

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

<b>Code</b>	36554
<b>Name</b>	The semiotics of communication
<b>Cycle</b>	Grade
<b>ECTS Credits</b>	6.0
<b>Academic year</b>	2023 - 2024

**Study (s)**

<b>Degree</b>	<b>Center</b>	<b>Acad. Period</b>	<b>year</b>
1333 - Degree in Audiovisual Communication	Faculty of Philology, Translation and Communication	1	Second term

**Subject-matter**

<b>Degree</b>	<b>Subject-matter</b>	<b>Character</b>
1333 - Degree in Audiovisual Communication	2 - Comunicación	Basic Training

**Coordination**

<b>Name</b>	<b>Department</b>
COLAIZZI, GIULIANA	340 - Language Theory and Communication Sciences
GUILLAMON CARRASCO, SILVIA	340 - Language Theory and Communication Sciences

**SUMMARY**

From a theoretical perspective, this course covers the foundations of semiotics as a theory that accounts for the constitution and use of signs as the basis of communication; the theory of codes, semiosis and pragmatics and the constitution of the subject as sender and receiver in the communication processes. The practical part of this course will focus on the analysis of a plural range of dominant texts in today's mediated society



## PREVIOUS KNOWLEDGE

### Relationship to other subjects of the same degree

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

### Other requirements

There is no other enrolment restrictions

## OUTCOMES

### 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 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 search for, select, read, interpret and analyse both written and audiovisual texts and documents (analytically, synthetically and critically).
- 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.

## LEARNING OUTCOMES

- Knowledge of the codes and modes of representation of the audiovisual communication
- Ability to identify the cultural and historical social relevance of the aesthetic proposals of audiovisual industries
- Ability to carry out analysis of stories and audiovisual works
- Analysis of the relevance of visual creativity



## DESCRIPTION OF CONTENTS

### 1. Communication models

Ferdinand de Saussure's Course in General Linguistics. Language, langue and parole. The notion of sign. Communication as signification. The linguistic value. Syntagmatic and paradigmatic relations. Roman Jakobson's functional model.

### 2. Charles S. Peirce's pragmatic model

Semiotics as theory of action. Representamen - Interpretant - Object. Indexical signs - Iconic signs - Symbols. The notion of unlimited semiosis. The notion of abduction.

### 3. Umberto Eco and Peirce's semiotics

From sign to sign-function. The notion of code. Meaning as a cultural unit. The concept of referent. Semiotics as a theory of lie.

### 4. Roland Barthes' "Elements of Semiology".

Connotation and denotation. The advertising message. Semantics of the object and universal semiotization. Myth as a semiotic process. Fashion as sign.

### 5. V. N. Voloshinov and the philosophy of language

Signs and ideology as bases of the communicative process. The sign as utterance and discursive action. Signification and comprehension. Monologism and polylogism. The notion of heteroglossia. The concept of dialogism.

### 6. Linguistic production and social ideology

Semiotics and economy. Commodity fetishism and verbal fetishism. Linguistic alienation and de-alienation in Augusto Ponzio

### 7. Modeling systems

Natural languages, artificial languages and secondary languages. Conventional and iconic signs. Texts and contexts. The "semiosphere" as a global space for communication processes.

**WORKLOAD**

ACTIVITY	Hours	% To be attended
Theory classes	45,00	100
Computer classroom practice	15,00	100
Attendance at events and external activities	20,00	0
Study and independent work	30,00	0
Preparation of evaluation activities	20,00	0
Preparation of practical classes and problem	20,00	0
<b>TOTAL</b>	<b>150,00</b>	

**TEACHING METHODOLOGY**

- Master classes
- Resolution of theoretical-practical problems.
- Presentation in the classroom and group work.

**EVALUATION**

- Final exam: 70%
- Presentation of activities, schemes, summaries and/or proposed texts, including assessment of attitude and participation in classes: 30%

Passing the final exam (5 out of 10) is a prerequisite for passing the course.

Activities must be submitted through the virtual classroom. Only the activities that have been submitted through the virtual classroom will be evaluated.

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

Problems with spelling, syntax and/or written expression will be scored negatively and may result in failure of the test.

In case of plagiarism in a student's evaluation work, this may be evaluated with a numerical grade of zero, regardless of the disciplinary procedure that may be initiated and, if applicable, the appropriate sanction in accordance with current legislation.

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.



## REFERENCES

### Basic

- Barthes, R. (2009) La aventura semiológica. Barcelona, Paidós
- Barthes, R. (2008) Mitologías. Madrid, Siglo XXI
- De Saussure, F. (1991) Curso de lingüística general. Madrid, Alianza
- Escuela de Tartu (1979) Semiótica de la cultura. Madrid, Cátedra
- Eco, U. (1994) Signo. Barcelona, Editorial Labor
- Jakobson, R. (1993) Lingüística y poética. Madrid, Cátedra
- Lotman, I. (1996) La semiosfera I. Madrid, Cátedra
- Lotman, I. (1999) Cultura y explosión. Lo previsible y lo imprevisible en los procesos de cambio social. Barcelona: Gedisa.
- Peirce, C. S. (1978) La ciencia de la semiótica, Buenos Aires, Nuevas Visión
- Ponzio, A. (1974) Producción lingüística e ideología social. Madrid, Alberto Corazón
- Ponzio, A. (1998) La revolución bajtiniana, Madrid, Cátedra
- Sebeok, T. A. y Umiker-Sebeok, J. (1987) Sherlock Holmes y Charles S. Peirce. El método de la investigación, Barcelona, Paidós
- Vitale, A. (2004) El estudio de los signos: Peirce y Saussure. Buenos Aires, Eudeba.
- Voloshinov. V. N. (2014) Marxismo y filosofía del lenguaje, Buenos Aires, Godot.