicates their experiences while displaying the interaction and expressing their feeling through the music.

The scene centers on a sequence of Mandy-Rae swimming in the water, feet above an enormous whale that appears roughly ten times her size. The contrast in size between them is made even more striking because Mandy-Rae resembles the mammal

with her fins and full-body wetsuit. This resemblance reaffirms that, although the whale is ten times her size, they are both air-breathing mammals. The blue ocean creates a surreal backdrop that illuminates the difference in their sizes. The image is breathtaking; a small human hovering above the gigantic whale emphasizes the significance of their relationship in the film.

Mandy-Rae and the whale mimic each other's actions: they both swim in circles, spinning and playing in the water. These two unlikely mammals seem to have an understanding and friendship, apparent in the dance-like symmetry of their movements. The music accompanying the images establishes a connection between humans and dolphins. As they move, their connection is established and sustained through the intensity and release patterns conveyed in the tempo. The music features repetitive patterns that go up and down with little tension. The ascending and descending patterns that contain minimal tension communicate the compassion that is seen on the screen. The beautiful melody represents the motion and feeling of the images. The high notes lead into lower, pleasing melodies that repeat one after another. Calm and subtle music guides the viewer through the interaction and solidifies the bond between the mammals, communicating the fact that the relationship between humans and dolphins is special.

The absence of other images in the shot focuses the audience's attention on the connection between the two. This allows the audience to reflect on similar relationships or experiences they have had with animals, all the while evoking compassion and fondness. The human's movement beside the large creature communicates the similarities between the two mammals, such as (as the movie explains later) cognition

and desire for social interaction. We might live on land while whales and dolphins live in the sea, but there is a profound connection and bond shared between the two species.

This bond is further highlighted in the next part of the scene as the camera cuts to Mandy-Rae in a bathing-suit, swimming with a pod of dolphins. As the camera swims with Mandy-Rae, zooming in and out of the interaction, it provides a close-up perspective of the event. Dolphins in the ocean surround her, their bodies consistently communicating through their movements. Subtle notes of music consistently accentuate each movement of their fins. This emphasis on the connection draws the viewer deeper into the interaction. The music emphasizes the connection and allows us to experience the sensation of the images and the movements of the ocean in the subtle beats. The music communicates the complex emotion of the interaction, which allows the audience to internalize the experience.

The music guides viewers through the divers' voiceover descriptions of the bond one feels when swimming with dolphins. Mandy-Rae communicates her respect for the sea, noting that she does not try to touch anything in the water. But, she says, during this interaction the dolphin seemed to want her touch. As she describes this, the dolphin moves towards her and follows her hand across its belly. It continues to float on its side while Mandy-Rae caresses its stomach. The camera conveys compassion as it zooms in on the dolphin's head and glides across its body. The close up of the dolphin's face and deep eyes accentuates the interaction and connection to the dolphin because it appears to look through the screen. The understanding that Mandy-Rae discusses is underscored by the illusion of the dolphin looking into the viewer's eyes. In each movement they

communicate and explore one another. They swim and move in similar motions as the sun hits the water and streaks of sunlight pierce the screen, creating a warm feeling in the viewer. The sun that shines through the sea symbolizes the warmth and comfort of the interaction. The way the sunlight hits the sea is representative of a holy or rare moment. The light empowers the images and makes the viewer feel as if this animal is sacred. The sun accentuates and communicates the magnificence of the experience.

This scene uses music and images to humanize dolphins. The depiction of the dolphins as compassionate and intelligent creatures encourages the viewer to understand why they should be protected. Panning across the ocean, the camera reveals the ocean's vast beauty, providing visual evidence for why the audience should go to lengths to protect it. The emotion represented in the scene also communicates the importance of preservation and co-existence through the images of Mandy-Rae with the whale and the use of light emphasize the bond. The filmmaker plays with light to create an idyllic setting for the viewer in order to evoke pleasant emotions and associations towards dolphins.

The music allows the viewer to connect to the ocean while watching Mandy-Rae swim and interact comfortably with the species. The harmonic structure of the music creates a sense of tranquility through pleasant sounds. The musical interval and patterns of intensity and release guide the viewer through the images and the narrative, creating the experience of swimming with the dolphins. The narrative explains the majestic interaction while the music persists in making the viewer feel it. The melodic structure of the music calms the viewer because it creates a feeling of the ocean and the fluid

movement of the diver through melody that subtly leaps up and down. This rhythm evokes compassion and serenity through the use of notes that express this interaction. The music is persuasive because it reinforces what is seen on the screen and heard in the narrative. The rhythm captures the magnificence of the dolphins and the way we should feel about them. The harmonic structure calms the viewer by setting a tranquil scene.

The phrasing of the music is simple, quiet, and relaxing. The sparse music communicates the limitless opportunities and space of the ocean – anything is possible. The music and images work in unison to expose an underwater life and the experiences of whales and dolphins. The light and pleasant music complements the images and narrative. The scene evokes a fondness in the viewer for the dolphins. The way the camera captures the movements and rhythm of their bodies in the sea allows the viewer to reflect on how beautiful the ocean is. The two-and-a-half minute scene reflects the simplicity and displays their ability to communicate. The soft, subtle rhythms in the music reflect the delicate motions of Mandy-Rae swimming with the dolphin. The combination of the filmmaker's techniques evokes emotion because they create a surreal image that engages the audience with the images of the interaction on the screen and the emotion expressed in the melodic structure of the music.

The Massacre

The third scene in this analysis is the climax of the film. The team succeeds in placing hidden cameras in the restricted areas in Taiji to see what happens in the cove. The scene opens as the fishermen wait for the sun to come up to tackle the dolphins trapped in the cove. They banter back and forth, smoking cigarettes, huddled by the fire.

Viewers see the scene from different cameras placed in the cove by the team. The viewer experiences expansive shots of the cove, close-ups of the fisherman and dolphins, underwater interactions, and ground level visuals. These diverse perspectives allow the viewer to feel as if they are participating in the event as the shots bounce between camera angles. As the sun comes up, the fisherman go out on boats and instantly start stabbing the water over and over again, puncturing and killing dolphins with each stroke. The cameras that were placed in the cove and underwater reveal the most disturbing images: a sea of blood accompanied by hysterical cries of the dolphins.

The underwater-camera captures little fish scurrying from the horror in the cove. A ripple, a surge of water, appears to sway the underwater foliage. Slowly that fluid motion gives way to blood. The blood slowly seeps into the scene, encasing everything that is around it. The water is no longer blue -- it is a crimson red. Above the ocean, the cove is filled with dolphins jumping up and down trying to escape their fate. The fishermen do not lose a stride and continue to vehemently strike the water and dolphins one by one. While the camera zooms in on the fierce stabs of the fishermen, the music starts, as the cries and screams of the dolphins provide a violent soundtrack.

The use of the screams for the music is successful in traumatizing the audience with despair and empathy for the dolphins' suffering. The music frames the scene by exposing the fear and pain that is felt by the dolphins. The sound and cries of the dolphins are disturbing, emotive, and inspiring musical notes. The sounds are real and raw. The music is excruciating, underscoring the violent images. The uncomfortable feeling is accomplished with the unpleasantness of the harmonic structure and the

duration of the pitch. The intensity of the cries is never released; it is constant, and it represents the unrelenting dissonance in the music. The sounds are painful as the dolphin cries permeate the screen and deeply communicate the pain and suffering of the event. The sound is harsh and never comes to resolution, instead dreary background music fades in and gradually replaces the screams with a subsequent consonant interval that sustains the mood but eliminates the raw horror and awful cries of the massacre witnessed on screen.

The intensity of the music combined with the images of the red sea creates a surge of emotion because of the dissonance and unpleasantness of the sounds. After previously connecting with the dolphins, the viewer is powerless to stop the brutal murders. The dolphins' importance is cemented earlier in the film when the filmmaker utilizes specific techniques to make the audience relate to the dolphins. The massacre of the dolphins in the cove is horrendous and leaves the viewer with a sense of loss and discomfort after they had built a relationship with the animal in the previous scene.

The camera pans to the land, capturing the sun rising on a beautiful coast line, reminiscent of the beauty of the ocean exemplified in the previous scene. As it moves, the beautiful backdrop of the coast and mountains is interrupted by a deep red cove. The camera pan creates an omnipresent view that allows us to see the stark contrast of the landscape: the otherwise scenic seaside town is marred by the blood red of the cove. The camera zooms in on the cove zooming in on the dolphins spouting blood and struggling to survive while disheartening music plays in the background. The music is soft with low, long intense rhythms that draw out the struggle of the animals. The long notes add

emphasis to the images, inciting sadness through the solemn notes that correspond with each breath. Due to the conjunction in the music, the sounds appear in rhythm with a dolphin's last breath. They frantically splash the water and try to escape and survive, but finally they fall under the water as the pace of the music slackens to create a rhythm that matches the dolphins' slow death.

In the melodic structure of the music, the intensity is not released during the massacre of the dolphins; the melodic line continues to increase, and the pitch is long. These techniques provide structure for the scene and understanding for what is seen on the screen. The music mirrors the intensity and franticness of the dolphins' movements; it is brutal, unrelenting. Then, when it segues to the calm, melancholy music, the viewer experiences ascending and descending melodic patterns, watching the life slowly fade out of the dolphin's eyes as it disappears under the sea. The music guides us through life and death and contributes to the reality of the problem and what is happening to the dolphins in Taiji. The ascending and descending melodic line and simplistic music is a commentary on the ease and comfortableness of the fisherman that go about this act in a very matter-of-fact way. The melodic structure of the music guides the viewer's emotion, helping him or her to follow the narrative, to comprehend the event, and to reflect on the cruel death.

Listening to the screams while looking at an ocean painted with blood is an extremely powerful emotive technique. The scene shows the dichotomy between nature's beauty and humanity's heinous exploits. The scene challenges the viewer to take action. This scene is raw and allows the audience to experience the atrocity,

helplessness, and pain. It stops the viewers in their tracks and forces them to absorb this

event. The viewers witness the horror of the scene, eliciting a feeling of guilt if they do

not take action. This is accomplished by displaying the massacre as an injustice in the

eyes of history. It represents and enforces the institutional evil and disregard for life.

From Captivity to the Wild

The fourth scene in this analysis occurs after the brutal killing and defeat of the

dolphins when the film portrays the beautiful and majestic creatures out in the wild. In

the beginning of this scene, the dolphins slowly leap out of the ocean, riding waves

together and swimming in the sunlight. Ric O'Barry's voice permeates the music and

exclaims "why didn't we set them free?" The scene then cuts to images of Ric with

Flipper. The music continues to softly increase and decrease in intensity and highlights

the images of the dolphins in the ocean to the contrast of a younger Ric with them in

captivity. Over the soft repetitive music, he says it would have been the right thing to do,

to set them free, and that he was as "ignorant as he could be for as long as he could be."

The shots look as if the camera is swimming and jumping up from the waves in unison

with the dolphins. The camera scans the sea at a low angle at the level of the dolphins'

eyesight, guiding us through the waves as we follow the dolphins. The camera zooms in

and out of the ocean and slows down the shots of the dolphins. The slow motion effect

enables the viewer to understand the importance of the image and reflect on the content

of the film.

The music and images communicate the regret and sadness of the environmental

catastrophe. These emotions are communicated in the long and low melodies that are

pleasant to the ear and create consonance and dissonance. The music slows the

swimming dolphins and reflects the motion of the waves through intensity and then

release. The pattern of intervals excites the audience, lifting us in a way that resonates

with images of the dolphins jumping into the waves. This intensity and release is

representative of the ease of the dolphins in the wild. The beautiful images of dolphins in

their natural habitat are starkly contrasted with the previous scene of the massacre. The

long and low chords are representative of loss. This scene provides a contrast to the

horror of the cove and exemplifies the way dolphins are supposed to live.

The scene contains images and music that affirm the fact that dolphins belong in

the wild and need to be saved. The music evokes joy and sadness: images and pleasant

tones inspire contemplation about the problem through the special effect of slowing time.

The camera pans the ocean, while the music captures the feeling of freedom emanating

from the dolphins.

The slowing of time and music enables the viewer to reflect and internalize the

event and message of the film. Personalization allows the viewer to make sense of the

message and purpose of the story by reflecting on their personal histories in order to

consider what it means to be either an active participant in the dolphin slaughter, a

dolphin, or Ric.

This scene invites reflection and ensures the audience that it is not too late to

change or make a difference in the world. Different aspects of the music, such as the low

volume, pleasant chords, the disjunct and conjunct, require reflection on the pain that was

witnessed and action possible to ensure dolphins stay in the wild. Ric's words set the

mood and elicit deep sadness in the audience. The film is about the brutal killings in Taiji, but it is also about pollution, popular culture, and our food supply. There are behaviors in popular culture that perpetuate pollution and inhumane practices. After watching the film, the viewer cannot be ignorant of these problems, and this scene makes the audience feel guilty if they do not try to make a difference. The music accomplishes this by creating a collection of emotions and by helping the scene move from intensity to release. The music frames the images of the dolphins swimming, reminding us that they are helpless and that we need to take action on their behalf.

Concluding Scene

In the final scene of this analysis, Ric marches into the International Whalers Commission with a TV strapped to his body, playing the footage of the massacre for all of the representatives from nations around the world. This scene shifts attention to the action inspired by the previous scenes. Here we see Ric educating the public, participating in the action to stop the massacre. In this last scene in the film, Ric comments on the urgency of action. He exclaims, "if we cannot stop the killing in the cove then how can we ever bring a stop to bigger issues." The scene shifts to portray Ric, with a TV strapped to his body, standing in a city in Japan, in the middle of the street, with thousands of people passing by. The film manipulates time and increases the speed of the images on the screen; he appears to be standing still while people move past him at a fast pace. The camera zooms out and looks down below: Ric is in the center with people zipping by, racing through time. The special effects that were added to manipulate the speed of the scene reinforce his sustained commitment to this effort. The

loud, fast-paced rhythm in the scene communicates the urgency of the problems the film

presents and urges the audience to take action, to slow down and make a difference. The

intensity and beat of the drum overwhelms the senses and elicits a desire for silence and

serenity. The expansive city is bright with screens flashing images, while Ric stands

alone in this sea of people, trying to make a difference. This scene is representative of

Ric's commitment, as well as one person's power to make a difference. The image of

him cemented in the middle of thousands of people communicates how social change has

the ability to start with one dedicated person. The urgency experienced through the

music deeply communicates his goal, while the lights, TVs, and people overwhelm the

audience's senses, distracting us from and obscuring the problem of the dolphins. This

demonstrates the power of popular culture; it is the fast pace of life that does not allow

anyone to stop and take action.

The music used in this scene has instrumentation, rhythm, and intensity, all of

which communicate to the viewer that time is running out for the dolphins. The audience

must pick a side: take action or disappear in the sea of people. The tempo mirrors the

intensity of the flashing lights and busy streets, working with the images of the moving

people. The instrumentation within the music induces excitement and anxiety, like the

drums in the background of the music that increase and segue into more subtle tones.

The music represents the moving people and time. Society moves increasingly faster

through time at a never-ending speed while the music continues to thump. There are

sharp beats that alternate up and down reminding the viewer of the urgency of the issue.

The music thumps to the busy streets and bright lights. Although people zoom by and

appear to stop for a brief moment, they receive the message and are aware of the problem. The movement of the people, much like the music, is fast and uniformed, which communicates the importance of breaking out of conformity. The thumps and intensity in the music, flashing lights and sea of people evoke anxiety and desire for the previous shots of the dolphins. The thumps also represent the crisis and urgency to stop the slaughter of the dolphins. As the music communicates the end of the film, the drums pierce the viewer's ears and elicit an intense urgency to do something before the film ends.

Conclusions

The scenes discussed here display different qualities of images and music that contributed to the message and purpose of the film. Prevalent qualities found in the images were close ups, visual manipulations (such as the grainy shots in the beginning), and manipulations of speed, panning, lighting, and wide angled shots. Prevalent qualities of music were the different rhythms that guided the messages and enliven the images on the screen. The pleasant sounds, tone, melodic structure, and rhythmic patterns of intensity and release were prevalent in the film to incite the viewer with emotions, such as compassion, fear, and sadness. The music makes every scene more eye opening then the previous one because of the musician's ability to match the music to the different scenes throughout the film. The instrumentation within the music added emphasis and gave life to the images on the screen. The sounds and instrumentation were communicative and inspired the audience.

The music, images, and film techniques used by the filmmakers contribute to *The Cove's* rhetorical value in society. The use of panning, close-ups, and expansive imagery exposed the multidimensional aspects of the film: the beauty, humanity, and evil in society. The beautiful music in the film represents the images, messages, and narrative within the film. The images show the audience what is happening to the dolphins, the music contributes to the feeling of the movie, and the narrative tells the viewer what is going on. The music guides the emotion, ties together the narrative, and empowers the images to create a seamless piece that is both beautiful and inspiring. The film's ability to move audiences is rooted in the music that expresses how the dolphins feel, how the narrators feel, and how the viewer should feel about the massacre. The film persuasively informs the audience to be genuinely concerned about this problem. The music and images meld together to humanize dolphins and elicit outrage over their slaughter, which inspires the viewer to take action.

This film is a call to action. The film follows a beautiful and persuasive storyline that entertains, informs, and persuades the audience. The filmmakers used certain techniques to move people to action. First, they humanized the dolphins and evoked self-reflection and compassion in the audience. They did this by using images and music to establish the connection and accentuate the similarities between humans and dolphins. This was reinforced through the music, images of the interaction, and narrative that described an event and evoked emotion, such as compassion that enabled the viewer to receive the messages. It was effective because the filmmakers successfully persuaded the viewer to identify with the dolphins. Identifying with an event or animal makes the

viewer more receptive to the message. Second, they exposed the horror of the cove with the raw, uncensored footage of the horrifying massacre. After the viewer witnesses these creatures in the sea with beautiful images of them interacting with humans, it is heart shattering to see them brutally and inhumanely killed in minutes. The music in this scene is a deliberate attack on the senses and provides messages to the audience that cannot be ignored because of the experience the filmmakers create on the screen. The music within the film forms the connection between the audience and the cause.

Chapter 5: Conclusion

Documentary films are a rhetorical tool in society because of their ability to influence and persuade political opinion. They can be utilized for social change due to the filmmaking techniques that support their communicative ability to reach and influence large publics. Music adds an important persuasive element to film, due to its ability to emotionally communicate the film's messages to the viewer. Music is an important element in society and warrants the attention of communication scholars because of its ability to penetrate ideologies and its rhetorical function in society and film. Music's communicative ability contributes to social change and the power of documentary films by uniting and evoking affect in audiences.

This analysis contributed to the understanding of social change by reaffirming the power of language and communication in a social movement. Drawing from McGee's theory, this analysis brings light to a small aspect of rhetoric that contributes to social movements: "the resources they mobilize and deploy; the power wielded against them; the idea that animate them; the symbolic acts that embody those ideas; and intended and unintended effects that movements produce" (McGee, 1980, p. 234). This interpretation describes how an artifact can infiltrate people's consciousness and ascribe messages into groups of people.

This study not only analyzed the techniques used in social movements, but also showed how and why the audience was influenced. The "ideographs" of the movement were extracted and understood in terms of how they "move" the movement. Brook (1983) states, "It is important to determine how the meaning of movement messages is

shaped by the perceptions of those within the movement as well as the response, actual or anticipated, of those who encounter the movement" (p. 70 – 71). This analysis of a documentary film and its score allowed the reader to take a quick glimpse into a way that activists get their messages heard and the way that those messages influence the audience. Social movements begin with language and meaning. Aligning with McGee's (1980) idea of social movement as meaning, this study focused on "languaging strategies" and how movements come to be known. In this case, the movement was started and perpetuated by *The Cove*. "The rhetorical artifacts which warrant claims of 'movement' also gives us a concrete object of study, for we can point to changes in patterns of discourse discretely, in a way conceptually impossible if we see movement as existing apart from consciousness or independent of the discourse which communicates consciousness" (McGee, 1980, p. 242). It is important for critics to understand how a social movement arises and how small aspects, such as a film, sparks a conversation. Understanding the language, as well as the formation and evolution of that particular movement and of movements in general, is important in understanding social movements.

This work contributes to the conversation of social movements by describing an action and the specific details of how these specific cases of rhetoric shaped human experiences. The analysis of *The Cove* demonstrates how social movements are able to gain momentum and describes the rhetorically powerful methods that are utilized to gain awareness and reframe public attitudes.

Documentary films contribute to social movement rhetoric. This study highlights

the power of *The Cove* to excite and inform publics' through visual and nontexual rhetoric like images and music. The analysis of *The Cove* and the different techniques that are utilized by the filmmaker enables scholars and environmentalists to understand how and in what ways they are able to evoke change in an audience.

In *The Cove,* the filmmakers utilize different themes, elicited in the images and music, to influence the viewer to accept their messages. The prevalent themes in the film include redemption, community, compassion, courage, grief, determination, institutional evil, and fear. All of these themes evoke emotion, action, and concern in the viewer. These themes and emotions are utilized to connect the viewer to the cause and the messages in each scene. The themes and intended messages force identification within the audience through the similar emotions and personal histories. The emotion that is evoked in the film is generated by and through the different themes of each scene. The themes are used to connect the viewer with the cause and to personalize the story.

For example, compassion is a prevalent theme in *The Cove*. Compassion is an emotion that connects an individual with a cause. Compassion is an example of personalization. The viewers personalize the experience because they relate it through a similar personal experience or event, which creates a deeper connection between the object and the viewer. This is a powerful emotive technique because it has the ability to make the viewer feel guilty or form a strong connection with the subject, increasing their desire to take action, such as contributing money or spreading awareness. *The Cove* is powerful because it often influences the viewer to make associations between the film and personal histories. The use of personal stories and familiar scenes influence public

opinion. By personalizing the film, the audience takes what they want from the film in order to piece together understanding. There is a process of self-reflection with the music and the images that make the intended emotions feel personal (Massumi, 2001). This was a prevalent technique used throughout the film that was successful in persuading this viewer.

This method was utilized again in the "Massacre" scene. The scene made the viewer make connections between the dolphins' death and historical massacres. This was accomplished through the music that guided the viewer through the horror, pain, and slow death of the dolphins. The musical score frames the story and is able to influence emotions through the messages that are sent in the harmonic and rhythmic structure. This movie can effect the way a viewer thinks about dolphins, consumption, and environmental issues. It brought to light many issues that are forgotten. It cannot be ignored that this movie affected its viewers.

The emotions viewers felt can be described as affect. Affect motivates audiences to act for social change because it subconsciously affects their rationale and attachments. Music touches the soul and works its way into the mind and body of the viewer through the rhythmic structure. Hearing music provides a context and feeling for what is seen on the screen and persuades the viewers to feel the emotion and attach themselves to the cause. Music is a phenomenon because of its ability to enable a virtual experience that disconnects a person from actual time. This was seen throughout the scenes analyzed. This virtual experience evokes affect and contributes to an individual's ability to deeply absorb and contemplate the intended messages and to experience the pain, happiness, and

regret communicated on the screen. Music guides the performance and adds life and meaning to the words and scenes.

The effectiveness and power of the film allow individuals to make a difference and correct injustices or wrongdoing in the world. The perceived realism and the narrative of the film contribute to its ability to rhetorically reframe public attitudes. When individuals perceive the films as credible, they are more susceptible to the message and, thus, retain more information. The perceived realism of the film contributes to the way the audience consciously internalizes and understands the messages. Narratives are important in showing how the emotive qualities of the artifact are successful in persuading the viewer. Films like *The Cove* can utilize narratives that are capable of reframing public opinion (Schwartz-DuPre, 2007, p. 446). The narratives reflect environmental and political issues and evoke emotions to enforce the rhetorical efficacy of the film. The communicative resources of the film contribute to its perceived realism and influence the audience to become more compassionate towards a cause and motivated to demand justice.

Affect communicated through music and images is a way that documentary films push for social change. These films aid in the goal of social movements and activism. Politically driven documentary films can act as political oratory and start public conversations that have the potential for social change. Documentaries bring light to highly sensitive topics and engage society through informative and entertaining content by using personal narratives to engage different publics. Filmmakers and activists use documentaries to challenge popular culture and prevalent ideologies and institutions such

as government policies or inhumane practices. Documentaries are able to reach more people and gain publicity through technological advancement like social media, travel, and public relation efforts to influence the masses and gain support for their causes. They have the ability to transcend culture and status through their ability to connect with different audiences and utilize technology to disseminate information. They serve as a powerful communicative tool for social change.

The importance for communication scholars to study music is exemplified in the analysis of *The Cove*. Music heightened the images in each scene and deeply communicated how the viewer should feel about the event. The study of music in relation to film enables scholars to understand how political issues can be engrained into the viewer, making them more aware and susceptible to the message or action presented in the film. Activists can use music to their advantage in many different contexts because of music's ability to unite and persuade. The study of music in film can be used to understand how unheard voices can come to life in popular culture. Further analysis of music's role in film and application to different contexts would be helpful in understanding the depth and power of this communicative tool to enable social change.

Music has the same power as oratory because it embodies pathos. Pathos is used in film to incite emotion and action in the audience. The study of music opens the conversation in society about the different methods and ways activists can penetrate popular culture, reach the masses, and persuade them to adopt their beliefs. Musicians are able to connect to their publics through sound. Music can function effectively as an authentic voice for a cause or a political issue for a variety of marginalized groups or

cultures (Sellnow & Sellnow, 1999). Music can also be an effective way to persuade anyone to accept an argument through discursive and nondiscursive musical form, as well as through the rhythm and musical intensity that allows the meaning to evolve over the course of the song, as was seen in *The Cove*.

Sellnow and Sellnow (1999) emphasize the importance of music to communication scholarship because of its potential to function as persuasive communication. In addition, this unique form of communication pervades society, potentially impacting broad publics (p. 65). Music is infused throughout the fabric of social life, and it is a powerful rhetorical form that deserves communication scholars' examination.

By isolating the music in the scenes, this analysis illuminated how artists or activist can utilize these methods to inform their public. Understanding why these films are successful and illuminating the ways in which they influence society is essential to making the techniques applicable to other social contexts. Consumers can become more critical of how they are persuaded by film and how music is implemented in film to communicate political information. There are many subtle ways that filmmakers can persuade the audience, and this analysis enables people to be critical media consumers who are aware of the communicative tools used to create messages that they consume.

Future Research and Final Thoughts

As stated in the introduction, more communication scholars should study documentary films and film scores. Due to the constraints of this thesis, only one film

was analyzed here; however a comparative analysis of multiple documentary films would allow communication scholars to deepen the discipline's understanding of different persuasive techniques used in documentary film scores. One way this could add to research is to explain the subtle differences in musical scores between informational and advocacy films.

Additionally, in narrowing down my research, I chose a film with strong environmental themes. In future research, *The Cove* can be used to study its importance for environmental rhetoric. Environmental issues have their own urgency, and future research should discuss how music can communicate important environmental issues. Environmental rhetoricians can further explore how political attitudes draw the participants into a shared understanding of political action within the film. Given the recent panel by the Environmental Communication Interest Group at the 2011 Western States Communication Association conference, there likely will be further discussion.

Finally, based on conference papers published online by the National Communication Association, there seems to be growth among communication scholars in both documentary films and the rhetoric of music. This thesis demonstrates the importance of an integrated approach in understanding the persuasiveness of these texts.

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