

Academic Year: ( 2022 / 2023 )

Review date: 18-05-2022

Department assigned to the subject: Department of Communication and Media Studies

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 subversión 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: 60%
- Exercises and Laboratory practices: 40%
- Involvement and participation will be additionally and specifically considered.

<b>% end-of-term-examination:</b>	60
<b>% of continuous assessment (assignments, laboratory, practicals...):</b>	40

#### BASIC BIBLIOGRAPHY

- Ahmed, S. The Cultural Politics of Emotions, Edinburgh University Press, 2014
- 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
- Laine, T. Feeling Cinema: Emotional Dynamics in Film Studies, Bloomsbury, 2011
- hooks, b. All About Love. New Visions, Harper Collins, 2000

#### 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