COURSE: Media Psychology		
DEGREE: Degree in Film, Television, and Media Studies	YEAR: 1st	TERM: 2nd

WEEKLY PLANNING							
W E E K	**S E S S I O N**	**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 photo-cinematic trace as index of the reality.	1,5	4
1	2	Practice: Presentation of the practical sessions, expectations, and workflow during the course.	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 Essentials of the psychophysics of perception in the moving image.	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 and the building of the spectatorship.	1,5	4
3	6	Practice: Discussion	X	X	Media room	The Institutional Mode of Representation and the spectator's ubiquity. Construction and perception of the cinematic message through the continuity.	1,5	
4	7	Module 2. Narrative cinema as a desire journey	X	X	Media	2. 1. Construction and perception of	1,5	4

					room	the cinematic message through the continuity.		
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. Cinematic identifications	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.	1,5	4
6	12	Practice: Discussion	X	X	Media room	The Kuleshov Effect and 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. The cinema of attractions: fascination 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.	1,5	
8	15	Module 3. Building emotions on cinema and on the media	X	X	Media room	3. 1. Building emotions on cinema and on the media I	1,5	4
8	16	Practice: Discussion	X	X	Media room	Affective appraisals, emotional evaluations, core emotions, embodied emotions, and cinematic identifications	1,5	
9	17	Module 3. Building emotions on cinema and on the media	X	X	Media room	3. 2. Building emotions on cinema and on the media II	1,5	4
9	18	Practice: Discussion	X	X	Media room	Romantic Love as a cultural construct	1,5	
10	19	Module 3. Building emotions on cinema and on the media	X	X	Media room	3.3. Building emotions on cinema and on the media III	1,5	4

1 0	2 0	Practice: class presentation	X	X	Media room	GROUPS 1-3	1,5	
1 1	2 1	Module 4. Authenticity and spectacle. New modes of perception in the digital era	X	X	Media room	3.4. Building emotions on cinema and on the media IV	1,5	4
1 1	2 2	Practice: class presentation	X	X	Media room	GROUPS 4-6	1,5	
1 2	2 3	Module 4. Authenticity and spectacle. New modes of perception in the digital era	X	X	Media room	4.1. Information logics and the perception of reality in the digital era	1,5	4
1 2	2 4	Practice: class presentation	X	X	Media room	GROUPS 7-9	1,5	
1 3	2 5	Module 4. Authenticity and spectacle. New modes of perception in the digital era	X	X	Media room	4.2. The logic of spectacle and the return to the cinema of attractions	1,5	4
1 3	2 6	Practice: class presentation	X	X	Media room	GROUPS 10-11-12	1,5	
1 4	2 7	Module 4. Authenticity and spectacle. New modes of perception in the digital era	X	X	Media room	4.3. Cinema, reality, and the missing trace. Phenomenology of perception in the present time	1,5	4
1 4	2 8	Practice: class presentation	X	X	Media room	GROUPS 13-14-15	1,5	
						Subtotal 1	**42**	
		Total 1 (Hours of class plus student homework hours between weeks 1-14)						

1 5		Tutorials, handing in, etc.						
1 6		Assessment					3	
1 7								

1 8														
					Subtotal 2	3								

Total 2 (Hours of class plus student homework hours between weeks 15-18)	

TOTAL (Total 1 + Total 2)	**150**

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