

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

<b>Code</b>	33417
<b>Name</b>	Analysis of the image
<b>Cycle</b>	Grade
<b>ECTS Credits</b>	4.5
<b>Academic year</b>	2021 - 2022

**Study (s)**

<b>Degree</b>	<b>Center</b>	<b>Acad. year</b>	<b>Period</b>
1301 - Degree in Audiovisual Communication	Faculty of Philology, Translation and Communication	3	Second term

**Subject-matter**

<b>Degree</b>	<b>Subject-matter</b>	<b>Character</b>
1301 - Degree in Audiovisual Communication	10 - Analysis of the audiovisual discourse and its social effects	Obligatory

**Coordination**

<b>Name</b>	<b>Department</b>
EL KETITI YAHMEDI, AOUATEF	340 - Language Theory and Communication Sciences

**SUMMARY**

Analysis and application of methodologies and techniques for the analysis of the image and of audiovisual messages. The objective is to offer conceptual and practical tools that allow reading of messages —explicit and implicit— deploying images and to demonstrate the extent of the effects produced by images in social life and within individual and collective performances.

Propose an approach to the strategies of communication and of persuasion used by both audiovisual media, such as by the institutions not media, such as advertising, propaganda and the artistic expression in visual media and audiovisual.



## PREVIOUS KNOWLEDGE

### Relationship to other subjects of the same degree

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

### Other requirements

A knowledge of the fundamental concepts of the image and the theories that are most prominent in this field of study. Basic knowledge about the mode of operation of the audiovisual media basic technical knowledge for the management of the software programs for the processing of the images

## OUTCOMES

### 1301 - Degree in Audiovisual Communication

- Knowledge of communication as a process and the different elements that comprise it. The ability to assimilate knowledge of the specificity of discourse, as well as the representation methods proper to the different technological and audiovisual media. Familiarity with the different theories, methods and problems involved in audiovisual communication and its different languages.
- Competence in a compared analysis of the different contemporary media and media supports.
- Knowledge of the different languages, codes and representation methods of the different technological and audiovisual media: photography, cinema, radio, television, video and electronic image, the Internet, etc. through their aesthetic and industrial proposals and their evolution over the years, which should generate a capacity to analyse audiovisual narratives and works, taking into account iconic messages such as the texts and products of the socio-political and cultural conditions of a given historic era.
- Knowledge and the ability to apply resources, elements, methods and procedures of the construction processes and analysis of the linear and non-linear audiovisual narratives, including the design, establishment and development of strategies, as well as the applications of persuasive communication policies in audiovisual markets.
- Knowledge of spatial imagery and iconic representations in space, both in still and moving images, as well as the elements involved in art direction. The ability to analyse and plan the relationships between images and sounds from an aesthetic and narrative viewpoint in the different audiovisual supports and technologies. The ability to apply image composition techniques and procedures to the different audiovisual supports, based on knowledge of the classical laws and aesthetic and cultural movements of the history of the image by means of the new communication technologies. It also includes knowledge of the psychological models specifically developed for visual communication and persuasion by means of the image.



## LEARNING OUTCOMES

The content of the subject and the teaching methodology adopted must offer the students the possibility of:

- Acquire theoretical capacities and techniques for the analysis and reading codes aesthetic and semiotic of the image.
- Knowledge of the typology of the image and its different uses in the different supports visual and audiovisual works: photography, painting, television, video, electronic image, internet,
- Have the capacity for theoretical analysis practice, which allows the recognition of strategies to use the image as a way of persuasion in the field of media, political, economic and cultural.
- Have an awareness of the scope of the effect of the images in the social life and its important instrumental role in the construction and maintenance of the various relationships of power.

## DESCRIPTION OF CONTENTS

### 1. Iconic Representation and interpretation techniques

Theoretical foundations of iconic representation and analysis techniques, reading and interpretation of the image from the various perspectives semiotic, aesthetic and iconographic.

### 2. The image advertising in print and audiovisual media

The publicity image in the media graphics and audio-visual analysis of the basic elements of advertising in various media graphics and audio-visual. The language of advertising constitutes, their aesthetic codes, their messages denotatifs and connotatifs and its psychological dimension as well as the influence of the employers cultural and the logic of marketing.

### 3. Image and imaginary in a video game

Proposes a reflection on the relationship between the image and the entertainment and its use as a means playful individual and social through different historical periods up to become an imminent product of the cultural industry today. Analyzes the complex psychological connections that are established between the three dimensions: reality, imaginary and fiction as well as the various technical procedures and technology is used to optimize the psychological effects of the image of the videogame.

**4. The image between the real and the virtual**

Virtual reality is a revolution that upsets all conceptions of the dimensions of space and time. There are applications where the user feels within the world is represented, it interacts with the representation of the created reality as if truly be a space with physical consistency. The computer offers us the possibility to reconstruct the visual world, recreate images and manipulate them. It is an instrument that allows us both the analysis of images from other means such as the creation of artificial images.

**5. Analysis of the electronic image**

The exploration of the images used in electronic devices with special attention to the images used in mobile telephony and the computer. Analyze the scope and impact that the settlement of the electronic image has in contemporary societies, paying special attention to its impact on social practices and producing cultural significance.

**6. Urbanistic and urban iconicity**

Proposes a reading of the image of the city and urban space in confluence of iconographic forms: Imago Urbis. The architectural construction and urban planning in the city employs several procedures figurative and symbolic that emits constant messages to the inhabitants. The deployment of the icons, signs, lights and visual cues converts the city-image on a platform of visual culture, of the thought in images with the relationship of the human being in the world in which they live.

**WORKLOAD**

ACTIVITY	Hours	% To be attended
Theory classes	45,00	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	10,00	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
<b>TOTAL</b>	<b>112,00</b>	



## TEACHING METHODOLOGY

Activities of attending nature which would be responsible for 40 % of the time and refers to:

1. Class theoretical and practical: the subject consists of a theoretical part and a practical part. In the theoretical part is an explanation of the overall theoretical framework for the study of the image by a special emphasis on the basics of reading and analysis of the image as well as the practical use of the image in the various fields of knowledge. In the practical part shall be the experimentation of the theoretical knowledge acquired on some specific cases. The skills acquired should allow the students have the ability to contextualize, read and analyze the images in the different media, through the use of analysis tools aesthetics and semiotics.

1. 2. Individual tutoring and group work.

2. Activities on an autonomous basis which corresponds to 60% of the time and makes reference to

2. 1. Consultation and study of the literature by students.

2. 2. Preparation, either individually or as a group, classroom practices following the guidelines that the professor go marking for the different phases of the process.

## EVALUATION

The assessment will focus on the expertise gained from classes theoretical and practical and will be distributed the following way:

- Written exam around the knowledge acquired in the classroom and through the readings

(30 %) of the qualification.

- An assessment of the tasks, exhibitions and individual practices and group class together with an assessment of the attitude and participation in the dynamics of the classroom by students (70 %) of the qualification.

## REFERENCES

### Basic





- BERGER, J. (1985): El sentido de la vista, Madrid: Alianza, 1997.
- Dondis, D.A. (1973) La sintaxis de la imagen. Barcelona, G. Gili, 1985.

Fernandez F y J. Martínez. J.(2003); Manual básico de lenguaje y narrativa audiovisual. Barcelona, Paidós.

GAUTHIER, G. (1986): Veinte lecciones sobre la imagen y el sentido, Madrid: Cátedra.

Manguel, A. (2000) Leer imágenes, una historia privada del arte. Alianza Editorial.

Vilches, L. (1990) La lectura de la imagen, prensa, cine, televisión, Barcelona, Paídos comunicación.

#### **Additional**

- Kanizsa, G. (1980) Gramática de la visión. Barcelona, Paidós, 1986.

KRESS, G. & VAN LEEUWEN, T. (1996): Reading images. The grammar of visual design, Londres/Nueva York, Routledge.

YUS, F. (1997): La interpretación y la comunicación de masas, Alicante: Instituto de Cultura Juan Gil-Albert.

#### **ADDENDUM COVID-19**

**This addendum will only be activated if the health situation requires so and with the prior agreement of the Governing Council**

#### **HYBRID LEARNING MODE (BLENDED)**

##### **1. Contents**

No changes

##### **2. Workload and teaching schedule**

Face-to-face examination and evaluation of class participation is eliminated and group and individual activities are modified.



**3. Methodology** : hybrid teaching (face-to-face and online via videoconference (BBC))

+ Course dossier

+ Virtual wall of the course in PADLET

**4. Assessment**

The evaluation of the course is continuous and consists of: Group work and individual work

- The group project of the course consists of an iconographic and visual analysis of an event, which must be carried out in a progressive way and guided by 9 activities. The activities must reflect the contents studied and the practical knowledge acquired on the techniques of image analysis.
- The voluntary individual exposition: presentation of a topic related to the theme.
- 9 group activities: (90%) of the overall mark. Each activity is scored from 0.0 to 1
- A voluntary individual presentation that replaces the evaluation of class participation. (10%) of the overall mark. 1 point.

**5. Bibliography**

No changes