

Academic Year: (2023 / 2024)

Review date: 23/04/2023 20:17:28

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 (R1, CG4, CE3).
2. Basic knowledge of psychological functions and mechanisms involved in communication processes (R1, CG3, CG6, CE5).
3. Ability to identify and understand psychological dimensions in reception processes. Knowledge to identify and understand psychological effects of media on human development (R2, CE3).
4. Introductory knowledge about mediations and the ecological system of mediations in human mind (R2, CE5).

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. Reasoned and interactive presentation supported by slides presentations and/or audiovisual media, in which the main concepts of the subject are developed and the materials and bibliography are provided to complement the students' learning. 1,5 ECTS (R1, R6)
2. Seminars, classroom and everyday experiences in psychological processes concerning basic functions. 1 ECTS (R2, R3).
3. Student's work (R1, R2, R3, R4)
 - Supervised study of the theoretical and practical contents and teaching materials. 1,3 ECTS (CG4, CG6, R1, R6, CE3, CE5).
 - Term papers. Writing an academic essay on technology and media processes applying the program's theoretical and practical criteria. 2 ECTS (CG4, CB1, CB5 R2, R3, R10).
4. Tutoring sessions. . Individualized attendance (individual tutoring sessions) or in-group (group tutoring sessions) for students with teacher as tutor. 0,2 ECTS.

ASSESSMENT SYSTEM

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

Each student is required to fulfill:

-Final exam: 50% (R1, R2, R10).

-Exam based in the contents of the program, and the course's texts and films. To pass the subject, it is required taking the final exam and getting a qualification in said test that accredits a minimum performance in the study of the subject (passing grade: 2,5 out of 5, or 5 out of 10 points). In the make-up exam (June) it will be possible to a) grade the exam up to a 100% of the final grade or b) get the grading point average (GPA) out of the continuous evaluation and the exam grades (50% for the exam and 50% for the continuous evaluation).

-Midterm exercise / Essay / Seminars: 50% (R3, R6, R10).

-Involvement and participation will be additionally and specifically considered.

- Absences or late submissions must be duly justified and communicated to the faculty by e-mail before the due date or, if applicable, before the class presentation.

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
- Zumalde Arregi, I. The filmic emotion. A comparative analysis of film theories. , Revista Latina de Comunicación Social, (66), 1-24., 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 isual Pleasure and Narrative Cinema, Screen 16.3, 1975