

Academic Year: ( 2020 / 2021 )

Review date: 10-07-2020

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.
- 1.2. Essentials of the psychophysics of perception in the moving image.
- 1.3. The assimilation of the representational patterns of the moving image and the building of the spectatorship.

MODULE 2. Narrative cinema as a desiring journey

- 2.1. Construction and perception of the cinematic message through the continuity.
- 2.2. The Cinematic Identifications.
- 2.3. The associative logic of the dreams and the subversion of reality.
- 2.4. The cinema of attractions: fascination and the emotional shock.

MODULE 3. Building emotions on cinema and on the media

- 3.1. Building emotions on cinema and on the media I
- 3.2. Building emotions on cinema and on the media II
- 3.3. Building emotions on cinema and on the media III
- 3.4. Building emotions on cinema and on the media IV

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

- 4.1. Information logics and the perception of reality in the digital era.
- 4.2. 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.

**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: 50%
- Exercises and Laboratory practices: 50%
- Involvement and participation will be additionally and specifically considered.

<b>% end-of-term-examination:</b>	50
<b>% of continuous assessment (assignments, laboratory, practicals...):</b>	50

### 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
- Crary, 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