IDENTITY OF TIME IN THE FILM MOVEMENT

The film is the sum of a temporal succession of axioms that scrutinize the aesthetic fact; however, these axioms to ensure their very existence have first to be perceived through the experience enduring all kinds of tests to submit pipe dreams, either from a theoretical point of view or through experimentation; and second, and therefore, to be able to be sorted and classified logically into and out of the structures they belong to for their best understanding.

The purpose of this paper is to review some of the current movie scene works to finalize the positions of the movements of fields in planning the film; we will face the various possibilities of interpreting a film, so after framing it sociologically and psychologically we could understand and explain it better. So, we analyze the physical and psychological phenomena to realize the origin and structure of the film constructions, and then we will try to recognize the intention of the directors when preparing fictitious environments.

Decongestion analysis and deconstruction of key moments in the tour, pause or decline of camera movements to demarcate the semiotics of its location.

METHODOLOGY

The methodology will be mainly practice. However, it will be necessary to address a number of theoretical content related to the communication process and the theoretical and technical of the different media and their respective languages rudiments.

For the theoretical contents we will use the maieutic method: using leading questions (meaningful learning).

Practical analysis of audiovisual material will compose the theoretical framework of each chapter and the methodology to use along the project.

The empirical method will allow the collection and processing of data and will help us with the knowledge of basic facts that characterize phenomena.

GOALS

A- Connect observations from the aesthetic facts, find the structures that cause them, and explain ways to emphasize these phenomena in film devices; and thus will satisfy the human need to understand the functioning and structure of film projects, through scientific knowledge.

B- Understand the principles underlying the whole visual perceptive and communicative activity.

C- Train conceptualization and proper critical analysis of the historical development of performances in audiovisual culture.

D Identify and evaluate the new communication dimensions of the digital revolution in contemporary society.

RESULTS

The central idea of this techno ethical analysis proves that under the surface of human thought and behavior, in their performances, both individual subjects as groups or cultures, perceptible forms of behavior are and can be dismantled to find out who is the organizer of our collective unconscious to be able to claim the ME.

Therefore, we must consider that the techno structures should be used as research frameworks to use this experience, and so far develop theories, and built reports to strengthen and complement our ideas.

In the present case, specifically with the film, has been shown that exercise of filmmaking has evolved in parallel fashion to its technological advances, developing a semiotic model that has helped us to understand the extent of the film totally. Our objective, that was no other that trying to define the path from the audiovisual text to seek the transparency in our truth nature to stimulate the dimensions of our senses, has fulfilled. That being and the desire of being keep clearly defined with the will of our ethical and aesthetic principles.