



## IDENTIFYING DATA

### Images in motion

Subject	Images in motion			
Code	P01G010V01403			
Study programme	Grado en Bellas Artes			
Descriptors	ECTS Credits	Choose	Year	Quadmester
	6	Mandatory	2nd	2nd
Teaching language	Spanish Galician			
Department				
Coordinator	Dopico Aneiros, María Dolores Franco Costas, Xisela			
Lecturers	Dopico Aneiros, María Dolores Fernández Alonso, Roi Franco Costas, Xisela			
E-mail	lolado@uvigo.es xiselafranco@hotmail.com			
Web				
General description	Initiation to the audiovisual language through the analysis of the image in movement from the photography and the first experiments of animation ****precinematográfica until the cinema in his more experimental slope of the hand of the avant-gardes until the current experimentation.			

## Training and Learning Results

Code	
B1	Communication-management skills.
B2	Communication skills. Ability to present clearly, both orally and in writing, complex problems and projects within their fields of study.
C1	Critical understanding of the history, theory and present-day discourse of art. Analytical assimilation of the concepts on which art is based.
C5	Knowledge of present-day art theory and discourse, as well as the thinking of present-day artists through their works and texts. To constantly update direct knowledge of art through its own creators.
C6	Knowledge of the specific vocabulary, codes and concepts of the artistic field. To know the language of art.
C7	Knowledge of the specific vocabulary and concepts of each particular artistic technique. To know the specific creative languages.
C9	Knowledge of methods of production and artistic techniques. To analyze the processes of artistic creation.
C12	Knowledge of the materials and their derived processes of creation and/or production. To know the materials, procedures and techniques associated to each artistic language.
C31	Ability to create and manage artistic production. To be able to establish the necessary planning programs in processes of artistic creation.
C32	Ability to apply specific technologies professionally. To use the appropriate tools for one's artistic languages.
C42	Artistic creation skills and ability to construct works of art. To acquire the specific skills of artistic practice.
C43	Ability to establish systems of production. To develop strategies applied to the systematic development of artistic practices.

## Expected results from this subject

Expected results from this subject	Training and Learning Results
The/the student will purchase basic historical knowledges of the image in movement from an artistic perspective.	C1 C5
The/the student will purchase basic knowledges of the audiovisual language through the preparation of small audiovisual pieces.	C6 C7
The/the student will purchase basic knowledges of narrative models *act in the audiovisual through the review of the work of contemporary authors.	C6 C7
The/the student will purchase the capacity basic knowledges of computer tools applied to the audiovisual.	C9

The/the student will purchase basic knowledges of processes, devices and systems of generation, processing and edition of the image to ****traves of the preparation of exercises.		C9 C12
The/the student will purchase capacity for the critical analysis of the audiovisual image like artistic creation through the review and ***viewing of singular works in the history of the image in movement.	B1 B2	C1
The/the student will purchase the capacity for handle it basic of the audiovisual language.		C31 C32
The/the student will purchase the capacity for the understanding and the critical analysis of current audiovisual works.	B1 B2	C1
The/the student will purchase capacity to establish processes of creation of image in movement.		C31 C32
The/the student will develop the skill to handle basic devices of generation, processing and edition of image through the preparation of the practical exercises.		C42 C43
The/the student will purchase skill for the use of computer tools applied to the audiovisual through the practices in the audiovisual laboratory.		C42 C43
The/the student will be able to apply the resources of the image in movement to the artistic creation.		C42 C43
The/the student will purchase the precise knowledges to analyse ****criticamente audiovisual works of art.	B1 B2	C1

## Contents

Topic	
The photographic device and the catchment of the instant.	Experiences **precinematográficas. You scheme *them to draw.
Approximation to the audiovisual language	Models ****fílmicos and ways of representation.
Bases of the language	Units of language: The plane, the sequence, the movement of camera.
The experimental speech	Approximation to the audiovisual language.
The ***guion, the rhythm and the setting	Experimental cinema/animation/****videoarte/****flipbooks.
Principles of the animation	Basic concepts and **tipoloxias of the animation
The digital image	Tools and systems of capture and generation of image.
Technical means for the basic animation	Season ***Photoshop or ***Gimp (basic tools to build an animation and export it).  Final ***Cut, ***Davinci *Resolves, Season **Premier ( basic tools of animation and edition ***videográfica and ***sonorización)

## Planning

	Class hours	Hours outside the classroom	Total hours
Presentation	8	0	8
Laboratory practical	18	0	18
Mentored work	6	80	86
Case studies	8	20	28
Essay	4	0	4
Systematic observation	2	0	2
Laboratory practice	4	0	4

\*The information in the planning table is for guidance only and does not take into account the heterogeneity of the students.

## Methodologies

	Description
Presentation	The projects carried out by the students will present in the class, exposing with clarity the sources of information and the process of development of the investigation.
Laboratory practical	The practical are works of necessary basic execution to achieve a command of the tools of work that will be, in this case, the computer applications.
Mentored work	They are practical works where will put in practice the knowledges of technical origin, theorist and aesthetic given in the matter.
Case studies	The session *magistral supposes a session **ntroductoría of each one of the sections. Each session will see complemented by the audiovisual projections.

## Personalized assistance

Methodologies	Description
Presentation	The projects require personalised attention to achieve that each student evolve in the measure of his possibilities, surrendering the aims of investigation proposed.
Laboratory practical	It will do special upsetting in the learning of the audiovisual tools.

Mentored work The works \*tutelados require personalised attention to help to the student in his learning of the tool, \*habida account, besides, that in this field there is big differences of level between the students in what technical command.

<b>Assessment</b>				
	Description	Qualification	Training and Learning Results	
Laboratory practical	They will develop two initial exercises of introduction. 1º Work of practice.5% 2º practical Work 10%	30	C9 C12 C42 C43	
Mentored work	The works *tutelados *formán part of a system of evaluation *contínua. They will be two and will have a weighting on the note as follows: 1º Work *tutelado:25% 2º Work *tutelado:40% it Is of forced fulfillment deliver the total of works in the dates of planned delivery in the initial calendar that will provide him to the students to principle of course	40	C9 C12 C31 C32 C42	
Case studies	Delivery of exercises or summaries of critical assessment of the revised works. These exercises will develop inside the class.	30	B1 B2	C1 C5 C6 C7 C42 C43

#### **Other comments on the Evaluation**

Is of forced fulfillment deliver the total of the works requested in all the announcements. In the extraordinary announcement of July and end of career will have to deliver all the works that during the course received a qualification of suspense or did not present . Himself The/the students has more than two exercises suspenses or no presented, in addition to the delivery of the exercises will have to make a proof of edition in the classroom. Likewise yes they did not deliver the critical comments during the course will owe to make a proof of practical theoretical/type on the cases and works analysed in the classroom. Proofs of evaluation of extraordinary announcements

#### **Sources of information**

##### **Basic Bibliography**

##### **Complementary Bibliography**

BENJAMIN, Walter, **El arte en la época de su reproductibilidad técnica**, □ **Discursos Interrumpidos**, 1982,  
BURCH, Noel, **El Tragaluz del infinito**, 1991,  
EINSENSTEIN, S.M, **La forma en el cine**, 1986,  
SÁNCHEZ BIOSCA, V, **El montaje cinematográfico**, 1996,  
WIGAN, MARK Imágenes, **Imágenes en secuencia**, 2008,  
Juan Antonio Álvarez Reyes, **Fantasmagoría. Dibujo en movimiento**, 2006,  
AAVV, **Daumen kino. The Flip Book Show**, 2005,  
Faber, Liz y Walters, Helen, **Animación Ilimitada. Cortometrajes innovadores desde 1940**, 2004,

#### **Recommendations**

#### **Other comments**

The student tighten that involve in the \*\*viewing of audiovisual works, since to conform a critical vision are not sufficient the hours of \*\*viewing in the class. At present, the library of Fine arts has the loan it to me of audiovisual works, what facilitates the work for the student.

\*\*\*TUTORÍAS

\*\*\*Titorías

Lola \*Dopico

\*First \*cuatrimestre

Dispatch \*\*\*ESDEMGA of 9 to 12.00 \*\*\*h \*Monday and Wednesday of 9 to 12 \*\*\*h

Segundo \*cuatrimestre

Dismiss \*\*\*ESDEMGA of 12.30 to 14.00\*\*\*h Monday Tuesday, Wednesday and Thursday

Silvia García

1º and 2º \*cuatrimestre  
Monday of 11 to 15\*\*\*h Thursday of 12 to 14\*\*\*h  
Dispatch of deanship

Fernando Suárez first  
Head \*cuatrimestre  
Tuesday of 13,30 to 14,30 Thursdays of 8,30 to 14,30

according to \*cuatrimestre  
Tuesday, Wednesday and Thursday: 12,30 to 14,30

Frames \*Dopico  
1º and 2º \*cuatrimestre  
Monday of 11:00 to 14:00 and of 16:30 to 19:30 \*\*\*h.  
Dispatch of deanship

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