



COURSE DATA

DATA SUBJECT

Code: 36555
Name: Image theory and analysis
Cycle: Undergraduate Studies
ECTS Credits: 6
Academic year: 2026-27

STUDY (S)

Degree	Center	Acad. year	Period
1333 - Degree in Audiovisual Communication	Facultat de Filologia, Traducció i Comunicació	2	First quarter
1937 - Double Degree Program in Audiovisual Communication and Journalism	Facultat de Filologia, Traducció i Comunicació	2	First quarter

SUBJECT-MATTER

Degree	Subject-matter	Character
1333 - Degree in Audiovisual Communication	Comunicación	BASIC
1937 - Double Degree Program in Audiovisual Communication and Journalism	Segundo Curso (Obligatorio)	COMPULSORY

COORDINATION

EL KETITI YAHMEDI AOULATEF

REVERT GOMIS JORDI

SUMMARY

Theory and Analysis of the Image is a basic course of the Degree in Audiovisual Communication that is part of the subject Communication. It is also a compulsory course in the Double Degree in Audiovisual Communication and Journalism.

It covers the general theory of the image as a perception of our environment and as an integral part of the cognitive process. The generation of images is studied as a form of expression and communication. The course examines the constituent elements of the image and the mechanisms by which it is integrated into the overall communicative process, as well as methodologies for analyzing images in audiovisual messages.

The course focuses on the study and understanding of images in various forms and contexts, encompassing both theoretical and practical aspects. It explores the nature, function, and meaning of images in diverse cultural, social, and technological contexts. The course provides students with the



necessary tools to understand and critique the role of images in contemporary society, fostering a deeper appreciation of their power and complexity. Throughout the course, definitions of the image, its history and evolution, as well as its importance in visual communication are explored. Morphological elements are analyzed. The course studies how images are used in different cultures and historical contexts, including their role in propaganda, art, cinema, and digital media. Through practical projects, students apply theoretical concepts to create and analyze their own images, learning about visual techniques and tools.

PREVIOUS KNOWLEDGE

RELATIONSHIP TO OTHER SUBJECTS OF THE SAME DEGREE

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

OTHER REQUIREMENTS

No other types of requirements are considered.

COMPETENCES / LEARNING OUTCOMES

1333 - Degree in Audiovisual Communication

In terms of creativity, students must be able to take expressive and thematic risks within the framework of availability and in terms of audiovisual communication. They must be able to apply personal solutions and points of view in the development of projects.

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 be able to communicate information, ideas, problems and solutions to both expert and lay audiences.

Students must be able to deepen their acquired knowledge and to develop and apply these skills in the various fields of audiovisual communication.

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 search, select and organise any type of audiovisual document in a database, as well as their use in different audiovisual formats using digital methods.

Students must have developed the learning skills needed to undertake further study with a high degree of autonomy.

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 should be able to adapt to technological and socio-occupational changes.

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 be able to experiment and innovate through the understanding and use of the applied methods and technologies.

Students should be able to obtain and select relevant information and sources in order to solve problems and elaborate on strategies.

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 be able to work as a team, communicate their own ideas and integrate themselves into group projects aimed at achieving results.

Students should have an understanding of own and other social, historical, economic and cultural aspects within their relevant contexts.

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 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 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.

DESCRIPTION OF CONTENTS

1. Epistemology of the Image

Definition of fundamental concepts related to the image from a multidisciplinary perspective, enabling comprehension of diverse approaches and highlighting the variety of pragmatic and aesthetic perspectives in debates about the image's very definition.

1.1 Definitions of the Image

1.2 The Image as a Field of Study



1.3 Foundations of the General Theory of the Image

2. History and Genealogy of the Image

Comparative analysis of the evolution of the image across historical stages and diverse human cultures, from antiquity to the present. Exploration of the varied historical uses of the image as a medium for communication, representation, and expression.

2.1 Disciplinary Approaches in Studying the History of the Image

2.2 Historical Evolution of the Image

2.3 Aby Warburg's Mnemosyne Atlas Concept

3. Cognitive and Psychological Process of Perception

Contributions from various schools to the study of human perception and visual communication, with emphasis on the theoretical and empirical contributions of the Gestalt school, whose laws have significantly influenced contemporary psychological studies of perception across disciplines.

3.1 Evolution of Perception Studies

3.2 Laws of the Gestalt School

3.3 Applications of Gestalt Principles in Audiovisual Communication

4. Morphological Elements of the Image

Morphology constitutes the foundational language enabling image interpretation and mastery of aesthetic and communicative techniques.

4.1 Essential Image Elements: point, line, plane, texture, shape, color

4.2 Dynamic Elements

4.3 Scalar Elements

5. Semiotics of the Image

Proposing a synthesis of the theoretical foundations supporting the semiotic methodology used in analyzing diverse iconic typologies.

5.1 Visual Semiotics

5.2 Sign Function

5.3 Applications of Semiotics in the Audiovisual Field



6. Ethics of the Image

Image ethics entails moral responsibility in the creation, use, and dissemination of images, considering consent, truthfulness, and potential socio-cultural impact.

6.1 Definition of Applied Ethics in the Field of Imaging

6.2 Deontological Framework for Image Use in Spain

6.3 Ethical vs. Unethical Practices in Image Use: Case Analyses

7. Image and Society of the Spectacle

Key concepts by French philosopher Guy Debord on the image in contemporary society, developed in his work *The Society of the Spectacle*.

7.1 Contextualizing Debord's Work

7.2 Critical Reflection on the Contemporary Image in *The Society of the Spectacle*

8. Image and Speed in Paul Virilio's Thought

From the perspective of dromology and speed, Paul Virilio developed a critical analysis of the image in postmodern society, examining how technology affects human intelligence and perceptual capacities.

8.1 Contextualization of the Work Speed and Politics

8.2 Paul Virilio's Critical Contribution to Image Analysis

Learning outcomes

This contents will be reflected in the following learning outcomes:

- Understand the codes and modes of representation specific to audiovisual communication.
- Carry out analyses of iconic and visual narratives and works.



- Use documents in both analog and digital databases.
- Express intentionality in the use of images.
- Apply original solutions in the development of audiovisual projects.
- Design persuasive visual strategies.
- Create elements of corporate identity.
- Analyze the relevance of creativity in images.

WORKLOAD

PRESENCIAL ACTIVITIES

Activity	Hours
Theory	45,00
Computer classroom practice	15,00
Total hours	60,00

NON PRESENCIAL ACTIVITIES

Activity	Hours
Attendance at other activities	0,00
Individual or group project	35,00
Independent study and work	25,00
Preparation of lessons	0,00
Preparation for assessment activities	0,00
Resolution of case studies	30,00
Total hours	90,00

TEACHING METHODOLOGY

On-site activities

The in-person teaching will follow these methodologies:

- **Lecture.** This method is primarily focused on the general explanation of the subject matter and the necessary methodological clarifications. It plays a fundamental role in a course on "Theory and Analysis of the Image," as it allows for the structured and precise transmission of essential



concepts, theories, and methodological approaches needed for a deep understanding of the visual phenomenon. The lecture method offers a critical and balanced view of the various models for image analysis. Additionally, it enables the logical organization of content and the synthesis of complex ideas, which are crucial in a discipline where the interpretation and contextualization of images require a solid theoretical framework.

- **Theoretical-Practical Problem Solving.** This approach promotes active and meaningful learning by placing the student at the center of the educational process. It involves presenting real or simulated problem situations, whose construction, analysis, and resolution become the core of the educational experience. Through problem-solving, students not only apply the theoretical knowledge they have acquired but also develop skills for inquiry, critical analysis, experimentation, and cooperative work, thereby facilitating the integration and transfer of knowledge to diverse contexts.
- **Case Study and Analysis.** This methodology is particularly important in a course on image theory and analysis, as it directly connects theoretical concepts with real and complex situations in the visual field. By analyzing specific cases, such as artworks, photographs, visual campaigns, or media products, students can understand the scope and limitations of theoretical models when applied to specific contexts. This helps them develop a critical and reflective perspective on the processes of image production, interpretation, and reception.
- **Classroom Presentations and Group Work.** This methodology combines the structured transmission of knowledge with the development of collaborative and communication skills that are essential for visual analysis. Oral presentations allow for the clear presentation and organization of complex information, facilitating the understanding of theoretical and methodological concepts specific to image analysis. By integrating group work, collaborative learning is encouraged, where students research, discuss, and prepare joint presentations. This enhances the collective construction of knowledge and the development of skills such as argumentation, synthesis, and critique.

Off-site activities

Students will engage in the following non-presential (out-of-class) activities:

- **Independent Study and Work.** This modality fosters individual responsibility in time management, the search for relevant information, and the application of cognitive and metacognitive strategies that facilitate a deep understanding of theoretical concepts, perceptual processes, and methodological tools specific to image analysis. Through independent work, students can research cases, analyze visual works from different perspectives, and experiment with creating graphic messages, thereby strengthening observation, synthesis, and argumentation skills, essential abilities in both academic and professional contexts.
- **Group Project Development.** Collaborative work encourages the exchange of perspectives and the collective construction of knowledge, which are fundamental for addressing the complexity and richness of the visual phenomenon. Teamwork allows students to enrich their interpretations, develop argumentation skills, and learn to reach consensus around the critical reading of images, an essential aspect in a field where the diversity of methodological and theoretical approaches is key to deep understanding. Furthermore, group work enhances motivation, shared responsibility, and autonomy, while facilitating the integration of interdisciplinary knowledge and the development of communication and social skills crucial for visual analysis in both professional and academic settings.
- **Practical Case Resolution.** This activity enables the direct connection of theoretical concepts



with real and complex situations in the visual field. By analyzing images, artworks, media campaigns, or contemporary visual phenomena as case studies, students develop skills to identify problems, analyze contexts, and apply theoretical frameworks to specific situations. In addition, solving practical cases promotes active learning and student engagement, facilitating the transfer of knowledge to professional contexts and the development of essential competencies for the practice of visual analysis.

Educational innovation

This course is part of the educational innovation project PIEE-3900174 "For egalitarian and inclusive technology. Raising awareness about gender bias in digital applications and artificial intelligence" and follows the activities approved by the Office for Continuing Education and Educational Innovation (SFPIE), including: 1. Implementing proactive teaching methodologies within the team to motivate students towards learning from a gender perspective; 2. Creating curricular resources from a gender perspective.

Sustainable Development Goals

This course especially addresses the following Sustainable Development Goals (SDGs):

- **SDG 4, Quality Education.** Target 7: Ensure that students acquire the theoretical and practical knowledge necessary to promote sustainable development, human rights, gender equality, a culture of peace and non-violence, global citizenship, and appreciation of cultural diversity, as well as the contribution of culture to sustainable development.
- **SDG 5, Gender Equality.** Target 1: End all forms of discrimination against all women and girls everywhere.

EVALUATION

The general grading system will follow the Regulations of evaluation and grading of the Universitat de València for bachelor's and master's degrees, approved by the Governing Council on 30 May 2017 (ACGUV 108/2017).

Assessment in the First Exam Session

The assessment of the course in the first exam session will be carried out as follows:

- **Final Written Test (70%):** Development of a team project focused on the iconographic and visual analysis of a specific event. This analysis is carried out progressively and in a structured manner through the completion of eight guided activities. Each of these activities must demonstrate the application of the theoretical content studied and the practical knowledge acquired regarding image analysis techniques. It is necessary to pass this component in order to pass the course. This exam can be retaken in the second sitting.



- **Presentation of Outlines, Summaries, and Proposed Texts (20%):** Oral and audiovisual presentation of group work. The aim is for students, organized in groups, to develop collaborative work that allows them to deepen their understanding of the course content, strengthen their synthesis skills, and improve their oral and visual communication abilities. This test is not recoverable in the second round. This exam can be retaken in the second sitting.
- **Assessment of Attitude and Participation in Class Dynamics (10%):** This recognizes not only academic performance but also the commitment, willingness, and active interaction of students with their peers and the instructor. This assessment is carried out continuously and considers both the quality and frequency of participation, respect for classroom rules, and collaboration in group activities. This test is not recoverable in the second round. This exam cannot be retaken in the second sitting.

Assessment in the Second Exam Session

The evaluation in the second call will be carried out in the following way:

- **Final Written Test (70%):** preparation of a single written test, based on the development of a project focused on the iconographic and visual analysis of a specific event. This process is structured in eight guided activities, which are developed progressively. In each of these stages, students must demonstrate the integration of the theoretical content covered in class and the practical application of the image analysis techniques acquired during the course. It is necessary to pass this component in order to pass the course.
- **Presentation of outlines, summaries, and proposed texts (20%):** Oral presentation and use of audiovisual resources for the work carried out.
- **Assessment of Attitude and Participation in Class Dynamics (10%):** This component is not recoverable in the second round. The grade obtained in the first examination period will be maintained.

Remarks

- Both in the exam and in all other tests, exercises, or written assignments, correct spelling and grammar will be required. Each mistake will result in a reduction of the grade obtained, which may lead to a failing mark.
- In cases where plagiarism is detected in an assessment task, it may be graded with a numerical score of zero, regardless of any disciplinary procedure that may be initiated and, if applicable, the sanction imposed in accordance with current legislation. Intellectual honesty is vital in academic communities and for the fair assessment of students' work.
- Intellectual honesty is vital in academic communities, and for the fair assessment of student work. All work submitted to this course must be original in its authorship. Papers that make use of fraudulent collaboration or composition with the help of artificial intelligence (ChatGPT or others) will not be accepted, unless their use forms part of the course content or is authorised by the teaching staff.

REFERENCES



Basic references

- Arroyo, Isidoro (2000). *Ética de la imagen*. Laberinto.
- Debord, Guy (2005). *La sociedad del espectáculo*. Pre-Textos.
- Jimenez, José (2019). *Crítica del mundo imagen*. Metrópolis.
- Mitchell, W. J.T (1990). *Teoría de la imagen, ensayos sobre la representación verbal y visual*. Akal.
- Polifroni, Giovanni (2018). *Semiótica de la imagen en la comunicación*. Edición del Autor.
- Virilio, Paul (1988). *Estética de la desaparición*. Anagrama.

Additional references

- Fontcuberta, Joan (2016). *La furia de las imágenes. Notas sobre la postfotografía*. Galaia Gutenberg.
- Lipovetsky, Gilles (2020). *Gustar y emocionar. Ensayo sobre la sociedad de seducción*. Anagrama
- Melot, Michel (2010). *Breve historia de la imagen* (Trad. Condor, María). La Biblioteca Azul.
- Moxey, Keith (2015). *EL tiempo de lo visual*. Pígmalión.
- Santaella, Lucía & Noth, Winfried (2014). *Imagen: comunicación, semiótica y medios*. Edition Reicheberg.
- Segura, Malena (2012). *Mediosfera. Medios, imaginario y desencantamiento del mundo*. ArciBel Editores.
- Silva, Víctor (2016). *La desilusión de la imagen. Una crítica a la actual explosión de las imágenes en los medios*. Gedisa.