

SIMONE DE FÁTIMA MACIEL REICHEL

**Music videos: unfolding interaction, visual and verbal  
meanings**

**MONOGRAFIA APRESENTADA AO PROGRAMA DE PÓS-GRADUAÇÃO  
EM LÍNGUA INGLESA**

Professora Orientadora: Barbara Hemais

**DEPARTAMENTO DE LETRAS**  
PROGRAMA DE PÓS-GRADUAÇÃO EM  
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Rio de Janeiro  
2º Semestre de 2011



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To God for all that happens in my life.

To my parents, José (*in memorian*) and Anair (*in memorian*) for all support and love.

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Fig.	85	Telephone - music video	70	<a href="http://www.youtube.com/watch?v=EVBsypHzF3U">http://www.youtube.com/watch?v=EVBsypHzF3U</a>	nov/2011
Fig.	86	Telephone - music video	71	<a href="http://www.youtube.com/watch?v=EVBsypHzF3U">http://www.youtube.com/watch?v=EVBsypHzF3U</a>	nov/2011
Fig.	87	Telephone - music video	71	<a href="http://www.youtube.com/watch?v=EVBsypHzF3U">http://www.youtube.com/watch?v=EVBsypHzF3U</a>	nov/2011
Fig.	88	Telephone - music video	71	<a href="http://www.youtube.com/watch?v=EVBsypHzF3U">http://www.youtube.com/watch?v=EVBsypHzF3U</a>	nov/2011
Fig.	89	Telephone - music video	71	<a href="http://www.youtube.com/watch?v=EVBsypHzF3U">http://www.youtube.com/watch?v=EVBsypHzF3U</a>	nov/2011
Fig.	90	Telephone - music video	71	<a href="http://www.youtube.com/watch?v=EVBsypHzF3U">http://www.youtube.com/watch?v=EVBsypHzF3U</a>	nov/2011
Fig.	91	Telephone - music video	71	<a href="http://www.youtube.com/watch?v=EVBsypHzF3U">http://www.youtube.com/watch?v=EVBsypHzF3U</a>	nov/2011

# 1. Introduction

The continuing advances in the use of multimedia technology and their influence on the contemporary society are not recent phenomena. In recent decades, new modes of communication have been created and developed. For many years, scholars have been studying different modes of communication and their effects on society in order to increase the understanding of important changes caused by this processes.

This monograph is a study of interaction embedded in music videos, specifically verbal messages and the images, following Kress and van Leeuwen's (2006) visual grammar design principles. The focus of this analysis is on the use of music videos as a tool in the teaching/learning process in EFL classrooms. The paper examines the following questions:

- How do music videos contribute to creating the main idea of song lyrics?
- What are the characteristics of the use of verbal language and images in music videos to create interaction with viewers?

Kress (2000) sheds light on a revolution in this area and states that “there are strong possible reasons for taking a completely fresh look at this landscape, and setting a quite new agenda of human semiosis in the domain of communication and representation”. He says that new modes prioritize the visual in many areas of public communication and it dislodges "written language from the centrality which it has held, or which has been ascribed to it, in public communication" (2000, p. 182). The author explains the importance of studying music and visual modes as a form of communication, for instance. In his opinion, music has been a "constant feature of human societies", however, it was detached from its "everyday appearance" and now it belongs "entirely in the domain of the aesthetic and of good manners"(2000, p.183). Kress criticizes the separation of the "fine art from other forms of visual expression" in a general theory of communication, for example (ibidem, p.183). The author argues that "we communicate through and with a range of quite different modes", and he states that "the meanings of culture find expression in the relevant mode, or set of modes". In this sense, Kress says that "textual objects - spoken, signed, written, drawn - always occur in a multiplicity of modes", and he recognizes the importance

of the study of these modes by using a visual grammar. Considering Kress' observations about multimodality, he states that

any grammar, whatever the mode, must serve three communicational demands: to communicate about events and states of affairs in the world; to communicate out to the social relations of the participants in a communicational interaction; and to have the ability to form internally coherent entities messages (ibidem, p.200).

We could assume that music and visual expressions of all kinds can be vehicles for delivering particular ways of looking at things or a set of ideas proposed by a group to all members of this society. For these reasons, we consider the 'semiotic landscape' a singular and vital study area for contemporary teachers and students, and particularly for EFL teachers. The abilities of reading images with a broadly understanding are essential skills in our society, since the visual mode is being prioritized in communication. Video games are effective examples of the wide range of new modes among youngsters. Language teachers, while teaching the target language by using these tools, can help students develop skills to expand their abilities in reading images.

The music video is considered a video genre, divided into categories, like 'performance based music video' or 'story driven music video', for example.

A music video or song video is

a short film integrating a song and imagery, produced for promotional or artistic purposes. Modern music videos are primarily made and used as a marketing device intended to promote the sale of music recordings. Although the origins of music videos date back much further, they came into prominence in the 1980s, when MTV based their format around the medium. Prior to the 80s, these works were described by various terms including "illustrated song", "filmed insert", "promotional (promo) film", "promotional clip" or "film clip". Music videos use a wide range of styles of film making techniques, including animation, live action filming, documentaries, and non-narrative approaches such as abstract film. Some music videos blend different styles, such as animation and live action. Many music videos do not interpret images from the song's lyrics, making it less literal than expected.<sup>1</sup>

The main purposes of music videos are "to attract more listeners to a band's music, to make money, and to influence how people see a band"<sup>2</sup>. Videos are widely available in websites nowadays and all sort of apparent or latent messages are delivered to us without

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<sup>1</sup> Available in < [http://en.wikipedia.org/wiki/Music\\_video](http://en.wikipedia.org/wiki/Music_video) > accessed on September 2011.

<sup>2</sup> Available in <<http://www.videomaker.com/video/watch/tutorials/690/choosing-a-music-video-enre/>> accessed on September 2011.

being selected. However, the final processing of this information depends on us readers/viewers/listeners.

Music videos are multimodal tools largely used in EFL classrooms. In fact, the music video seems to be very useful to the learning/teaching process, since it is a popular entertainment tool used by students on a daily basis and provides a focus for discussing language and culture, motivating students of different fluency and ages at the same time. Nevertheless, a critical view for interpreting the information given in visual tools is desirable, in order to select material and teach pupils effectively. Pippa Stein claims that “a major pedagogical challenge is to bring *knowing* to the surface of consciousness, to help students render knowledge as material culture; in other words, to help them transform what they know” (2000, p.333). In addition, we could point out two other challenges: to keep up with technology and be updated about the complexity of our society’s values for developing critical thinking skills in our multimedia world. Hence, discussions and studies about the use and presentation of multimodality in classrooms, as well as new methodologies are helpful and desirable for a better comprehension of our society. Even our very young learners are constantly in contact with technological devices and represent a group of potential consumers of the media. So they might develop a more clearly critical view of society to be capable of making their own choices and I believe teachers can help in this process.

The present monograph is being carried out in the belief that the more we investigate what is being portrayed and said in music videos the more we learn about the usage of modern tools to help our pupils in their transformative learning process. Visual communication might be a main topic for EFL teachers to study since we live in a visual society.

As a language teacher who has been using videos to help students’ language learning since the beginning of my professional life I have always believed videos can be effective sources of multi-sensory input for EFL lesson plans when there are an appropriate usage and critical approach in classes, recreating real life situation.

I chose the topic of music videos motivated by three main reasons. First, because Brazil is identified all over the world as a musical country because of its population’s deep interest in music, and this interest comes up in daily classroom routines. EFL students

always ask their teachers for activities in which they have to work with movies or music. It seems they are fascinated by videos, more specifically movie and music videos.

Second, the intrinsic motivation for selecting a music video for this paper relates to the fact that I play a musical instrument and have always loved music videos and song lyrics. Music videos and song lyrics played an important role in my generation in the 70's and 80's, since they influenced adolescents in their daily lives and personal growth. I can say that many other boys and girls of my age used to have fantasies about their pop idols and/or characters represented in their song lyrics and video music. The contemporary generation wishes to be as powerful, beautiful, desirable, loved, and famous as their idols seem to be while singing their songs. We can also consider that modern society has been constructing stereotypes by using celebrities' images in order to sell products and/or suggest ideologies for decades.

Finally, an informal conversation among five adults and one child, in a language school in Rio de Janeiro in 2010, raised a specific interest in the interactive process between singers in music videos and their audience, and the possibility of a critical approach to these multimodal texts.

As a consequence of my motivations, my general and specific objectives in the present analysis are the following:

- |                     |   |   |
|---------------------|---|---|
| General objectives  | { | <ul style="list-style-type: none"> <li>• to contribute to a better visual comprehension, thereby improving our social view of the world;</li> <li>• to provide ways to develop reading skills in order to help people making their own conscious choices;</li> <li>• to help teachers and other professionals in their material selection.</li> </ul>   |
| Specific objectives | { | <ul style="list-style-type: none"> <li>• to exemplify an analysis of images, observing visual and verbal meanings;</li> <li>• to illustrate how to exercise skills in the learning/teaching process, like reading images critically or drawing on creativity and imagination in the use of a foreign language.</li> <li>• to analyze the lyrics of a famous song and the images in the music video considering forms of interaction and action, foreground and background, agent-patient relationship, modality, salience, narrative, symbolic elements and intertextuality.</li> </ul> |

The Introduction presents my reasons and objectives for doing this research. Chapter 2 deals with the theoretical background of this paper. The methods used in this paper are described in Chapter 3. Then Chapter 4, Data analysis, presents the results and my understanding from the data selected. Chapter 5 presents a discussion on the topics examined. The last chapter contains the conclusion and suggests further studies.

## 2. Theoretical Background

### 2.1. Concept in multimodality and critical analysis

In the last several decades, the phenomena of multimedia technology can be clearly observed in our society as said before. Consequently, we can spot differences through the last years with a simple comparison of EFL course books, for example. Some years ago I studied English using full-text books with few a images in black and white. Nowadays my EFL students have their own educational kits which may include colorful books, CD-ROMs, audio and video CDs and other interactive material with all sorts of content. The development of multimedia and its influence in society are easily found in our daily routine and this makes a great difference in communication.

These changes in communication related to semiotic modes have been analyzed by many scholars. The aspects connecting viewers and producers and their possible implications have been observed and clarified. Kress (2000, p.14) states that “over the last two or three decades a revolution has taken place in the area of communication”. Moreover, the author calls attention to the importance of critical thinking in the “semiotic landscape of Western ‘developed’ society” because it has to do with the dissemination of “discourses as ideological positions” through media sources. Considering aspects of the multimodal communication process and the interconnection among discourses involved in this process Kress and van Leeuwen argues that

Any semiotic mode has to be able to represent aspects of the world as it is experienced by humans. In other words, it has to be able to represent objects and their relations in a world outside the representational system. (KRESS and van LEEUWEN, 2006, p. 42).

As far as we could understand Kress and van Leeuwen, cultural, political and social aspects have a great influence on all we do. Written or spoken discourses can reflect our ideologies. Our reading choices will form our future beliefs. In this study we understand ideology as a set of ideas proposed by a dominant class. Thus, every discourse or image used to communicate can carry an ideology.

Because of modern society's history and its technology development, media sources are controlled by Western society. Accepting images as intersections of communication, we can understand how ideological positions can be disseminated through media sources.

Huckin (1997, p.78), explaining the approach of Critical Discourse Analysis (CDA) in comparison with other kinds of text analysis, points out relevant aspects of this analysis. First, it is highly context-sensitive, considering that texts are not produced, read, heard in isolation. In addition, three different levels of text analysis are contemplated in CDA: the text itself, discursive practices, production and interpretation and the social context in which the processes are inserted. The author also understands that CDA is connected to the structure, organization and functioning of important social issues. He says that "CDA not only describes unfair social/political practices but is explicitly critical of them" (ibidem, 1997, p.79). In relation to the present study of a music video, for instance, nowadays music videos are not portraying only singers or bands playing their songs. In the last few decades these videos have been narrating stories and portraying different participants, and they have included special effects and released new productions and fashion, in some cases without a direct relation to the song lyrics. The producers' intention is not clear to viewers, since they may manipulate a text with the purpose of favoring some interests. CDA analysts clarify versions of reality to dissolve dominant forces in a society and simplify "scholarly jargon and convoluted syntax" (ibidem, 1997, p.79).

Images, as described by Kress and van Leeuwen (2006), are elements in common among producers and viewers. They are an intersection of communication "because of the disjunction of the context of production and the context of reception" (ibidem, p.116). The author points out that there are many possibilities for observing the relationship between viewers and producers in images, for example, analyzing perspective, frame, 'offer' and 'demand', background and foreground, angles selected by the producers, and intertextuality. All these components of an image carry meanings, in the form of ideologies to be delivered to viewers and they have a great influence on the reception and comprehension of images. For this reason, visual literacy is important nowadays.

Because of the complexity of our social systems, societies all over the world require multi-skilled workers, including educators. Kress and van Leeuwen explain that



The place of visual communication in a given society can only be understood in the context of, on the one hand, the range of forms or modes of public communication available in that society and, on the other hand, their uses or evaluations. We refer to this as semiotic landscape. (2006, p.35)

Visual communication happens between producers and viewers/listeners/readers through the image produced, which is the 'semiotic landscape' explained by Kress and van Leeuwen. These two scholars indicate that the relationships of these three groups happen between represented participants in the images; between people depicted and producers and viewers, named by the authors "interactive participants", and between interactive participants. Discourses are inserted in a semiotic perspective which involves a very complex interactional system of participants.

Nowadays we can easily observe references of other discourses in some artistic or literary productions. However readers/viewers cannot always realize the meanings embodied in these creations. Considering this complex system, intertextuality will be analyzed in this paper, in order to investigate the meaning making process in music videos and its relation to the central idea of one music video. David Chandler argues that "in media such as film, television and the worldwide web, multiple codes are involved"<sup>3</sup>. Chandler explains different origins and different aspects of intertextuality and its possible implications to readers/writers. He says that

starting in the mid-1920s visual representation became more common, and the relationship between text and visual image became complementary - that is, the text explained the visual. In the postwar period, and especially since the early 1960s, the function of text moved away from explaining the visual and towards a more cryptic form, in which text appeared as a kind of 'key' to the visual. (CHADLER, David. *Semiotic for beginners*<sup>4</sup>, 2003)

Consequently, we can point out the complexity of reading images and texts in the media nowadays. All sorts of messages are offered in different modes and they are not always explicit. Intertextuality could be an interesting semiotic element for empowering EFL learners since it can be connected to other texts, serving as a source of discussion, culture learning, and content exploration.

Stein (2000, p.333) claims that classrooms are a complex interactional system in which human beings are agents of their process. The author conceptualizes classrooms as "semiotic spaces" and affirms that "each text produced can be viewed as a complex sign".

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<sup>3</sup> Available in <<http://www.aber.ac.uk/media/Documents/S4B/sem09.html>> accessed on November 2011.

<sup>4</sup> Available in <<http://www.aber.ac.uk/media/Documents/S4B/sem09.html>>, accessed on November 2011.

Kress and van Leeuwen explain that the roles in this system are formed by three main groups of people: producers; viewers/listeners/readers; and people and objects that might be depicted in images, named participants. It is important to highlight that only two groups are composed of real people: producers and viewers/listeners/readers. The last group is an image, and an image represents a moment frozen in the past, selected by its producers, an intersection between the first two groups. The real people depicted were producers at the moment they were helping the image become produced. After this moment, they could take part in different groups according to the role played at the moment. First as a viewer while looking at his/her own image, for example, second, as a producer who took part in the image production. And finally, as the image itself which remains the same as time goes by. Images in videos can be considered an intersection between producers and viewers/listeners, and data to be analyzed (see Fig.1 below).

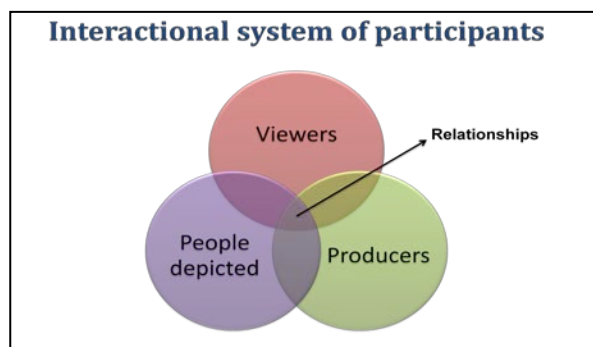


Fig. 1

Figure 1 exemplifies the imaginary relationship among participants, since the group 'People depicted' is not formed by real people, and producers and viewers might be far from each other without any present contact. The intersection, in Fig. 01, illustrates the 'Relationships', the place where discourses can be interconnected and meanings are produced. This intersection is the place of music videos in EFL classrooms, for example, and it is also the focus of our analysis.

Discussing multimedia teaching with video clips, Ronald A. Berk states that "using videos in teaching is not new" (2009, p.1) and explain that "there is a wide range of video categories that can be used in the classrooms" (2009, p.7). In fact, music videos are constantly used as a dynamic tool in EFL classrooms. As they are part of the school

material in most of the language classes, a better understanding of these useful tools and what is being delivered through their images is very important to EFL teachers. A selected group of images is what is to be analyzed in this paper.

## **2.2. Multimodality in the classrooms**

Semiotics is identified by Halliday & Hasan (1989, p.3) as “the general study of signs systems”, pointing out the importance of the context of situation while looking at language. The authors postulate that they can “define a culture as a set of semiotic systems” and explain that the term ‘semiotic’ would be used to “define a perspective in which we want to look at language: language as one among a number of systems of meaning that, taken all together, constitute human culture”. They state that learning is a social process which happens in a social context through relationships, defined in the “value systems and ideology of the culture”. We all learn through texts and texts are “any instance of language, in any medium, that makes sense to someone who knows the language” (Halliday and Hasan, 2004, p.3). The authors are focusing on language in use as resource of social communication.

The language learning process involves all sorts of written and spoken texts in different contexts. The context of situation is important in language teaching since it helps students achieve a better understanding of language usage. “Context of situation” was a term used by Mallinowsky meaning “the environment of the text” and it makes a great difference in EFL classrooms. The context of situation is what facilitates communication in the learning/teaching process since it provides social, cultural, and personal information sharing among students. It embodies social action, participants and language role.

The new perspective in language teaching was an important issue discussed in several classes of our post graduate course. As language teachers, we are part of a social process which involves making meaning through different ways, often using multimedia tools.

According to Dionisio (2005, p.159) images and language are more and more integrated. She claims that technology facilitates new image productions and its propagation through different media. Dionisio also explains that there is a rhetorical

function whereas constructing multimodal genres since texts communicate something to somebody in a given context. The author emphasizes the multimodal aspects in spoken and written texts and the importance of visual literacy in the development of individuals in society.

Brinton (2001) believed that multimedia tools work as an important motivator in the language teaching process because "media materials can lend authenticity to the classroom situation, reinforcing for students the direct relation between the language classroom and the outside world" (p. 461). Likewise, Royce (2002) emphasizes the importance of the use of multimodality in communication and the relation between text and image in videos.

Communication through computer technology has increased the intermingling of text, audio, video and images in meaning making to the point that Kress (2000) argues that is now impossible to make sense of texts, even of their linguistic parts alone, without having a clear idea of what these other features might be contributing to the meaning of a text. (ROYCE, 2002)

We could say that since computer technology is used on a daily basis in most of EFL classrooms, it is recommended to investigate what the role of these tools is, as well as their contribution to the learning/teaching process.

Teachers in our society are multitasking professionals since their daily tools (CDs, computers, books) can be used all together, and they also manage students' groups of conversation in classrooms while playing music videos and CDs, for example. We often choose our material used in classrooms. Kress and van Leeuwen point out the increasing role of visual communication (2006, p.13-14). According to these scholars, works in visual literacy involves theoretical, practical, analytical and critical purposes. The authors exemplifies that, in order to choose appropriate materials to use in their classes, "educationalists" might:

- know a language "to speak about the forms and meanings of the visual learning materials";
- be aware that visual design materials can be easily produced by non specialists alongside other activities;
- and understand globalization aspects, such as "cultural specificities of semiotic, social, epistemological and rhetorical effects of visual communication, since semiotic entities from anywhere now appear and are 'consumed'." (ibidem, 2006 p.14)

Since the middle of the twentieth century EFL teaching has been experiencing a significant influence from technology with the use of tape recorders and sound machines.

Moreover, digital video disc (DVD) players, computers and internet videos have become useful tools in the teaching/learning process because they facilitate the contextualization in the process of language learning and they motivate students. Royce (2002) indicates that “TESOL professionals need to be able to talk and think seriously about multimodal communication because they need to help learners develop multimodal communicative competence.” Multimodality embodies different kinds of mode and images are just a part of it. However, images play important roles in EFL, helping teachers in classrooms. In addition, images can be considered a rich language tool because they help learners go beyond texts into discourse.

### **2.3. Videos in the classrooms**

Visual communication has been studied by many different scholars and has become a significant study area for EFL teachers because all sort of images, including the ones in the videos, are used to help them in the educational process. Technological tools are widely used in language classrooms and can be considered part of this system. Actually, technological tools need to be used objectively and correctly in order for teachers to reach their goals in classrooms. Activities using technological tools need some knowledge, planning and maybe specific skills from educators. These tools can facilitate and amplify our communication even if there is a physical distance between the emitter and the receiver. Modern devices, such as computers, digital cameras and cell phones can also empower human communications enabling the conjunction of sound, movement and images, and they are available to be used in many language schools all around the world.

From a different point of view, Fairclough (1995, p.11-12) clarifies the point that “ideologies embedded in discursive practices are most effective when they become naturalized”. The statement is relevant since teachers may choose material for their classes and can have the choice of selecting more appropriate videos to their students, for example. Thus, teachers can choose material that excludes social or cultural prejudices in images or discourses, for example. As a matter of fact, internet enlarges the range of all sorts of messages through different kinds of websites. Considering that “all discourses are ideological” (Lemke, 1995 p.11-12), we could say that these messages carry ideologies. For

these reasons, a critical approach to music videos is an essential task of the language teaching process nowadays.

Kress (2006, p.42) points out that there is a “particular social relation between the producer, the viewer and the object represented in an image”. It is necessary to consider what is being depicted, how it is being portrayed and to whom this image is being addressed.

As a simple and accessible mass media source which helps the contextualization, providing many ways of approaching the target language in EFL classroom, music videos selected on the Internet have become part of the teaching/learning process. They cover many aspects of communication and their use “can improve comprehension and practice listening and speaking” (Altman 1989; Kitajima and Lyman-Hager 1998; Burt 1999, and Stoller 1993 apud ISHIHARA, Noriko and CHI, Julie C., 2004, p.30-35). In addition they might motivate and involve learners in their learning process.

Although there are many kinds of videos to use in activities in EFL classes and our choice may vary according to the learners and teachers purposes and expectations, in all the circumstances of the learning/teaching process using videos, a careful material selection is appropriate, considering students level and age and specific purposes from our lesson plans.

Therefore, this paper focuses on the ways that visual and verbal meanings work together in the video, whether visual meanings complement text or have independent meanings. In order to look into this relation between text and image and their interactional relation to the viewer, this paper analyzes the lyrics of a famous song and the images in the music video. I am interested in how interaction and meaning are created with the audience in these videos, whether visual meanings complement text or have independent meanings. The focus of this paper is on the ways that visual and verbal meanings work together in the video. I will consider aspects of Kress and van Leeuwen’s (2006) theory of the grammar of visual design applied to selected parts of the video. This investigation will be concerned with forms of interaction and action, foreground and background, agent-patient relationship, modality, salience, narrative, symbolic elements and intertextuality.

The next chapter will explain the method used for this analysis.

### 3. Methodology

With the objective of investigating what is being represented in videos in order to answer the research questions presented in the introduction of this monograph, we will describe the data and the processes of selection and analysis. This study is about the interaction between viewer and image in this type of video.

A music video was chosen because it is currently available on TV, websites, cell phones and all sorts of electronic devices. Furthermore, music videos are used for entertainment, educational and/or commercial purposes.

American music celebrities can be recognized as models in society since they have large media exposure and are easily accessible by videos made by professionals or amateurs with no restriction on the internet. Their videos are offered as free entertainment to the internet users of all ages, social class, and culture. There are no obstacles to access their messages. They are on magazines, newspapers, TV, DVDs, radio channels, internet.

The next step was to select one representative artist who could be well-recognized by critics and fans. We have a great number of music celebrities such as Beyoncé, Michael Jackson, Celine Dion and all of them would fit the goals of this study.

Afterwards it was necessary to choose a specific theme issue for the music video selected for this study. My observation on students' behavior in relation to music likes and dislikes and their enchantment by celebrities brought to the surface an article read some years ago from The British Journal of Psychology. Published in 2002, written by Lynn E McCutcheon; Rense Lange; James Houran, the article was about a study of "Conceptualization and measurement of celebrity worship". There were several interesting observations about psychological problems in the contemporary society related to celebrities and a description about a mental illness reference called Celebrity Worship Syndrome or CWS.

Celebrity Worship Syndrome (CWS) is an obsessive-addictive disorder in which a person becomes overly involved with the details of a celebrity's personal life. <sup>1</sup>Psychologists have indicated that though many people obsess over glamorous film, television, sport and pop stars, others have unlikely icons such as politicians or authors. The only common factor between them is that they are all figures in the public eye (i.e., celebrities). The term Celebrity Worship Syndrome is in fact a misnomer<sup>5</sup>.

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<sup>5</sup> Available in <[http://en.wikipedia.org/wiki/Celebrity\\_Worship\\_Syndrome](http://en.wikipedia.org/wiki/Celebrity_Worship_Syndrome)> Accessed on January 2011)

The reading about celebrity worship led me to choose fame and celebrities as a main topic in the music video of this study.

Several criteria for the choice of a contemporary American video were established: firstly, awards in recent years; secondly, popularity of the artist/singer; lastly, a theme on celebrities' worship as explained above in this study. The period of observation was from 2007 to 2009. The process of data selection is illustrated in figure 2, below.

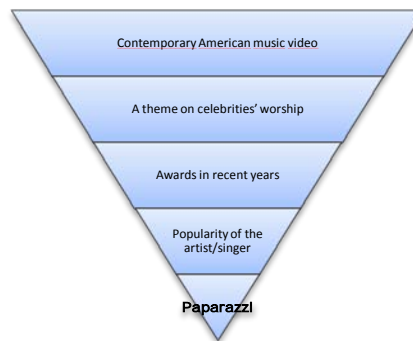


Fig. 2

The famous pop star selected for this research was Stefani Joanne Angelina Germanotta, who is artistically known as Lady Gaga. She is considered a top artist at the moment by many well-known critics around the world.

The name Gaga was inspired in the song *Radio Gaga*, a 1984 song performed and recorded by the band *Queen*, a commentary on how television took away radio's popularity. Her career seems to be a careful construction of the music industry. Gaga won 125 awards in three years, working with two albums and two tours around many countries. She was nominated nine times for the MTV Video Music Award, also called a VMA.

Postmodernism, a genre of art and literature that reacts against earlier modernist principles, as by reintroducing traditional or classical elements of style or by carrying modernist styles or practices to extremes, is largely found in music videos nowadays. Lady Gaga is a mass media phenomenon, a representative person of American pop music who embodies postmodernism values like expressions of plurality as well as Pop Art aspects such as the use of iconic popular images and objects or mass-produced visual commodities of popular culture in her videos and performances. For this paper the defining reference of Pop Art is a



genre of art and literature and especially architecture in reaction against principles and practices of established modernism; of or relating to art, architecture, or literature that reacts against earlier modernist principles, as by reintroducing traditional or classical elements of style or by carrying modernist styles or practices to extremes<sup>6</sup>.

In this paper postmodernism is defined as a

form of art that depicts objects or scenes from everyday life and employs techniques of commercial art and popular illustration. A movement in modern art that imitates the methods, styles, and themes of popular culture and mass media, such as comic strips, advertising, and science fiction; British and American art movement of the 1960s which explored untraditional and often antiesthetic means to present everyday objects and events<sup>7</sup>.

The video selected for this study is *Paparazzi*. It was awarded by the cable network MTV to celebrate the top music videos of the year. Gaga won two MTV awards for *Paparazzi*: Best Art Direction in a Video and Best Special Effects in a Video. This video is part of a music industry's construction. It works as a consumerism chain in Media, means of communication that reaches large numbers of people. The music video for Gaga's single *Telephone* is a continuation of the *Paparazzi* music video and is a short film as well. The video picks up right where *Paparazzi* left off; starting with Gaga in prison. For these reasons, *Paparazzi* is the video we will analyze in this paper.

Then, the following real life situation confirmed my choice for this video. An informal conversation among five adults and one child, in a language school in Rio de Janeiro in 2010, raised a specific interest in the interactive process between singers in music videos and their audience, and the possibility of a critical approach to these multimodal texts. A ten year-old student was talking emphatically about his American music idol, describing her *Youtube* music videos and life. Everything seemed to be wonderful in his eyes. Stating our preferences on something or someone, we show our connection with or disconnection from the issue or person. His message showed a discourse related to the identity with his idol whose image was kept vivid in his mind by videos watched on the internet. During the conversation I realized that all the participants knew the singer's song lyrics, video music and life but me. Up to that moment I had not been

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<sup>6</sup> Available in <<http://www.thefreedictionary.com>> accessed on June 2011.

<sup>7</sup> Available in <<http://www.thefreedictionary.com>> accessed on June 2011.

exposed to anything related to this music or singer. Nevertheless I could clearly see the large range of internet and social context involving on the one hand the producers and the pop star, and on the other hand the audience, the boy and the five adults. The intersection of these two sides is what provided that possible conversation: the music video, the production. Somehow the interaction between the boy and singer/producers was established. I observed the dominance in relation to the use of language and the semiotic system in order to gain a large range of fans. Consequently I realized that music videos could be useful tools in EFL classrooms, but they also may be manipulated to deliver information to the audience in different levels.

As a teacher who is aware of the importance of having a critical approach to media, these three main reasons guided me to think about the meanings embedded in a popular song in a video and the codes and conventions of the language and images that establish a relation with the viewers/listeners in the world.

I finally decided to listen to one of the songs suggested by the young student, coincidentally my data selected - *Paparazzi*, and watched its music video. After watching it, I was surprised because it was a mini-movie and a music video. First, I observed that the video had much more information than the song lyrics. I also realized that the genre music video unfolds in a movie format, building a narrative which takes seven minutes and eleven seconds in total. When the viewer starts watching the music video, he/she expects the image will be combined with the music. However, the music video is presented only after two minutes and thirty seconds. What is shown before the song starts is a mini-movie with classical music in the background, and sounds from nature, like birds and water spurting from a fountain. Actually, the plot related to celebrities, fame, murders and paparazzi is set in this first part of the music video. The camera guides the audience's look through the video sequels. According to the participant's eye contact with the camera, in a direct vector to the viewer, the interaction among viewers and video is settled. In the beginning, story and participants seem to be distant from the viewer, and the interaction increases throughout the video. At the end, viewers can be seen as paparazzi since the camera shots put the viewers in this position of accomplices and we visualize the scenes and bear it in mind. The entire audience passively knows what happened to her while she killed her

boyfriend. This specific characteristic in this music video led this research to investigate the correspondence between image, written and spoken text, and viewer.

It can also be considered a very complex and surprising video in terms of genre. The central idea in the song lyrics is fame and the voyeurism produced by celebrities' lives. The music video unfolds in different possibilities, since it starts with a movie title and lists the actors in the beginning of the video and gives a cast list in the end. Moreover, from listening to the song lyrics, first without watching the video, we have a certain idea about the meaning embedded in the lyrics; however, the context in which Gaga's performance is combined in the video with the editing of the mini-movie opens a broad meaning-making process to viewers. This will be explained later in Chapter 4, Data analysis.

The focus of the linguistic analysis is on a specific part of the song, the refrain, because it summarizes the central idea of the lyrics, contains relevant elements to this analysis and is played three times in the video. First an overview is given of the song lyrics and video to understand the context and to detect possible implications of the data analysis. Then, the text as whole is analyzed, observing lexical choices, nouns and pronouns, verb processes, modality, adjectives and vocatives. Later, the sequel of images performed is analyzed while the refrain is being sung. This main part of the song is played three times throughout the video. The data is organized in groups and tables. Among all the three groups of scenes shown during the refrain, we will scrutinize a great variety of scenes in a few seconds of video. Next, the performers, the pop star, the movie story, the song lyrics, images are analyzed critically. Last, text and image are observed and explained to exemplify the relevant topics in this analysis.

The results of this analysis will be shown next.

## 4. Data analysis

This analysis is divided in two main parts: the discourse analysis of the song lyrics and the analysis of the performance of the song in video. The figures are images from the video, diagrams, or images collected on the internet from websites listed in the index of this paper, pages 6 to 8. The music video is presented as a mini movie. For this paper the references to the main characters in the music video will be **W** for the woman and **M** for the man, since this mini-movie is a fictional production.

The mini-movie takes 7.11 minutes all together and can be divided into three main parts: the first part is a movie story with a dialogue between a celebrity, a famous and rich woman played by Lady Gaga, and her lover, played by the Swedish actor Alexander Skarsgård (from 0.0 to 2.29 minutes); the second one is when the song lyrics start to be sung and performed in the music video (from 2.30 to 5.59 minutes); the third one is when the killer is arrested by the police (from 6.00 to 7.11 minutes).

Though these three parts of this music video are composed by a sequence of approximately 86 scenes, our analysis will focus on the scenes related to the refrain. As explained in Methodology, the refrain is played three times in the video, summarizes the main idea of celebrities' lives, and also contains relevant linguistic elements to this analysis. We will be concentrated on the representation and interaction in images. The sequences that are analyzed are the ones which indicate interaction between image and viewer, when the actor directs her/his gaze to the viewer, as well as the ones in which the actor or action has a particular relevance to the central idea in the song lyrics. Our choice for this paper will be explained in the next sections.

The genre of this video shows an intentional duality. The producers' option to make it dual is shown in the opening presentation and in the end of the video by using sections and organization originally found in films, such as cast, production presentation, subtitles. (see figures 3-8)



Fig. 3



Fig. 4



Fig. 5



Fig. 6

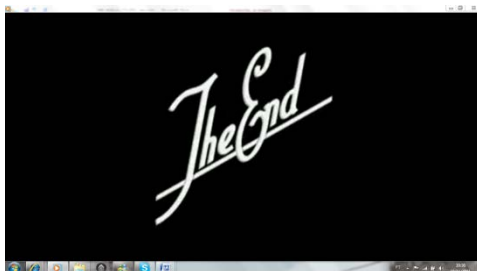


Fig. 7



Fig. 8

While watching the music movie I noticed that the story begins with no reference to the song lyrics. A mini-movie in the beginning of this music video sets the plot of a celebrity who turns into a serial killer. This first part of the video foregrounds perfection, wealth, sex, beauty and love visually marked by a beautiful couple (Gaga and Skarsgård) interacting in a bedroom and a balcony of a mansion, a luxurious mansion close to the sea, money bills with the woman's face as an icon on them, signs of sophistication and power such as jewels with diamonds, crystal objects, expensive furniture and antiques. This part of the video works as an introduction to the song performance.

Symbolic processes play important roles in the video. There are many objects throughout the whole movie confirming our observations. Mainly they are made salient to mention and/or connect the images to fame and wealth; they set the plot. Most of these objects are shown in closed caption. For example, we have many symbolic representations of love and wealth in the first 50 seconds of this movie (see Table 1).

Table 1: Symbolic images

Image	Symbolic attributes*	See figure	Visualization in the video (seconds)
White rosebud	beauty and pure love in Western societies	9	00:06s
White mansion house	Beauty and richness	10	00:08s
Water fountain foregrounding sun rays	1 <sup>st</sup> level: richness and abundance 2 <sup>nd</sup> level: Purity of soul, mind and body	11	00:18s
Lamp crystals	1 <sup>st</sup> level: richness 2 <sup>nd</sup> level: Intermediate plan between what is visible and invisible; unconscious, that are not subject to conscious perception or control but that often affect conscious thoughts and behavior.	12	00:20s
Crystal chandelier	Richness and refinement	13	00:22s
Gold bars, money bills and many kinds of jewelry spread on the floor	Richness and devaluation of material possession for having too much	14	00:37s
Hundred dollar bill with W's image and a white headphone	Allusion to hundred dollar bill, power and social influence and connection to music area	14,15,16,17	00:38s
Dark pink orchid	Love, beauty, luxury, exoticism	18 and 19	00:26s
*This interpretation prioritizes symbols related in contemporary Western societies.			

The figures below (Fig. 9-19) illustrate Table 1.



Fig. 9



Fig. 10



Fig. 11



Fig.12



Fig.13



Fig.14



Fig.15



Fig.16

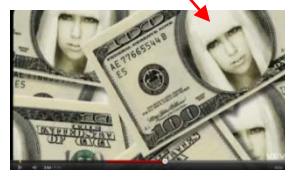


Fig. 17

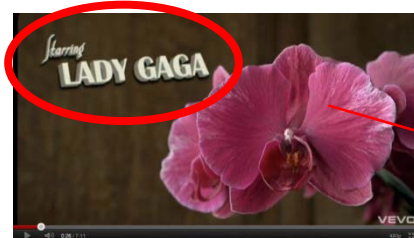


Fig.18

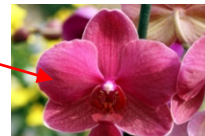


Fig.19

W's possessive attributes are in evidence to trace the main character's profile. She is a beautiful and powerful woman, truly loves her boyfriend, has great influence on the society, being an iconic person (see Fig. 14-17), and has a connection to music (see Fig. 15). There is a predominance of the colors white and gold with images full of light and brightness, which could be interpreted as a representation of W's high position from a material and spiritual perspective. Up to this moment the video shows the types of characters, their background and setting, all referred symbolically as the examples in Table 1 or in a direct shot from the camera.

The transition to the second part of the video happens after 2.29 minutes. The sequence of scenes which makes the transition between the movie and the music



performance also presents a symbolic value because the black and white spiral in the background and W's direct gaze to the camera draws our attention to the scene and makes the connection to the audience. W is in the middle of the image, depicted as if she were falling down, however her face shows the pleasure of being photographed (see figure 20-25). This sequence can be interpreted as a "narrativization of the subjective image" (Kress and van Leeuwen, 2006, p. 143). The heart beats and breathing sounds implies an emotional atmosphere to this sequence. Time and space are embedded in this spiral background with W centralized, foregrounding the images. This is expressed by the representation of this spiral, close-ups, medium and long distance shots. The imaginary involvement between W and the viewer is in her expression and gazes.



Fig. 20



Fig. 21



Fig. 22



Fig. 23

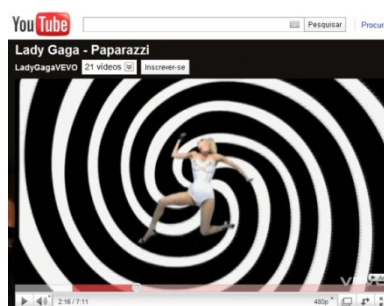


Fig. 24

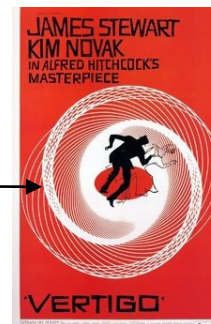


Fig. 25



This meaningful sequence of images plays a special feature in this video. The spiral movement can be a reference to the movie *Vertigo*, a 1958 American psychological thriller film, directed by Alfred Hitchcock (see figure 25). *Vertigo* is about obsession in which one of the main characters falls from a tower down on the sidewalk after arguing with her lover. *Vertigo*'s plot and soundtrack are built around spirals and circles showing the desire of circling back to the same moment - obsession. W is revealed as an obsessive character during the whole mini movie. Spirals are also a symbol of hypnosis, stemming from the cliché of people and cartoon characters being hypnotized by staring into a spinning spiral. *Paparazzi*'s spiral can also be seen as a hypnosis spiral to keep W's fame and success because it holds the viewer eyes attached to the image. Furthermore, it indicates W's movements in time and space and also her transition in life and obsession.

The multiplicity of points of view is a characteristic of *Paparazzi* music video and also in the song lyrics. Paparazzi and the observer/viewer roles are reinforced by different circumstances. For this purpose, the perspective of the music video includes the viewer in the movie. W's fall illustrates this artifact: in the center of the image, W is foregrounded wearing a white corset and expensive jewels, staring at the camera with desire in her face and posing for the cameras (see figures 20-22). A target is visible in the center of the screen and sounds of snap shots from a camera indicate people watching and taking pictures of a tragic scene, as a clear reference to the paparazzi (see figures 21-23).

Then, the movie camera perspective moves to the viewer as if we were W, down on the ground (see figure 26). So, we can see paparazzi taking pictures of W (see figure 27). At this moment, the vector is from the paparazzi to us, viewers. We could say that the music video connects audience to celebrities, famous people being photographed by paparazzi. Immediately after this sequence of scenes the music begins playing the opening verse of the song: "we're the crowd, we're co-coming out".



Fig. 26

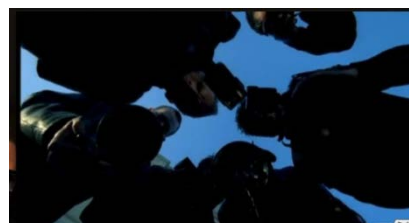


Fig. 27

Another symbolic process is the role of the main character in the mini-movie which is mixed up in the real singer's life since she is a famous and rich woman, a celebrity. It is possible that this was a choice made by the producers of the music video. The ambiguity in the roles can be observed in some references to the singer, at the beginning of the mini-movie, and in the last sequences analyzed in this paper. The two examples cited can be observed in figures 18 and 28. The first refers to Lady Gaga as an actress starring in the mini-movie. The second example is the singer's name on the cover of W's magazine. Both examples connect Lady Gaga to W, referring to the celebrity role in the movie.



Fig. 28

Flash cuts to images of dead women appear after the music is played in the video (see figures 29-36). These dead women are displayed as a collection of dolls abandoned in different places in the house, on the ground or chair or bath or garden, during the whole movie. The use of these images can be associated with W's mental illness and can be a hint of her murders in the mansion house. We do not see W killing anybody in the movie except her boyfriend, even though the plot offers to viewers strong indications that she is a guilty person, which is confirmed in the end.



Fig. 29



Fig. 30



Fig. 31



Fig. 32



Fig. 33



Fig. 34



Fig. 35



Fig. 36

The sound of cameras shooting is in the background of many scenes, indicating that there are other secretive people observing those private actions. They could be photographers, paparazzi, or even we all who are observing the scenes as voyeurs. The movie camera angle sometimes locates the viewer as a present spectator of the scene, more distant, and it sometimes includes the viewer as a photographer shooting her/his camera at the couple. This kind of action is reinforced by snapshot noises and an automatic focus mark from a camera which appears on the video screen with a camera click (see figures 37-41).



Fig. 37



Fig. 38



Fig. 39



Fig. 40



Fig. 41

Gazes and looks to the camera represent engagement and interaction in images and can be observed in the video. According to Unsworth,

when images contain human, human-like or animal participants whose gaze is directed straight at the viewer, then the viewer necessarily engages interpersonally with that represented participant. It is as if by looking straight at the viewer, the represented participant is demanding attention. Such images are referred to as demands (2004, p. 94).

The effect of this demand gaze becomes clear when, after 1.38 minutes, the man gazes at the camera the first time. It seems that we are included in the movie as accomplices in his intention of using his lover to be famous as well and he is aware of the observers around. (see figures 42-44 below).

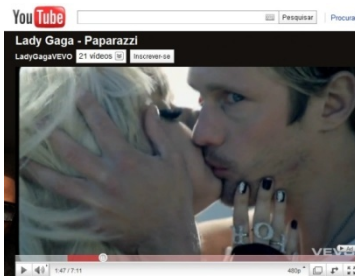


Fig. 42



Fig. 43



Fig. 44

After 2.30 minutes the song starts as the continuing sequence of the mini movie. Alongside the video, W's image of perfection and beauty is deconstructed. Many women are killed in the mansion and the murderer could be W or M; however, nobody is never arrested. Quite in the end of the video, she poisons her boyfriend's drink killing him and revealing that she is the murderer. At this moment, W is wearing a Minnie Mouse costume. Minerva "Minnie" Mouse is an animated cartoon character of the Mickey Mouse universe featured in animated cartoons, comic strips and comic book by The Walt Disney Company. W acts as if she were outside herself, showing disconnection to the dead man lying just beside her. In the end of the movie, at the police station, her clothes and actions portray a crazy or psychotic woman, completely out of her mind, without her original identity shown in the beginning of the movie. (see figure 45).



Fig. 45

#### 4.1) The song lyrics' title - "Paparazzi"

Titles represent a sign to the audience about the main content in song lyrics, and Paparazzi can be seen as a framework to this song. The context in the video selected is

connected to fame, celebrities and love. It is the story of a famous woman who is betrayed by her lover, a handsome man. Some objects and props shown in closed caption and the environment support these references to a celebrity. She turns out to be a serial killer, ending up arrested by the police for murdering her boyfriend. She continues to be followed by paparazzi even after committing a crime. Everything shown in the context of this music video is related to this famous woman, the celebrity, and consequently to the meaning of the word paparazzi, in the title. Thus, it is important to explain the title *Paparazzi* to understand this context in this music video.

The *Free Dictionary* website defines 'Paparazzi' as the plural term (paparazzo being the singular form) for photographers who take candid photographs of celebrities, usually by relentlessly shadowing them in their public and private activities. Celebrities claiming to have been hounded by such photographers often use "paparazzi" and even "stalkarazzi" as a pejorative term.

The singular form of the word 'Paparazzi' means 'photographer' and carries one of the meanings of the song indicating the context of the message. A photographer is a person who immortalizes a life moment using the camera as a tool. A Paparazzo is a specific category of photographer who takes celebrities' photographs. Paparazzi exist in our society because of the very important people (celebrity or celebrities) who are always being observed by all of us. This leads us to the relationship between paparazzi and the celebrity in the music video.

So, *Paparazzi* is set in a context of fame and wealth where photographers/paparazzi take pictures of celebrities' private lives to sell to newspapers and magazines to earn money. Analyzing the title, we could suppose that the music video is only about these photographers and the celebrities depicted by them, which was confirmed later in the music video. However, the plurality in the title is maintained in different circumstances in all the image sequences in the video and in the song lyrics.

#### **4.2) The song lyrics - "Paparazzi"**

For a better understanding of the data I will trace an overview of some aspects of cohesion and coherence in the song lyrics in Table 2, using the first stanza. The following section will analyze the refrain in particular.



Table 2: Song lyrics - Paparazzi

Paparazzi - Written by Rob Fusari and Gaga			
1 <sup>st</sup> Stanza	1	We are the crowd, we're co-coming out	D
	2	Got my flash on it's true, need that picture of you	D
	3	It's so magical, we'd be so fantastical	D
	4	Leather and jeans, garage glamorous	D
	5	Not sure what it means, but this photo of us	D
	6	It don't have a price, ready for those flashing lights	D
	7	'Cause you know that, baby, I...	D
2 <sup>nd</sup> Stanza Refrain	8	I'm your biggest fan, I'll follow you until you love me	D
	9	Papa-Paparazzi	D
	10	Baby there's no other superstar, you know that I'll be	D
	11	Papa-Paparazzi	D
	12	Promise I'll be kind, but I won't stop until that boy is mine	D
	13	Baby, you'll be famous, chase you down until you love me	D
	14	Papa-paparazzi	D
3 <sup>rd</sup> Stanza	15	I'll be your girl backstage at show	D
	16	Velvet ropes and guitars, yeah, 'cause you're my rock star	D
	17	In between the sets, eyeliner and cigarettes	D
	18	Shadow is burnt, yellow dance and return	D
	19	My lashes are dry, purple teardrops I cry	D
	20	It don't have a price, loving you is Cherry Pie	D
	21	'Cause you know that, baby, I...	D
4 <sup>th</sup> Stanza Refrain	22	I'm your biggest fan, I'll follow you until you love me	D
	23	Papa-Paparazzi	D
	24	Baby there's no other superstar, you know that I'll be	D
	25	Papa-Paparazzi	D
	26	Promise I'll be kind, but I won't stop until that boy is mine	D
	27	Baby, you'll be famous, chase you down until you love me	D
	28	Papa-paparazzi	D
5 <sup>th</sup> Stanza	29	Real good, we're dancing in the studio	D
	30	Snap, snap to that shit on the radio	IP
	31	Don't stop, for anyone	IP
	32	We're plastic but we still have fun	D
6 <sup>th</sup> Stanza Refrain	33	I'm your biggest fan, I'll follow you until you love me	D
	34	Papa-Paparazzi	D
	35	Baby there's no other superstar, you know that I'll be	D
	36	Papa-Paparazzi	D
	37	Promise I'll be kind, but I won't stop until that boy is mine	D
	38	Baby, you'll be famous, chase you down until you love me	D
	39	Papa-paparazzi	D
Legend: pronouns verbs nouns repetition			
D = declarative I = interrogative E = exclamative IP = imperative			



The lyrics of *Paparazzi* are composed of 39 verses, divided into six stanzas, three of them being the refrain. The refrain is a stanza of seven verses, repeated three times. References of plurality emphasized in the title remain in the opening verse and all through the text. And the choice for an informal and interpersonal language is clear to the readers. The informality contributes to the possible interactivity between readers/listeners and producers. It shows the intention of establishing an atmosphere of close relationship.

I have explained that 'paparazzi' is a word with wide lexical relation. We can point out that these relations are extended to the lyrics, as shown in the group of nouns highlighted in the first stanza. These words support the focus on the idea of fame and are direct ('flash', 'picture', 'photo', 'lights') or indirect ('crowd', 'leather and jeans', 'garage', 'price') linked to the word *paparazzi* in some way, making a chain of ideas related to fame, fans, money, fashion and cars. It can be said that the semantic field explored in the lyrics follows this chain of ideas and occurs in the whole text.

There is a predominance of declarative clauses in the lyrics, interpreted in this study as an intention of stating the ideas as a real truth or rules to be followed, illustrated throughout the text, in lines 1, 8, 26, 32. Considering the central idea of this text, fame and love, it can be argued that the theme is that fame doesn't have a price, in lines 6 and 20. It's expected that listeners will acknowledge the proposition agreeing with these thoughts.

Repetition is largely used in the lyrics, see examples in lines 3 and 9-11-14-23-25-28-34-36-39. It might have three functions: a powerful emotional effect, a reminder to the audience and rhythm. I will return to that below.

Despite some endophoric references observed in this text, in lines 2, 5 and 6 ('it', 'this'), for example, the exophoric reference was considered more relevant to this paper for its high incidence in the text. The first person plural 'we' in lines 1 and 3 of the first stanza, for example, indicates that the speaker is a voice of a group of people, and it represents a plural voice. The pronoun "we" is not identified in the text, its specification is an exophoric deictic (situational) reference. Exophoric reference is observed in all the lyrics. And 'we' could be interpreted as paparazzi or all listeners and viewers, as W and even the singer, Lady Gaga. The lyrics offer many different interpretations, considering that the pronouns are not totally identified in the text. There is always an ambiguity related to the personal pronouns 'I' and 'you'. They could be clearly interpreted as W's voice, as in line 10, or a

paparazzo, as in line 2, trying to take pictures of a celebrity. The theme maintains an horizontal axis between 'I' and 'you' and reinforces the idea of partnership, an ensemble of interlocutors. This shows an interpersonal function of the language in the lyrics.

Lexical choices of verbs also collaborate with the ambiguous interpretation, in line 8. It may be that W follows paparazzi to continue being a famous person or paparazzi follow W because she is a superstar, in line 8, 22, 29. The verb tense also connects the readers/listeners to the lyrics.

Ellipsis reinforces the plurality and informality of the text, as can be illustrated with the following examples. The ellipsis of the pronouns "I", in line 2 and 26, can be interpreted as a characteristic of dialogue which means less distance between the speaker and the listener. On the other hand, in line 5, the ellipsis of the pronoun could be 'I' or 'we'. It is not clear who is not sure about the meaning of something, W, representing a celebrity, a paparazzo, another person depicted with W or the audience.

The song lyrics are the main structure in the music video, focused on fame and love. The main text idea unfolds to more meanings in the video. The next section will examine the refrain in the lyrics in more detail.

### 4.3) Song Lyrics - refrain

After selecting the data from the song lyrics, we need to define the term to be used. According to musicians and scholars in general music literature, there is an ambiguity in the definition of *chorus* or *refrain*. Among many lyricists' explanations on the internet we give one to exemplify the reason for our choice for the term 'refrain' in this paper.

Colin Lazzerini, an experienced Jazz lyricist, explains the differences between the two terms 'chorus' and 'refrain'. He states that

A simple way out of the confusion, for which I claim no originality, is to recognize that these concepts of song elements can be thought of as either structural or functional. The terms 'verse', 'chorus', 'bridge', and 'pre-chorus', define structural elements of strophic pop-song architecture. The 'hook' and the 'refrain', on the other hand, are perhaps today most usefully understood as elements we can identify because of their function, because of what they do<sup>8</sup>.

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<sup>8</sup> Available in <[http://songwriting.songstuff.com/article/songwriting\\_terminology/](http://songwriting.songstuff.com/article/songwriting_terminology/)> accessed on July 2010.

The *Free Dictionary* defines a 'refrain' (from Vulgar Latin *refringere*, "to repeat", and later from Old French *refraindre*) as a "phrase, verse, or group of verses repeated at intervals throughout a song or poem, especially at the end of each stanza". *Wikipedia* adds that refrain is the "line or lines that are repeated in music or in verse; the "chorus" of a song". Since this study does not focus on the structural elements of strophic pop-song architecture of the music and song lyrics analyzed, our reference to the data in this analysis will be 'refrain'. (see Table 2)

The text seems to be a game of mirrors which plays with all listeners/readers. In the movie, different angles of the camera are used for the same purpose which will be explained in this analysis.

Focusing on the lyrics, specifically on the refrain, in Table 3 below, we will examine relevant textual aspects.

Table 3: Refrain

Paparazzi - Refrains			
Refrain	1	I'm your biggest fan. I'll follow you until you love me	D
	2	Papa-Paparazzi	
	3	Baby there's no other superstar. you know that I'll be	D
	4	Papa-Paparazzi	
	5	Promise I'll be kind, but I won't stop until that boy is mine	D
	6	Baby, you'll be famous, chase you down until you love me	D
	7	Papa-paparazzi	
Legend: Pronouns verbs nouns adjectives repetition and vocative D = declarative I = interrogative E = exclamative IP = imperative			

The refrain is basically composed of declarative sentences. They give information, expressing statements related to fame and love. Contractions, repetitions, vocatives and ellipsis show informality and closeness in the discourse (see Table 3).

Since "in English, finite verb phrases can be marked for only two tenses: present and past" (Biber, 2002, p. 150) we could say that the verb frame in the phrases of the refrain is present tense and that time alternates from present to future. Moreover, the modality in lines 1-3-5-6 (see Table 3), with the modal *will*, referring to future time and

with the personal meaning of intention to perform the future acts (verbs 'follow', 'be', 'chase'). The opening phrase is in present simple, line 1, in order to describe the speaker's state at the present time and it connects the listener to the fact in the present. Present time also functions as an argument about promises and actions in the future time, as illustrated in lines 1 and 3. It is also an emphasis on the central idea of this text, calling the listener's attention to the social value of fame. Then, there is a variation in time to future time marked by the modal 'will' is used to expand the ideas in the next phrases. The negative form is present in line 5 (see Table 3), in contrast to the verb 'stop', creating a meaning of obstinacy in achieving the goal. The real intention of using present might be to persuade and maintain the connection between speaker and addressee. Simple present tense is used with the idea of a future time, as illustrated in line 6 with the verb 'love'. The ellipsis of 'will', line 6, reinforces the informality of the text and connects the listener to the speaker in present time.

Nouns and adjectives represent the central idea in the refrain and verbs establish the imaginary relation with the listeners. Semantically, nouns and adjectives found in the refrain have to do with fame and love: 'fan', 'superstar', 'big', 'kind', and 'famous'. 'Boy' can be clearly understood when we watch the video. The reference 'boy' in song lyrics can be a paparazzi or a lover. The speaker tells of her next actions about a third person that is not cited in the other stanzas. 'Boy' is an exophoric reference in the text. The adjective 'big' is in an attributive position whereas 'kind' and 'famous' are in a predicative position, after the copula 'be'. Moreover, 'biggest' describes the quality of the noun 'fan' intensified by the superlative form. It separates and elevates this 'fan' to a high position as a unique and superior person. The speaker-fan could be devoted to paparazzi, to her lover or to the listener, since the addressee of the discourse is not clear in the text.

There is also a significant use of vocative in the refrain. As explained by Halliday (2004, p.134) the vocative "reinforces the you-and-me dimension of the meaning", it "implies an idea of interaction, conversation, proximity, and speaker's demand for attention". The vocatives in the refrain create the idea of an interpersonal relationship between speaker and listener. They play a special role in interaction, and their use and repetition in the refrain have to do with the demand for attention and control over the listeners. There is an intention to keep the listeners' focus on what is being said. It is shown

in the use of two words 'baby' and 'paparazzi', repeated five times in the refrain, lines 2-3-4-6-7 (see Table 3). First, the vocatives use an affectionate treatment of 'baby' to create an atmosphere of closeness. Then, they connect the listener to the main subject in this text, to paparazzi and to the celebrity world.

A strong axis between speaker-listener is constructed as a chain in the refrain. The use of the pronouns I-you, your-mine, you-me reinforce the speaker's intention of connection and interaction.

Repetition is often used in these song lyrics. This is used in the refrain to emphasize and intensify the meanings suggested in the song lyrics and also the intention of interaction with the listener, lines 1-6 (see Table 3). The alliteration 'papa' inserted in "papa-paparazzi", in lines 2-4-7, perhaps is just a rhythmic element of poetry in the music meter, even if the word 'papa' carries a lexical meaning of protection, devotion.

The functional meaning of the verbs is another aspect of the refrain. We have separated the verbal processes in the refrain in two groups (see Table 4 below). The next tables related to the processes (Tables 4-6) are based on functional grammar theory.

Table 4: Processes I

MENTAL AND RELATIONAL PROCESSES			MATERIAL PROCESSES		
verb	verb meaning	lines	verb	lines	verb meaning
be	description	1-3-5-6	follow	1	accomplishment
know	mental state	3	stop	5	accomplishment
love	emotion and desire	1-6	chase down	6	accomplishment
promise	reaction	5			

From analyzing Table 4, it can be said that the frequency and classification of the verb processes show more incidence of descriptive and emotional verbs in the refrain's clauses. The emotional context is established in the text. Since mental and relational processes appears eight times in the text, contrasting with the three times of material processes. Thus, it is possible to say that the theme sets an individual, mental process. On the other hand, the material process involving the verbs, 'follow' and 'chase', suggests that the actor 'I' intends to interact with the receiver of the action 'you'. And the emotional verb 'love' is used as an argument to continue or stop doing the action towards the receiver. We could say that love is the reason for the speaker's actions. The analysis of clause combinations shows that there is a temporal subordination in line 1.

The action of the verb 'follow', in the matrix clause, is related to 'until', a durative conjunction, which introduces a condition for that interaction. In lines 1-6-5 (see Table 3) the second clause is a secondary one, as explained by (FREDDI, 2004, p.179), and "it expands on what is already qualifying it with circumstantial feature of time". The correspondence expected between participants is also shown in line 1-6 and 5, see Table 5 below.

Table 5: Processes II

Reference from Table 3 line	Material and mental processes	
1	<b><i>I'll follow you</i></b>	<b><i>until you love me</i></b>
	actor: I	senser: you
	modal verb: 'll	
	material process: follow	mental process: love
	goal: you	phenomenon: me
6	<b><i>chase you down</i></b>	<b><i>until you love me</i></b>
	actor: I (elliptical)	senser: you
	modal verb: 'll (elliptical)	
	material process: chase down	mental process: love
	goal: you	phenomenon: me
5		<b><i>Promise</i></b>
		sayer: I (elliptical)
		receiver: you(elliptical)
		verbal process: promise (speech act - comissive)
		projected locution: I'll be kind, but I won't stop until that boy is mine
		<b><i>I'll be kind,</i></b>
		actor: I
		modal verb: 'll
		relational process: be
		attribute: kind
	<b><i>but I won't stop</i></b>	<b><i>until that boy is mine</i></b>
	actor: I	carrier: that boy
	modal verb (negative): won't	
	material process: stop	relational process: is
	goal: you	identifier: mine

The material process is in the main clause, representing the external world (FREDDI, 2004, p.117-118). The actor will do things to support the relational and mental

processes, in the secondary clauses, in Table 5. The connective in line 5 (see Table 5), the conjunction 'but', suggests a contrast that is unexpected in light of the first clause. First, the speaker introduces the main content, using the verb 'promise' which indicates a verbal process to what is going to be addressed to the interlocutor. So, 'promise' is the verbiage in the process. This verb carries a symbolic idea of compromise between parts. Then, the speaker states her kindness in a future time, in a relational attributive process. 'I' is the carrier, '-ll be' represents the relational process and 'kind' is the attribute. Finally, the speaker continues the discourse contrasting the image of a resigned person, 'kind', with the idea of obstinacy, 'won't stop', in order to achieve a goal, 'until that boy is mine' (see Table 6).

Table 6: Processes III

Reference from Table 3 line	Relational and existential processes
1	<b><i>I'm your biggest fan</i></b>
	carrier: I
	relational process: am
	possessive identifier: your biggest fan
3	<b><i>there's no other superstar</i></b>
	subject: there
	existential process: be
	existent: no other superstar
3	<b><i>that I'll be</i></b>
	carrier: I
	modal verb: 'll (contraction)
	relational process: be
	identifier: the superstar (elliptical)
5	<b><i>I'll be kind</i></b>
	carrier: I
	modal verb: 'll (contraction)
	relational process: be
	intensive attribute: kind
5	<b><i>that boy is mine</i></b>
	carrier: that boy
	relational process: be
	possessive identifier: mine
6	<b><i>you'll be famous</i></b>
	carrier: you
	modal verb: 'll (contraction)
	relational process: be
	intensive attribute: famous

The analysis of the relational process in Table 6 confirms the relationship of identity of the speaker to a unique person, a celebrity, and it also sets her apart in a higher position in relation to her interlocutor. Furthermore, it emphasizes the social values and meanings of fame, since the idea of joining this 'superstar' makes listeners 'famous'. It also creates a sense of taking part in a group of special people and of belonging to a partnership linked by 'love'. And the word 'love' can be understood in a face-to-face relationship, as she refers to 'that boy', or amplified to fans in general, including all listeners, illustrated in line 6 with 'you'.

The demonstrative pronoun 'that', in line 5, highlighted in Table 6, determines the distance of the object of her love. It could be interpreted as a young man who is far from her, since the speaker uses the noun 'boy' while referring to him. However, the celebrity has an established social position and is determined to fulfill desires of love and maintain her position of fame. The refrain shows a persuasive language since it identifies and highlights the woman who is a celebrity and her love. It also exposes her promises and obstinacy to conquer her lover. Modality, meaning volition and intention (will), marks future time and also the conquest and maintaining of her object of desire. Love and fame are expressed as objects of possession. The paradigmatic axis is linked by the values and meanings of fame embedded in the lexical choice and the syntagmatic axis construct a strong interpersonal chain from speaker to listener.

The next section of this paper will analyze images, making allusions and references to the song lyrics when relevant.

#### **4.4) The performance of the refrain**

In the general structure of the music video, all the sequences, from the beginning to the end, are broken into fragments which interpolate each other throughout the storyline. The same occurs in the sequences of scenes during the refrain. Flash cuts interrupt the action in the scenes. The action moves from one location to another in time. This timeline in videos is known as 'continuous' among screenwriters. The continuous in this video contains 'intercuts', scenes are shown a few moments each, back and forth. It occurs as if there were many plans of events taking place at the same time. Somehow these plans



articulate a narrative which communicates to viewers what is happening in the mansion house, which is the setting of the video.

Groups of scenes are revealed to the viewers without continuity in the course of the events. The scenes were edited to interpolate each other and make the viewer aware of what happens in front of and behind the curtains in that setting, the mansion (see Table 7).

The analysis showed that there is a majority of eye-level shots. They are in close-ups and medium distance. W is present in almost all the images, except in the ones with dead women lying on the floor or the mansion and garden sequences. In the images with W and other participants, she is centralized in the horizontal angle, which "is a function of the relation between the frontal plane of the image-producer and the frontal plane of the represented participants" (KRESS and Van LEUWEEN, 2006, p.134). In this point of view, W is shown as "part of our world" (ibidem, p.136), demanding involvement from the viewers. On the other hand, in the sequence of the Louis XV sofa with and without other participants, W is also depicted in close-ups and medium shots; however, she appears in an oblique angle. We could interpret this message as: "although I am not part of your world, I nevertheless make contact with you, from my own, different world" (ibidem, p.136).

The refrain is sung three times in the music video, each time along with different images. For the purpose of organizing the analysis, all three sequences of images related to the refrain were separated into groups of scenes. Thereby we have three main sequences, from now on, named Units A, B, C of scenes (see Table 7).

Table 7: Image sequences and units

Music video	Song Lyrics	Image sequences	Units of scenes
Refrain	<i>I'm your biggest fan, I'll follow you until you love me</i> <i>papa-paparazzi,</i>	from 3.14 to 3.52 minutes = 38s	Unit A
	<i>baby there's no other superstar, you know that I'll be your</i> <i>papa-paparazzi</i>	from 4.25 to 4.59 minutes = 34s	Unit B
	<i>promise I'll be kind, but I won't stop until that boy is mine</i> <i>baby you'll be famous chase you down until you love me</i> <i>papa-paparazzi</i>	from 5.16 to 5.59 minutes = 43s	Unit C

The images in Units A, B, and C are totally related to the main ideas of the song lyrics: fame, love and celebrities.

- Unit A shows one main linear and regular sequence of scenes holding the central idea of the song lyrics and two other groups of scenes connecting more information to the narrative.
- Unit B has one main linear and regular sequence of scenes holding the central idea of the song lyrics and another group of scenes related to a sequence in Unit A.
- Unit C exhibits only one main linear and regular sequence of scenes holding the central idea of the song lyrics and narrating an end of the story proposed in the beginning of the mini-movie.

The next step was to divide the sequences in each performance of the refrain into groups of scenes according to their salience. Trying to perceive salience in the video to use as criteria in the groups of scenes division, I noticed that in each one the participants are wearing specific clothes or costumes and performing in different settings adding some meanings to the image. Hence costumes and settings were chosen as criteria to group the scenes for the analysis (see Table 8).

Grouped according to their settings, the Units form three main groups of scenes composing the first sequence of scenes to be analyzed. The first sequence of the target gap, from 3.14 to 3.52 minutes, takes 38 seconds in total. It is composed by three groups of non-sequential scenes. (see Table 8)

Table 8: Groups of scenes

Music video	Song Lyrics	Images sequence	Units of scenes	Groups of scenes
Refrain	<i>I'm your biggest fan, I'll follow you until you love me</i> <i>papa-paparazzi,</i> <i>baby there's no other superstar, you know that I'll be your</i> <i>papa-paparazzi</i>	from 3.14 to 3.52 minutes = 38s	Unit A	<ul style="list-style-type: none"> <li>• G1- hall entrance</li> <li>• G2a- Louis XV sofa</li> <li>• G3- dead women</li> </ul>
	<i>promise I'll be kind, but I won't stop until that boy is mine</i> <i>baby you'll be famous chase you down until you love me</i> <i>papa-paparazzi</i>	from 4.25 to 4.59 minutes = 34s	Unit B	<ul style="list-style-type: none"> <li>• G4 - salon ballet</li> <li>• G2b- Louis XV sofa</li> </ul>
		from 5.16 to 5.59 minutes = 43s	Unit C	<ul style="list-style-type: none"> <li>• G5 - poisoned drink</li> </ul>

Unit A constitutes three groups of scenes formed by G1, set in the mansion house's hall entrance, G2a, set in a private room, which might be a room in the mansion, with the participants sitting on a Louis XV sofa, and G3, set in different places of the house, indoor and outdoor, focusing on a dead women lying on the ground (see Table 8).

Unit B presents two groups of scenes formed by G4, set in the mansion house's salon and G2b, which repeats the setting in G2a. As described before, it is set in a private room, perhaps a mansion house room, with the participants sitting on a Louis XV sofa (see Table 8).

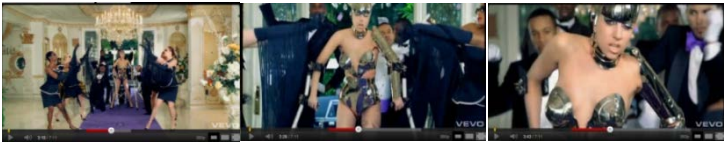



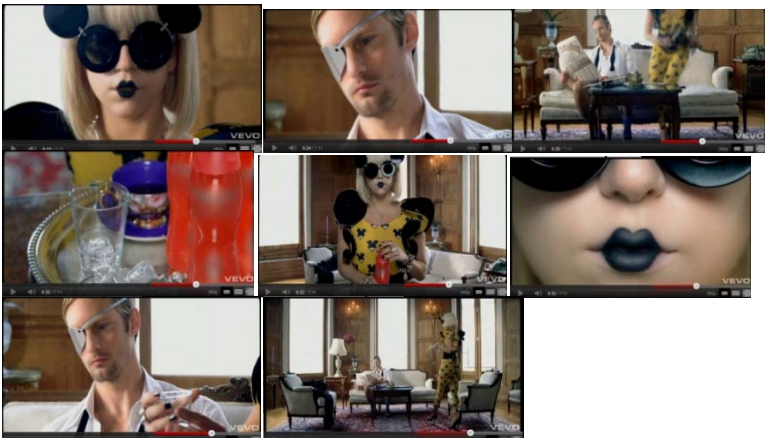
Unit C comprises a single group of scenes formed by G5, set in the living room of the mansion where W poisons M (see Table 8).

Since *paparazzi* is the title and also summarizes the main idea of the lyrics and the video, its utterance was analyzed in the video (see Tables 9 and 10 below).

Table 9: Utterance of the word 'paparazzi' in the refrain in the video I

Utterance of the word paparazzi in the refrain in the video	
<i>Type of images</i>	<i>Frequency of use</i>
Zoom in others	1
Images with W and M	2
Zoom in M	2
Images with M's presence	4
Long shots	4
Medium shots	7
Zoom in W	8
W sings the lyrics	8
Frontal gaze	10
W centralized in the image	11
Close-ups	11
Images with other participants	12
Images with W's presence	19
Eye-level/horizontal angle	21
Total of images observed	22

Table 10: Utterance of the word 'paparazzi' in the refrain in the video II

Music video	Units of scenes	Groups of scenes
Utterance of the word 'paparazzi' in the refrain	Unit A	<ul style="list-style-type: none"> <li>G1- hall entrance</li> </ul>  <ul style="list-style-type: none"> <li>G2a- Louis XV sofa</li> </ul> 
	Unit B	<ul style="list-style-type: none"> <li>G4 - salon ballet</li> </ul>  <ul style="list-style-type: none"> <li>G2b- Louis XV sofa</li> </ul> 
	Unit C	<ul style="list-style-type: none"> <li>G5 - poisoned drink</li> </ul> 

Tables 9 and 10 show the evidence in W and the interaction between image and viewer is very dynamic. The use of zooms on W or M emphasizes the sequence of actions, for instance, in the present, W is seen as a plastic doll poisoning M, and in near future, M will be killed by W. Multiple perspectives are used in this video, however, the eye-level angle is prioritized. W's images are more often related to 'demand' than 'offer'. On the other hand, M is depicted only in images of 'offer', as well as the other participants in *Paparazzi*. The demand is a privilege reserved to W/Gaga. Salience and frame maintain the focus on W and her performance and actions. The dancers or the men on the sofa are not in evidence and W foreground the image. They interact with W as if they were part of W, like a block, a volume in the image, just framing her image. M does not look at the camera or W. He seems to be distant from the situation, innocent and calm, contrasting to her gazes to the camera showing the intention to kill him. Objects, parts of her body and movements have zoom in, perhaps with the intention of narrating the story embedded in the music video (see Table 10). The high number of W's gazes and looks and close-ups confirmed the choice for a closer relation with the viewer (see Table 11 below).

Table 11: Gazes and looks

W'S GAZES (G) AND LOOKS (L)				
VIDEO	FRONTAL GAZE		SIDE LOOK	
WITHOUT MUSIC	FROM	TO	FROM	TO
	2:02	2:02	2:03	2:03
	2:04	2:05		
	2:07	2:11		
	2:32	2:32		
G AND L WITHOUT MUSIC	4		1	
MUSIC PERFORMANCE				
START TIME				
1 <sup>st</sup> STANZA	2:42	2:42		
	2:46	2:46		
	2:52	2:52		
	2:53	2:53		
	2:54	2:54		
	3:00	3:00		
	3:01	3:01		
	3:02	3:02		
3:10	3:10			
G AND L 1 <sup>st</sup> STANZA	9		0	
2 <sup>nd</sup> STANZA  REFRAIN	3:13	3:13	3:18	3:19
	3:20	3:20	3:25	3:25
	3:32	3:32	3:45	3:45
	3:36	3:36	3:49	3:49
	3:37	3:37		
	3:40	3:40		
	3:41	3:42		
	3:44	3:44		
	3:47	3:48		
	3:50	3:51		
	3:53	3:53		
	G AND L 2 <sup>nd</sup> STANZA	11		4

3 <sup>rd</sup> STANZA			3:56	3:56
			3:59	3:59
	4:02	4:02	4:03	4:04
	4:05	4:07	4:08	4:08
	4:11	4:11	4:11	4:12
	4:14	4:15		
			4:21	4:22
	4:22	4:23		
	4:23	4:23		
G AND L 3 <sup>rd</sup> STANZA	6		6	
4 <sup>th</sup> STANZA  REFRAIN	4:26	4:27		
	4:28	4:29		
	4:32	4:35	4:37	4:37
	4:39	4:42		
	4:46	4:48		
	4:49	4:51		
	4:53	4:54		
	5:00	5:00		
G AND L REFRAIN	8		1	
5 <sup>th</sup> STANZA	5:01	5:02		
	5:03	5:03	5:03	5:03
	5:05	5:05		
	5:07	5:07		
	5:11	5:12		
	5:14	5:17		
G AND L 5 <sup>th</sup> STANZA	6		1	
6 <sup>th</sup> STANZA  REFRAIN	5:23	5:23		
	5:25	5:25		
	5:28	5:29		
	5:33	5:33		
	5:43	5:43		
	5:47	5:47		
	5:53	5:53		
	5:56	5:56		
	6:00	6:01		
G AND L REFRAIN	9		0	
MUSIC PERFORMANCE FINAL TIME				
MUSIC PLAYED IN THE BACKGROUND	6:04	6:11	6:31	6:31
	6:32	6:32	6:35	6:35
	6:34	6:34	6:40	6:40
	6:35	6:35	6:41	6:41
	6:42	6:42		
G AND L MUSIC PLAYED IN THE BACKGROUND	5		4	
THE END WITHOUT MUSIC	6:46	6:47	6:49	6:50
	6:51	6:51	6:57	6:58
	6:59	7:00		
			7:01	7:01
G AND L IN THE END WITHOUT MUSIC	3		3	
TOTAL OF Gs AND Ls IN THE VIDEO	61		20	

#### 4.4.1) Unit A

##### 4.4.1.1) Group G1- hall entrance

W goes into the entrance hall of a mansion surrounded by her employees. The environment is sumptuous, considering the French style furniture and decoration (see figures 46-48). The style could be interpreted as a reference to a palace like Versailles, in France, for example. If there was a conscious decision about the setting and decoration, it would make sense since Louis XV, a French king in the 18th century was traditionally known as a man given to pleasure and caprice, a notorious womanizer, as well as an art lover. King Louis XV became famous for his scandals involving mistresses in the kingdom and also for all his contribution to art and politics, as well as his high expenses on futilities. There are references to royalty and wealth in the furniture, lamp, carpet and even the employees' obeisance.

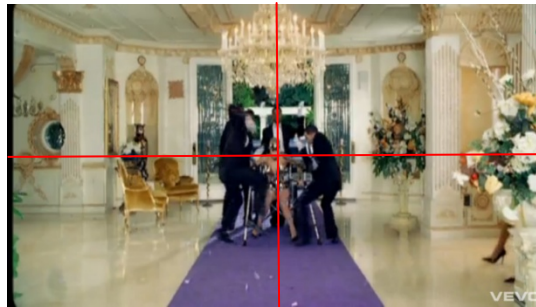


Fig. 46

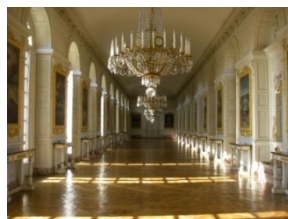


Fig. 47



Fig. 48

This sequence of scenes starts immediately after M has thrown W down on the ground from the balcony. She appears in our screen using a wheelchair, surrounded by



employees (dancers). The employees dance while helping her to get out of a limousine and everybody goes dancing into the hall of the big mansion.

Colors play a special role in this part of the music video, since they are a modal element. Universal concepts and meanings about colors can be found in different societies making the use of colors "interpersonal". "It produces shared truths aligning readers or listeners with statements and distancing them from the others". (KRESS and van LEUWEEN, 2006, p. 155). Purple and black are in the foreground and gold and white are in the background of the images in figure 46. White and gold colors contextualize her past and purple and black give the present life. W is portrayed in the middle of the scene, standing symmetrically on a purple carpet, surrounded by people dressed in black. Purple is historically associated with royalty, nobility and spirituality, and also with mystery and death/transformation. Specifically in this sequence of scenes W walks with difficulty and her suffering is clear on her face. Her chastity is being replaced and she suffers; it is a kind of mourning. Black is the color of the clothes of the employees who are wearing tuxedos and uniforms. They perform as dancers, showmen and women, magicians; they entertain, help and look after W, who has money and acts like a queen (see figure 46). Their performance shows that she is their mistress, their celebrity. She is depicted centralizing the image and the other participants act as the vector to W. She looks at the movie camera with a gaze of demand toward the viewer's in order to share her transformation, suffering and rising after the tragedy. She is in the center of the image and attracts all the people around as if she were the reason for their movements (see figure 49). The vector from the participants who are dancing is directed to her. She is their goal, but there is no eye contact, so we could say that it is a nontransactional action. On the other hand, she sings and looks at the camera in the viewer direction. She creates another axis to the viewer, establishing a connection with us.

W is wearing a metallic bustier with matching helmet, while attempting to walk with the help of crutches (see figures 49-52). The metallic outfit is a reference to the film *Metropolis* which deals with control and power (see figures 53-55). Since *Paparazzi* makes a number of references to *Metropolis*, it is worth explaining the connections between the video and the film. *Metropolis* is a 1927 German expressionist film in the science-fiction genre directed by Fritz Lang. It is set in a futuristic urban dystopia, a society in a repressive

and controlled state, and makes use of this context to explore the social crisis between workers and industrialists inherent in capitalism, as expressed by Karl Marx and Friedrich Engels<sup>9</sup>.

Maria, who is the main character in Lang's movie, has her body cloned to a machine-man controlled by the Metropolis' manager, a rich industrial man. In the German movie, Maria represents the good side of humans and the machine-man the bad one. In *Paparazzi*, this sequence of images represents the time when she becomes a killer, an artificial construction by the society as Lang's robot. This is reinforced by symbolic images: money bills with W's iconic image in on them – transformation of her values by the power of her material condition; wheelchair and crutches – beauty deconstruction, body imperfection. Intertextuality occurs because in both movies a woman is betrayed and love is questioned. The machine-man, Maria's clone, and W turn out to be a kind of monster to the society, as well as society's creation. This could be understood as a duality between love and fame, for example.



Fig. 49



Fig. 50

<sup>9</sup> Available in <<http://en.wikipedia.org/wiki/Metropolis>> accessed on March 2010.



Fig. 51



Fig. 52



Fig. 53



Fig. 54



Fig. 55

Interactional relationships are clearly detected in the images and text. In order to illustrate the relation between lyrics and image some images were selected and will be analyzed. Figures 56-57 below shows the axis 'I'-you' in language, and W standing up from her wheelchair to walk in the direction of the camera. The steps towards the camera and the gazes and faces demand the viewers' attention to her 'sacrifice' to keep in contact with 'you' and to keep following this love. In figures 56-58, W walks with great difficulty, using crutches. She goes toward the camera, which is positioned at eye-level, uttering 'but I won't stop until that boy', and one more time the interaction between viewer and the participant in the image is established. Her suffering hold the viewers attention, since W is dramatically depicted as a victim, later revealed as a killer. This sequence sets time and space since she enters the room in a wheel chair, then she walks with crutches until the end of the purple carpet. A possible interpretation is the obstinacy of recovering from the fall has turned into a mental illness of obsession and possession. Language and image confirm W's obstinacy to conquer her lover (figure 58), and this scene is cut to the image of W wearing latex fetish

corset, representing a sexually attractive woman (figure 59). It can be an allusion to her sexual power.

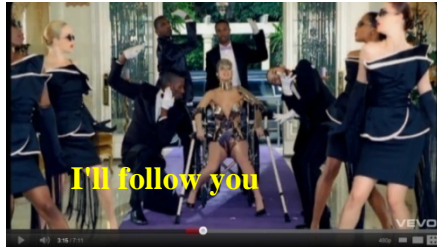


Fig. 56

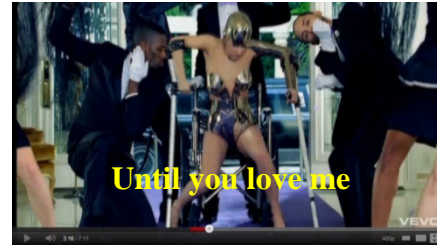


Fig. 57



Fig. 58



Fig. 59

#### 4.4.1.2) Group G2a - Louis XV sofa

The second group of scenes comes when W is sitting on a Louis XV styled sofa performing the song alone or with other participants (see figures 60, 63-64). She seems to be a sexually dominant woman, beautiful and evil at the same time. W wears a tiny latex fetish corset, stretchy latex elbow length gloves and high heels, all in black.

The background is in darkness and we can see Louis XV styled sofa centralized and foregrounded in the image (figure 60). The sofa's curved lines, asymmetry, elaboration of surface ornament, the wood painted or in gold leaf, and W's apparel, all together plot a scene of luxuriousness and lust (see figures 60-62).



Fig. 60



Fig. 61



Fig. 62



Fig. 63



Fig. 64

In figures 60 and 63-64, a direct address to the viewer is created. W's gaze demands attention, establishing a kind of imaginary relation with the viewer. In figure 63, her gestures support emphatically her statement to the interlocutor. W's clothes and hands like guns shows an aggressive power, however, she calls the viewer 'baby'. The representation is of a strong and sexy woman declaring that her interlocutor, 'baby', 'you', will be famous. Facial expression and body position shows an assertive woman that can be trusted. W offers the possibility of fame. The viewer is asked to believe in her projection in the future in a inferior position, since W shows superiority in her gestures. On the other hand, figure 64 shows W as a kind woman, demanding attention from the viewer almost asking him/her to love her. W' images and lyrics performance show that she offers fame and demands love.

#### **4.4.1.3) Group G3 - dead women**

The group G3 - dead women, is composed of images of women who seem to be dead (see figures 29-36). They are beautiful, well-dressed, sexy, always wearing unusual accessories; however they look like dolls lying on the floor, in different places in the mansion shown in the beginning of this music mini-movie.

#### **4.4.2) Unit B**

##### **4.4.2.1) G4 - salon ballet**

W goes into a salon where we can see more references to a palace like Versailles Palace, in France (see figures 65-67). The hall is large and clear and W dances a ballet followed by five other ballerinas.

All of the six women are wearing a frilly white and black jumpsuit and the ballerinas wear white skullcaps as well. The costumes are similar to a Pierrot costume (see figure 65). Pierrot is a stereotyped character of pantomime and comes from the Commedia dell'Arte, a form of theatre characterized by masked "types". Pierrot is a sad clown, pining for love of Columbine (see figure 68). The origins of this character are in the late 17th-century Italian troupe of players performing in Paris. Columbine breaks Pierrot's heart and leaves him for Harlequin. The character performs unmasked and with a whitened face. He wears a loose white blouse with large buttons and wide white pantaloons and sometimes he appears with a frilled collaret and a hat.

The story of Pierrot, Columbine and Harlequin has to do with W and M's story considering they are related to love and broken hearts, but also to the naive characteristics observed in W in the beginning of the mini-movie and in Pierrot.

The ballet is performed the whole time in the salon and the participants are centralized in the image with the entire sumptuous environment in the background.





Fig. 65



Fig. 66



Fig. 67



Fig. 68

#### 4.4.2.2. G2b - Louis XV sofa

This group of scenes is a continuation of the Unit. In spite of this, the sequence does not repeat the one seen before. The environment is the same and W's clothes are the same; however three other participants are included in these images and the time is not the same. We cannot say exactly whether G2a in Unit A happens before or after G2b in Unit B. It seems to be a sequence in the timeline because of the final composition of this Unit. The place has softer lighting than in the other groups of scenes and it seems to be a cozy and private room. There is a voluptuous, luxurious and lascivious atmosphere with references to an intimate and sexual relationship among the participants of G2b. There are no references of love relationship in this group of scenes.



Fig. 69

The male participants in the Paparazzi's video, figure 69, (Unit B - G2b) belong to a rock band named Warrant. There is a direct reference to this group in the song lyrics: *'loving you is a Cherry Pie'* (see Table 2). The intertextuality with the title of the most famous music video and song lyrics from this band has references to a sexual relationship shown in Gaga's video. Warrant's song presents metaphors in the song lyrics and video related to sexual relationships. The images depict a beautiful and sexually attractive woman dancing and making sensual gestures among the musicians in the band as if she were their sex object. Camera closed captions reinforce this idea of sexual meaning in the lyrics.

According to the visual analysis, the scenes in the sequence of the Louis XV sofa are all related to sexual relationships and erotic fetishism. There are three men and W kissing and hugging each other on the sofa. Wearing a tiny latex fetish corset, stretchy latex elbow length gloves and high heels all in black, W makes faces and gestures indicating her intimacy with the three men in the situation (see figure 69). This sequence of scenes does not show the participants looking to the camera, except when W gazes to the camera, uttering "Loving you is a Cherry Pie". This verse is not in the refrain anymore, however it introduces Unit B and has a literal reference to the rock band Warrant and the band's famous song *Cherry Pie*. We can see the intention of relation to the viewer. Love is directly associated with the sense of taste, as something tasteful, desirable, a 'Cherry Pie'. Close-ups and medium shots alternate in the video, being used to reinforce the connection between participant and viewer in this sequence of scenes of G2b (see figure 70).



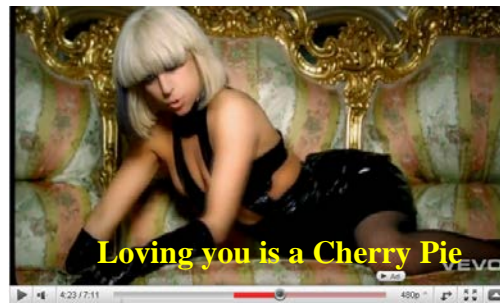


Fig. 70

#### 4.4.3) Unit C

##### 4.4.3.1) G5 - poisoned drink

In the end of the music video, G5 is a sequence of scenes which shows W poisoning M. The couple is in a living room, a maid leaves a tray with bottles, ice, glasses and teacups and leaves the room (see figures 71 and 72). W pours the drink into a glass, adds poison in powder into it, and serves it to M. He dies instantly, and she calls the emergency number 911 to say that she has just killed her boyfriend.



Fig. 71



Fig. 72

In another sequence, at the end of the movie, she poisons her boyfriend using a ring to put the substance into his teacup, alluding to the Lucrezia Borgia legend (see figure 73). Lucrezia Borgia was the illegitimate daughter of Rodrigo Borgia, the powerful Renaissance Valencian who later became Pope Alexander VI, and Vanozza dei Cattanei<sup>10</sup>. It is thought that Lucrezia was in possession of a hollow ring that she used frequently to poison drinks. W wears a hollow ring containing a white powder in it, as we can see in figure 73. The reference to the poison is given as new information, on the bottom-right side of the image as a tattoo of a skull with the word poison written immediately below (see figure 73).



Fig. 73

The background of this sequence of scenes is a living room decorated with a kind of Rococo furniture, Louis XV styled furniture, a symbol of wealth and royalty (see figure 71). Rococo furniture is associated with Louis XV of France, the great grandson of Louis XIV and officially crowned in 1722<sup>11</sup>. (see figures 61-62).

Another example of intertextuality that could be pointed out in this sequence of images is when W takes her glasses off and we can see her doll face, speaking with a tinny voice and using her hand as a telephone handset (see figure 74). This image belongs to the sequence of images in which W kills M. At this moment W can be compared to an android in *Blade Runner*, the 1982 American science fiction film, directed by Ridley Scott. The android is Pris, a replicant played by Darryl Hanna in the film (see figures 75-76). It is a film noir, a cinematic term used primarily to describe stylish Hollywood crime dramas, particularly those that emphasize cynical attitudes and sexual motivations. Nowadays a film

<sup>10</sup> Available in <[http://en.wikipedia.org/wiki/Lucrezia\\_Borgia](http://en.wikipedia.org/wiki/Lucrezia_Borgia)> accessed on March 2010.

<sup>11</sup> Available in <<http://www.museumfurniture.com/louisXV/>> accessed on July 2011.

noir is associated with a low-key black-and-white visual style that has roots in German Expressionist cinematography<sup>12</sup>.

*Blade Runner* maintains an aura of paranoia, and a tension between past, present and future through a perspective of living in a world with humans and replicants. Its central theme is the question about humanity's control over the environment and the absence of natural life. Philosophical, religious and natural issues permeate this movie which discusses moral implications through the relationship between humans and replicants.



Fig. 74



Fig. 75



Fig. 76

The same issue could be pointed out in the song *Paparazzi*, for example, in the line '*We' are plastic but we still have fun'* (see Table 2), and in the video, reinforced by a magazine she puts on the table at this moment. Her reference in the video image is not 'she' anymore. The image shows us that she was transformed into an 'it girl' for a certain time and the society substituted her by another 'it girl', as we can see on the magazine cover (see figure 28). The Media focus is on the "new it girl", "no more Lady Gaga". W is not famous anymore, so she needs to do something to regain her position of celebrity.

<sup>12</sup> Available in <[http://en.wikipedia.org/wiki/Film\\_noir](http://en.wikipedia.org/wiki/Film_noir)> accessed on December 2010.



Fig. 77

M's death confirms her transformation into a serial killer. She finally takes her revenge on him. And she seems to be distant from the corpse beside her (see figure 77). Nothing can reach her because she is not a human being anymore; she is definitely a machine-man. Her image while gazing at the movie camera is far from the one in the beginning of the film. In figure 77, she is the new information on the right side while he is located on the left side, he is the given information, the old information, past, he is dead.

In this part of the music video, she is wearing a costume: a yellow jumpsuit patterned with Mickey Mouse icons (see figures 78-79), a black corset over it, high heel black shoes and black glasses with the same icon shape. In fact, these icons have her face and Mickey Mouse ears. We could compare her image to a female mouse, maybe Minnie Mouse, because she looks like a seductive woman wearing fancy accessories, and when she stands up there is a long black ribbon hanging from her corset on her back, similar to a mouse tail.



Fig. 78



Fig. 79

Researching about Minnie Mouse cartoon origins, we can see another sign of intertextuality. In the first animated Walt Disney cartoon in which these characters appear, *Plane Crazy*, from 1928, Minnie was designed in the fashion of a "flapper" girl. "Flapper" in the 1920s was a term applied to a "new breed" of young Western women who wore short

skirts, bobbed their hair, listened to jazz, and flaunted their disdain for what was then considered acceptable behavior. Flappers were seen as brash for wearing excessive makeup, drinking, treating sex in a casual manner, smoking, driving automobiles and otherwise flouting social and sexual norms.

*Plane Crazy* portrays Mickey flying in an airplane with Minnie. When he tries to kiss her, he breaks her concentration and terrifies her by throwing her out of the airplane, and then catching her with the airplane again. Mickey does it on purpose. He uses this to try to kiss her, but he loses the control of the aircraft, crashing into a tree. She jumps out of the airplane and falls down on the floor with her bloomers as a parachute. He laughs at her and she becomes angry and takes revenge on him by leaving him alone. Then, a lucky horseshoe hits him - bad luck.

This cartoon has two references in the music video. First, when M attempts to kiss W, in the first part of the mini-movie, before the music starts, she refuses his kisses and he throws her off of the balcony. Then, in Unit 3 - G5 - poisoned drink, she finally takes her revenge by killing M. She is wearing the Minnie Mouse costume, so we could say that the costume recalls Mickey and Minnie Mouse's disagreement in *Plane Crazy*, and also to media construction and control. M and W are media constructions like Mickey and Minnie. Note that the cartoon happens in a situation in which Mickey loses control of the plane, but its title is not *Crazy Plane*, but *Plane Crazy*, again a reference to someone becoming crazy, and "plane" meaning "simply" or "really".

M plays the bad man since he is back after throwing her over the balcony, in the end of the music video, and his clothes remind us of bad characters in gangsters' movies in general. He is wearing black and white tuxedo shoes (English bal cap shoes), bow tie, accessories found in gangster movies, as *The God Father I and II*, for example. He is also wearing an eye-patch, maybe a reference to pirates and gangsters in movies. These accessories are frequently used in movies as a stereotypical depiction of a pirate and gangsters. From his clothes, he seems to be elegant and subversive at the same time.

In this sequence of scenes, M is reading a newspaper sitting on a sofa just beside W. A maid enters the room and he gazes at the maid's body, showing sexual desire while she serves the tea and then leaves the room (see figures 80 and 81). W stands up and leaves the magazine she was reading on the table. The magazine's headline says "The new it girl - No

more Lady Gaga". It means that she needs something else to maintain her fame; she is not the famous young woman who possesses the public's absolute attraction anymore. So the revenge will maintain her fame, it is love against fame again.



Fig. 80



Fig. 81

This sequence shows a non-transactional reaction from the participants. They do not talk or look at each other. In figure 82, selected as a sample of this sequence, M is the given information up to this part of the mini movie, on the left side of the image, and W, as a serial killer, totally disconnected from him, is the new information, on the right side.

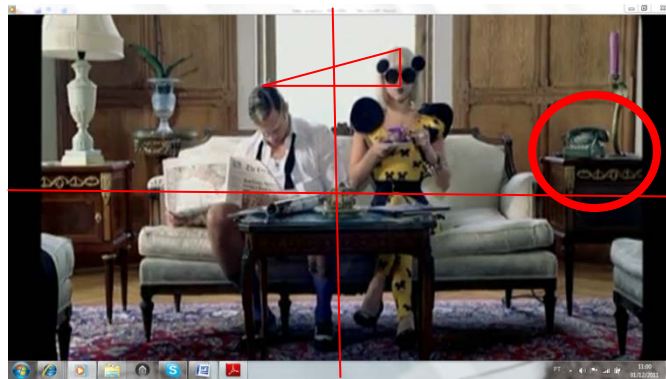


Fig. 82

Drinking her tea, she holds her body straight, while his body is curved; she is showing hierarchy, supremacy, she is superior and continues her life over him. As we can see in figure 82, there is a telephone on the right side of the image, on a table. However, when the telephone rings she acts as if her hands and her head were the instrument. She



becomes an object of communication, she becomes an "it". New information is presented and we can attribute a symbolic value to it. The telephone might be a reference to the next music video released immediately after *Paparazzi*, by Gaga's producers; *Telephone*, in which she appears, as a crazy criminal, wearing a telephone as a hat, in a prison (see figure 83).



Fig. 83

*Telephone* music video is said to be a continuity of the *Paparazzi* music video played by the singers Lady Gaga and Beyoncé. This video follows the same style of *Paparazzi*, since it uses sections and organization originally found in films, such as cast, production presentation and subtitles (see figures 84-88). *Telephone* shows many other connections to *Paparazzi*, like a boyfriend poisoned by his girlfriend, played by Beyoncé (see figures 89 and 90); and Beyoncé, in *Telephone*, is wearing the same glasses Gaga is wearing at the time W poisons M in *Paparazzi* (see figures 82 and 91).



Fig. 84



Fig. 85



Fig. 86



Fig. 87

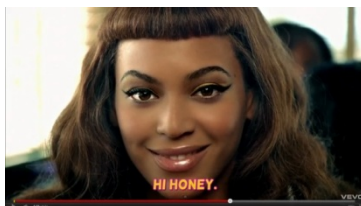


Fig. 88



Fig. 89



Fig. 90



Fig. 91

The next chapter will present a discussion on this data analysis.



## 5. Discussion

The analysis showed that the lyrics support a storyline created for the video. The main topic of the music video - celebrities, fame and love - is in the lyrics and video, but the images join many more meanings to the main idea in the lyrics. It is interesting to observe that the song lyrics showed a discrete reference to sexuality, present in the intertextuality of "Cherry Pie" (see Table 2, line 20), whereas the video shows many different sexual references, like clothes, gestures, and actions, for example.

It is surprising that the music video genre unfolds in the genre mini-movie. And even the goal of making the music known to the audience by making lyrics into a video and selling the pop idol's CDs can be turned into a simply entertainment, like a movie, if producers manipulate the image with this purpose. This shows that producers, who control media, offers different possibilities which can be used in positive and negative ways in our society. For instance, there are no reasons for exposing the audience to murders and sexual intimacy in the song lyrics, this is a choice of the producers to create a narrative using the lyrics to support a story related to celebrities, fame and love.

Camera shots, cuts, angles, light, and perspective used by the producers in the composition of the scenes in the video were clearly directed to the viewer and the interactional relationship. For this reason it can be said that *Paparazzi* is a dynamic video focused on the interaction with the viewer. This intention of connection with the addressee is confirmed in the numbers of gazes directed to the camera and gestures combined to the utterances examined in chapter 5. Moreover, it is a persuasive video since it attracts the audience with a narrative line of suspense and scandals related to the celebrities' world, like in a film.

Modality is highly connected to the interactivity between speaker and addressee since discourse and image focus on the viewer/listener. The lyrics show the future time set by an 'I'-speaker's 'promise', which shows a 'you'-oriented volition. Orientation and colors in the images are visible modality markers of wealth, fame, pleasure, love, and sex.

In this music video, W is the betrayed woman who develops a mental illness and, by turning into a serial killer, ends up getting revenge on her boyfriend poisoning him. This is

not said in the lyrics. The video offers an argument to her illness and murders, and according to the images, he was a 'bad boy', consequently deserving his fate. Wealth is directed related to beauty, money, power and sex, external values. There is no relation between wealth and work, for instance. This can be simply observed from watching *Paparazzi*. Critically thinking, we could say that these values belong to a certain group of people who produced the video and control the media. Their focus might be on making music known and sell CDs and this is not what we see in the video. Perhaps these social representations and values are not agreed on by most of the audience. However, music videos are displayed for free on the internet. They are seen by adults and children and producers accomplish their goals of selling millions of CDs and having millions of views on the website. Positive and negative values and human models are embedded in all sorts of videos and we might be able to decode, understand and choose what we really want to buy or incorporate in our lives.

For each analysis there must be an appropriate source. *Paparazzi*, *Telephone* or any other music video could be examined, contrasted and compared through the methodology presented in this monograph. It can be said that music videos represent appropriate sources of analysis since the components in images carry meanings, ideologies to be delivered to viewers and have a great influence on way images are received and understood. Moreover they have significant roles in EFL classrooms as important tools the learning/teaching process. This analysis dealt with representation and interaction in this video genre.

Chapter 6 will present the conclusion of this paper.

## 6. Conclusion

From the data analysis, there seemed to be some issues to discuss regarding the research questions carried out in the beginning of this paper. The questions were: "How do music videos contribute to creating the main idea of song lyrics?" and "What are the characteristics of use of verbal language and images in music videos to create interaction with viewers?"

The elements selected for the imaginary interaction between viewer and participants in the images were taken into consideration, as well as the ones which ascribe characteristics to communicate values and ideas through images. These elements were: foreground and background; frame and salience; representation and interaction in images; modality markers; formality and informality and intertextuality.

As we could see in the analysis of *Paparazzi* (video), images certainly contribute to creating the main idea of social representation present in lyrics, in this case representation of power, love, sex, wealth and beauty. Objects, colors and clothes have symbolic meanings in the plot and they imply different values in each scene, like costumes similar to Pierrot, W's metallic bustier and latex fetish corset, or the purple carpet and Louis XV furniture, for example (all explained in Chapter 5).

Music videos are heavily present in communication nowadays and have become part of our society, integrated in different social contexts, for example, homes and schools. They have their meanings delivered through all over the world by Internet, TVs, DVDs, blu-rays. There are many issues in this information source that could be carefully observed to help us in a better selection of videos.

It is interesting to notice some pedagogical implications in using music videos in EFL classrooms. Videos can contribute to the teachers' knowledge about different representations and values and they also help teachers inspire and motivate their pupils.

It is widely assumed that videos are powerful tools in classrooms. Videos are said to help learners visualize easily the language learning content and we could confirm it with this analysis. Furthermore, we realize that visual tools in class enrich the interactional

situations when learning a foreign language. The social role of the language is emphasized when we have images with movement and possibly we can have positive learning outcomes in EFL classroom. We all know that videos are related to a socio-cultural approach to study and understanding of a foreign language, and because of this they can be considered important part of schools' EFL curriculum. However, teachers play an important roles in this learning process with this tool: selection of material, preparation of lesson plans and orientation in the use. The content of these videos may be carefully observed by the teachers.

Creative teachers have infinite possibilities to explore teaching/learning process through a critical video activity. We could infer that for teachers to be successful in using videos in EFL classrooms, they must have certain skills: capability, careful observation of classroom dynamics, systematic plans, control of the situation and material, clear intention and meaning to select the video and apply the activity and, above all, affect, motivation, creativity, and enjoyment.

In order to improve students' skills in English, exercises in language analysis can be performed in classroom by choosing a music video of their preferences. Modal verbs and verb tenses and aspects and their function in the music context can be observed. Another possible application is the function of pronouns in the verses, exploring specific characteristics and roles in lyrics. Intertextuality is another interesting topic to be explored in EFL classes, and it is present in many music videos nowadays. The study of intertextuality in classroom raises a possibility of teaching not only the language, but also the culture and history of English speaking countries. We could also observe values and feelings and discuss implications for practicing the use of language. Adjectives and nouns choices can be observed in lyrics in the video. They can be identified in the text and used to practice descriptions. Therefore, music videos are useful tools for being dynamic and close to students' reality when appropriately selected and applied in the classroom to achieve language learning goals.

There are possibly many other investigations to be done about this theme, for example:

- student's interpretation of *Paparazzi* (or another music video which has been analyzed before with the same method used in this paper) could be analyzed and compared to this analysis;
- the textual metafunction in music videos;
- intertextual dialogues in music videos
- the representation of women in music videos according to the music style;
- direct implications of music video usage in EFL classrooms to teachers;
- possibilities and meanings of utterances according to images and prominence;
- images and vocatives, different prominences to call the viewer's/listener's attention.

Continuous research in visual grammar, specifically using videos, is welcome and will contribute to a better visual comprehension. I believe that research in visual reading improve our social view of the world and provide ways to make our own conscious choices. With this in mind, I could say that this paper is an example of an analysis that can be used entire or in part for teachers to helping in the preparation of their lesson plans and choices for visual material in order to help their students' comprehension in visual reading and language usage. The findings of this paper are also a contribution for exercising skills in the learning/teaching process, like reading images critically or drawing on creativity and imagination in the use of a foreign language.

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## 8. Appendix

Appendix: CD with the music video *Paparazzi*