

<b>COURSE: Media Psychology</b>		
<b>DEGREE: Bachelor in Film and Media Studies</b>	<b>YEAR: 1st</b>	<b>TERM: 2nd</b>

WEEKLY PLANNING								
WEEK	SESSION	DESCRIPTION	GROUPS (mark X)		Special room for session (computer classroom, audio-visual class room...)	WEEKLY PROGRAMMING FOR STUDENT		
			LECTURE	SEMINAR		DESCRIPTION	CLASS HOURS	HOMEWORK HOURS (Max. 7h week)
1	1	Introduction to the course.  Module 1 Essentials of psychophysics and phenomenology of the spectatorship experience in pre-cinema and in early cinema.	X	X	Media room	Short description of the programme contents, working methodology, and assessment system.  1. 1. Reality as a sign system and the photokinematic trace as index of the reality. Photography and the limits of visible. The reality impression. Gaze and representation (linguistic and Freudian approach).	1,5	4
1	2	Practice: Discussion  Formation of groups of three students and assignment of dates for the class presentation.	X	X	Media room		1,5	
2	3	Module 1 Essentials of psychophysics and phenomenology of the spectatorship experience in pre-cinema and in early cinema	X	X	Media room	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 scopophilic pulsion.	1,5	4
2	4	Practice: Discussion.	X	X	Media room	Relationship between point of view, narrative knowledge and modes of representation.	1,5	
3	5	Module 1 Essentials of psychophysics and phenomenology of the spectatorship experience in pre-cinema and in early cinema	X	X	Media room	1. 3. The assimilation of the representational patterns of the moving image. The building of the spectatorship in early cinema	1,5	4

3	6	Practice: Discussion	X	X	Media room		1,5	
4	7	Module 2. Narrative cinema as a desire journey	X	X	Media room	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.	1,5	4
4	8	COMPULSORY PRACTICE	X	X	Media room		1,5	
5	9	Module 2. Narrative cinema as a desire journey	X	X	Media room	2. 2. The Oedipal plot and the imaginary identification. The invention of the close shot and the cinegenia as engines of fascination	1,5	4
5	10	Practice: Discussion	X	X	Media room	Relationships between narrative spaces (situations), and narrative knowledge of characters as engines of the spectator's identifications.	1,5	
6	11	Module 2. Narrative cinema as a desire journey	X	X	Media room	2. 3. The associative logic of the dreams and the subversion of reality. Surrealism and avant-garde.	1,5	4
6	12	Practice: Discussion	X	X	Media room	The montage of attractions. Excerpts: The Strike(S. M. Eisenstein, 1925) Battleship Potemkin (S. M. Eisenstein, 1925), October (S. M. Eisenstein, 1928)	1,5	
7	13	Module 2. Narrative cinema as a desire journey	X	X	Media room	2. 4. From fascination to the "final ideological conclusion". The cinema of attractions and the emotional shock.	1,5	4
7	14	Practice: Discussion	X	X	Media room	The repression and the repressed as key elements in the emergence of emotions (fear, laughter and melancholia)	1,5	
8	15	Module 3. Building emotions on cinema and on the media	X	X	Media room	3. 1. Laughter and the comic effect	1,5	4
8	16	Practice: Discussion	X	X	Media room	The difference between mourning and melancholia. Melancholia as a key emotion in media entertainment	1,5	

9	1	Module 3. Building emotions on cinema and on the media	X	X	Media room	3. 2. Melancholia and the melodramatic effect	1,5	4
9	1	Practice: Discussion	X	X	Media room	Fear, anxiety and control societies	1,5	
1	1	Module 3. Building emotions on cinema and on the media	X	X	Media room	3.3. Anxiety. The Culture of fear	1,5	4
1	2	Practice: class presentation	X	X	Media room	GROUPS 1-3	1,5	
1	2	Module 4. Authenticity and spectacle. New modes of perception in the digital era	X	X	Media room	4. 1. From the era of simulacra to YouTube. New Logics of the information and new ways of perceiving reality	1,5	4
1	2	Practice: class presentation	X	X	Media room	GROUPS 4-6	1,5	
1	2	Module 4. Authenticity and spectacle. New modes of perception in the digital era	X	X	Media room	4. 2. From synthesis image to 3D. The logic of spectacle and the return to the cinema of attractions	1,5	4
1	2	Practice: class presentation	X	X	Media room	GROUPS 7-9	1,5	
1	2	Module 4. Authenticity and spectacle. New modes of perception in the digital era	X	X	Media room	4. 2. From synthesis image to 3D. The logic of spectacle and the return to the cinema of attractions	1,5	4
1	2	Practice: class presentation	X	X	Media room	GROUPS 10-11-12	1,5	
1	2	Module 4. Authenticity and spectacle. New modes of perception in the digital era	X	X	Media room	4.3. The cinema of the real and the missing trace. Phenomenology of spectatorial perception in present times.	1,5	4
1	2	Practice: class presentation	X	X	Media room	GROUPS 13-14-15	1,5	
<b>Subtotal 1</b>							<b>42</b>	
<b>Total 1</b> (Hours of class plus student homework hours between weeks 1-14)								

15		Tutorials, handing in, etc.					
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16	Assessment						3							
17														
18														
<b>Subtotal 2</b>							<b>3</b>							
<b>Total 2</b> (Hours of class plus student homework hours between weeks 15-18)														

<b>TOTAL</b> (Total 1 + Total 2)	<b>150</b>
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