

Academic Year: (2017 / 2018)

Review date: 19-05-2017

Department assigned to the subject: Communication and Media Studies Department

Coordinating teacher: GARCIA LOPEZ, SONIA

Type: Compulsory ECTS Credits : 6.0

Year : 1 Semester : 2

Branch of knowledge: Social Sciences and Law

REQUIREMENTS (SUBJECTS THAT ARE ASSUMED TO BE KNOWN)

Introduction to Communication and Media Studies

Information Skills

Writing and Communication Skills

Image Theory

OBJECTIVES

1. Ability to identify basic psychological processes in communication
2. Basic knowledge of psychological functions and mechanisms involved in communication processes
3. Ability to identify and understand psychological dimensions in reception processes. Knowledge to identify and understand psychological effects of media on human development
4. Introductory knowledge about mediations and the ecological system of mediations in human mind

DESCRIPTION OF CONTENTS: PROGRAMME

MODULE 1. Essentials of psychophysics and phenomenology of the spectatorship experience in pre-cinema and in early cinema

1. 1. Reality as a sign system and the photo-cinematic trace as index of the reality. Photography and the limits of visible. The reality impression. Gaze and representation (linguistic and freudian approach).
1. 2 Image machines. Essentials of the psychophysics of perception in the moving image. Retinal persistence (pre-cinema) and the perspectiva artificialis: cinema as an open window to the world. Gaze and desire: the scopic pulsion.
1. 3. The assimilation of the representational patterns of the moving image. The building of the spectatorship in early cinema.

MODULE 2. Narrative cinema as a desiring journey

2. 1. The Institutional Mode of Representation and the spectator's ubiquity. Construction and perception of the cinematic message through the continuity: the Kuleshov effect.
2. 2. The Oedipal plot and the imaginary identification. The invention of the close shot and the cinegenia as engines of fascination.
2. 3. The associative logic of the dreams and the subversion of reality. Surrealism and avant-garde.
2. 4. From fascination to the final ideological conclusion. The cinema of attractions and the emotional shock.

MODULE 3. Building emotions on cinema and on the media

3. 1. Laughter and the comic effect.
3. 2. Melancholia and the melodramatic effect.
- 3.3. Anxiety. The Culture of Fear.

MODULE 4. Authenticity and spectacle. New modes of perception in the digital era

4. 1. From the era of simulacra to YouTube. New Logics of the information and new ways of perceiving reality.
4. 2. From synthesis image to 3D. The logic of spectacle and the return to the cinema of attractions.
4. 3. Cinema, reality, and the missing trace. Phenomenology of perception in the present time.

4. 4. Creative memory, creative documentary. The power of imagination and the figuration of the real

LEARNING ACTIVITIES AND METHODOLOGY

1. Lectures or class presentations on psychological processes, mediation and reception. Competencies 3 and 4 (1 ECTS).

2. Laboratory, classroom and everyday experiences in psychological processes concerning basic functions. Competencies 3 and 4 (1 ECTS).

3. Student's work.

Supervised study of the theoretical and practical contents and teaching materials. Competencies 1, 2, and 3 (1,5 ECTS).

Term papers. Writing an academic essay on technology and media processes applying the program's theoretical and practical criteria. Competency 4. (2 ECTS).

ASSESSMENT SYSTEM

Each student is required to fulfill:

-Final examination: 60%

-Exercises and Laboratory practices: 40%

Involvement and participation will be additionally and specifically considered.

% end-of-term-examination:	60
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% of continuous assessment (assignments, laboratory, practicals...):	40
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BASIC BIBLIOGRAPHY

- Bergson, H. Laughter: An Essay on the Meaning of the Comic, MacMillan, 1899
- Burch, N. Life to Those Shadows, University of California Press, 1990
- Darley, A. Visual Digital Culture: Surface Play and Spectacle in New Media Genres , , Routledge, 2000
- Freud, S. Mourning and melancholia . Standard Edition of The Complete Psychological Works (Vol. 14), Random House, 2001
- Freud, S. The uncanny. Standard Edition of The Complete Psychological Works (Vol. 17), Random House, 2001
- Freud, S. The interpretation of the dreams. Standard Edition of The Complete Psychological Works (Vol. 4), Random House, 2001
- Freud, S. The interpretation of the dreams. Standard Edition of The Complete Psychological Works (Vol. 5), Random House, 2001

ADDITIONAL BIBLIOGRAPHY

- Bazin, A. ¿The ontology of the photographic image¿, Film Quarterly 13 (4), Summer, 1960
- Benjamin, W. "A short history of photography¿, Screen 13 (1), 1972
- Cray, J. Techniques of the Observer: On Vision and Modernity in the 19th Century, The MIT Press, 1990
- Doanne, M. A. The Emergence of Cinematic Time: Modernity, Contingency, the Archive, Harvard University Press, 2002
- Gunning, T. "The Cinema of Attraction: Early Film, its Spectator and the Avant- Garde¿, Wide Angle v.8 n.3/4, 1989
- Mulvey, Laura Visual Pleasure and Narrative Cinema, Screen 16.3, 1975