

**COURSE DATA****Data Subject**

Code	36555
Name	Image theory and analysis
Cycle	Grade
ECTS Credits	6.0
Academic year	2023 - 2024

Study (s)

Degree	Center	Acad. Period	year
1333 - Degree in Audiovisual Communication	Faculty of Philology, Translation and Communication	2	First term

Subject-matter

Degree	Subject-matter	Character
1333 - Degree in Audiovisual Communication	2 - Comunicación	Basic Training

Coordination

Name	Department
EL KETITI YAHMEDI, AOUATEF	340 - Language Theory and Communication Sciences

SUMMARY

Study of the basic fundamentals of the general theory of the image and analysis and application of the methodologies and techniques of analysis of the still and moving image. The course provides theoretical and practical tools that allow the reading of the explicit and implicit messages contained in the images, with the aim of understanding the effects they produce on social life and on individual and collective representations.

PREVIOUS KNOWLEDGE



Relationship to other subjects of the same degree

There are no specified enrollment restrictions with other subjects of the curriculum.

Other requirements

- Theoretical analysis capacity that allows to understand the conceptual foundations of the proposed contents.
- Basic knowledge about the Operation of Audiovisual Media
- Knowledge and skills to access information and search for data related to the agenda in the available media and in virtual space.

1333 - Degree in Audiovisual Communication

- Students must have acquired knowledge and understanding in a specific field of study, on the basis of general secondary education and at a level that includes mainly knowledge drawn from advanced textbooks, but also some cutting-edge knowledge in their field of study.
- Students must be able to apply their knowledge to their work or vocation in a professional manner and have acquired the competences required for the preparation and defence of arguments and for problem solving in their field of study.
- Students must have the ability to gather and interpret relevant data (usually in their field of study) to make judgements that take relevant social, scientific or ethical issues into consideration.
- Students must be able to communicate information, ideas, problems and solutions to both expert and lay audiences.
- Students must have developed the learning skills needed to undertake further study with a high degree of autonomy.
- Students should be able to work as a team, communicate their own ideas and integrate themselves into group projects aimed at achieving results.
- Students should be able to obtain and select relevant information and sources in order to solve problems and elaborate on strategies.
- Students should show solidarity with people across the planet, as well as knowledge of the main cultural currents in relation to individual and collective values and respect for human life.
- Students should be able to search for, select, read, interpret and analyse both written and audiovisual texts and documents (analytically, synthetically and critically).
- Students should have an understanding of own and other social, historical, economic and cultural aspects within their relevant contexts.
- Students should be able to defend a culture of peace and respect for the fundamental human rights within the processes of communication, specifically in regards to equality between women and men in all types of communication (informative, interpretative, semiotic, dialogic and opinion).



- Students should have an understanding of the different languages, codes and modes of representation used in the different technological and audiovisual mediums such as photography, cinema, radio, television, electronic image and video, internet etc., through their own individual industries and aesthetics, as well as through the evolution of their social and cultural relevance through time. This should generate the ability to analyse stories and audiovisual works, considering the iconic messages of the texts as products of the social, political and cultural conditions in which they were produced.
- Students should understand and be able to apply resources, elements, methods and procedures to build and analyse both linear and non-linear audiovisual narratives. This includes design, the establishment and development of strategies, and the application of the policies of persuasive communication within the audiovisual markets.
- Students must be able to develop their own work, both in terms of creation and research, whilst putting into practice the skills that they have acquired. They must know how to take responsibility for their own projects (although this would be under the guidance of a tutor).
- Students must be able to deepen their acquired knowledge and to develop and apply these skills in the various fields of audiovisual communication.

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- Knowing the codes and modes of representation of the image in particular and audiovisual communication in general.
 - Identify the social, cultural and historical relevance of the aesthetic proposals of the audiovisual industries.
 - Carry out analyses of stories and iconic and visual works.
 - Identify organisational structures in the field of visual communication.
 - Use documents in analogue and digital databases.
 - Express intentionality in the use of images.
 - Assume responsibility for one's own project.
 - Develop a creative or research work.
 - Technically construct visual narratives.
 - Design persuasive visual strategies.
 - Create elements of corporate identity.
 - Analyse the relevance of the creativity of images.



DESCRIPTION OF CONTENTS

1. Epistemology of the image

Definition of the basic concepts related to the image from a multidisciplinary perspective that sheds light on the different meanings adopted and the diversity of perspectives that arise in the debate on the definition of the image itself. Presentation of the fundamentals of the General Theory of the Image from a dialogic methodology in which the different theoretical proposals of various authors converge.

2. History and genealogy of the image

The evolution of the image through the different historical stages through a comparative analysis between various human cultures from ancient times to the present day. The different historical relationships established with the image as a means of communication, representation and expression.

3. The cognitive and psychological process of perception

The contributions of various schools in the study of human perception and visual communication through a brief review of the most prominent theories from ancient times to today. It will focus on the theoretical and empirical contributions of the Gestalt school whose laws have marked contemporary psychological studies of perception in various disciplines. The mechanisms that govern the functioning of thought, sensation and visual memory will be analyzed.

4. The morphological elements of the image

Analysis of the elements that make up the image and whose definition represents an essential requirement to understand the language of images and their perceptual and expressive dimensions: the point, the line, the plane, the texture, the shape, the color, dynamics and scalars. .

It is in a certain way the basic alphabet that allows the reading of the image and the handling of its aesthetic and communication techniques.

5. The semiotics of the image

Propose a synthesis of the theoretical bases that support the semiotic methodology used in the analysis of the varied textual typology. To know the sign function and its applications to visual communication from the forthcoming proposals in Peirce, Eco, Morris of sign function and semiosis.

6. Image ethics

Through the analysis of concrete examples of images that have generated social controversies, a reflection is developed on the ethics of the use of images in the different audiovisual supports and social networks.



7. Image and society of the spectacle

The most outstanding ideas of the thought of the French philosopher Guy Debord on the image in contemporary society, from his work "The Society of the Spectacle".

8. Image and speed in the thought of Paul Virilio

From the perspective of dromology and speed, Paul Virilio has developed a critical reflection on the image in postmodern society and the impact of technology on intelligence and human perceptual capacity.

WORKLOAD

ACTIVITY	Hours	% To be attended
Theory classes	45,00	100
Computer classroom practice	15,00	100
Attendance at events and external activities	3,00	0
Development of group work	5,00	0
Development of individual work	10,00	0
Study and independent work	33,00	0
Readings supplementary material	5,00	0
Preparation of evaluation activities	7,00	0
Preparing lectures	7,00	0
Preparation of practical classes and problem	15,00	0
Resolution of case studies	5,00	0
TOTAL	150,00	

TEACHING METHODOLOGY

Theoretical-practical methodology:

1. Lecture: fundamentally focused on the general explanation of the subject and the necessary methodological notes.

2. Practical classes that are taught in two groups and in which students apply the theoretical knowledge acquired through autonomous tasks, the study and analysis of cases and their solution of theoretical-practical problems.



3. Individual and group tutoring.
4. Consultation and study of the bibliography
5. Presentation in the classroom and group work.

EVALUATION

The evaluation of the subject is continuous and consists of two sections: group work and individual work.

The group project of the subject consists of an iconographic and visual analysis of an event, which has to be carried out in a progressive way and guided by 8 activities. The activities must reflect the contents studied and the practical knowledge acquired on the techniques of image analysis.

- A voluntary individual presentation: development and presentation of a topic related to the syllabus.

- 8 group activities: (80%) of the overall mark. Each activity is marked from 0.0 to 1 point.

1 point.

- A voluntary individual presentation: (10%) of the overall mark. 1 point

- Class attendance and participation: (10%) of the overall mark. 1 point.

The problems of spelling, syntax and / or written expression will score negatively pudiendo llevar el suspenso de la prueba.

Intellectual honesty is vital to an academic community and for the fair evaluation of the student's work. All work submitted in this course must be originally authored by every student. No student shall engage in unauthorized collaboration or make use of ChatGPT or other AI composition software.

In the case of plagiarism in an evaluation work of a student, this may be scored with the numerical grade of zero, regardless of the disciplinary procedure that may be initiated and, where appropriate, the sanction that is appropriate in accordance with current legislation.

The general grading system will follow the regulations of the Universitat de València approved by the Governing Council on 30 May 2017. ACGUV 108/2017

REFERENCES



Basic

- Arnheim, R. (1986). El pensamiento visual. Barcelona, Paidós, 1986.
- Debord, G (2004) La sociedad del espectáculo. Barcelona, Casa del libro (1967)
- Dondis, D.A. (1973). La sintaxis de la imagen. Barcelona, G. Gili, 1985
- Mitchell, W.J.T (1994) Teoría de la imagen, ensayos sobre representación verbal y visual, Madrid, Akal (2009).
- Villafañe, J. (1985) Introducción a la teoría de la imagen. Madrid, Pirámide.
- Jimenez, José (2019) Crítica del mundo imagen. Metrópolis

Additional

- Gubern, R. (2004) Patologías de la imagen. Barcelona, Anagrama.
- Zunzunegui, S. (1985) Mirar la imagen. Erandio, S.Ed. Univ. País Vasco.