

**UČNI NAČRT PREDMETA / COURSE SYLLABUS**

**Predmet:** Semiotika vsakdanjega življenja  
**Course title:** Semiotics of Everyday Life

| Študijski program in stopnja<br>Study programme and level | Študijska smer<br>Study field | Letnik<br>Academic<br>year | Semester<br>Semester |
|---|-------------------------------|----------------------------|----------------------|
| Humanistične znanosti, 3.<br>stopnja                      | /                             | 2                          | 3                    |
|   |                               |                            |                      |

**Vrsta predmeta / Course type**

Izbirni

**Univerzitetna koda predmeta / University course code:**

/

| Predavanja<br>Lectures | Seminar<br>Seminar | Vaje<br>Tutorial | Klinične vaje<br>work | Druge oblike<br>študija | Samost. delo<br>Individ.<br>work | ECTS |
|------------------------|--------------------|------------------|-----------------------|-------------------------|----------------------------------|------|
| 20                     | 20                 |                  |                       | 20                      | 90                               | 5    |

**Nosilec predmeta / Lecturer:**

Izr. prof. dr. Polona Tratnik, doc. dr. Dalila Honorato

**Jeziki /  
Languages:**

**Predavanja /  
Lectures:**  
**Vaje / Tutorial:**

/  
/

**Pogoji za vključitev v delo oz. za opravljanje  
študijskih obveznosti:**

/

**Prerequisites:**

/

**Vsebina:**

**Content (Syllabus outline):**

Semiotični mehanizmi so prisotni v vsakodnevnih procesih ustvarjanja pomenov. Semiotika kot študij znakov in njihovih učinkov na človeško komunikacijo, se loteva tako kolektivnega kot tudi individualnega nivoja, v interaktivnem poteku konceptov in dojemanj.

Pri predmetu se bomo lotili konceptov semiotične teorije, kot tudi njenih glavnih smeri in različnih uporab medijev.

Vsebina je razdeljena na naslednje glavne enote:

- Časovni pregled semiotike kot znanosti (glavni teoretiki in koncepti)
- Struktura semiotike kot načina razmišljanja (problematika subjektivnosti in kontekstualizacije)
- Uporaba semiotike kot metode (potreba po interdisciplinarnih pristopih in prilagajanje medijski raznovrstnosti).

Semiotic mechanisms are present in everyday process of meaning-making. Semiotics, as the study of signs and their effect in human communication, touches both levels of the collective and the individual in the interactive course of conception and perception.

Approached in this course are the core concepts of semiotic theory as well as its main branches and diverse media applications.

Content is defined in the following main units:

- Timeline of semiotics as a science (main theoreticians and key concepts).
- Structure of semiotics as a mode of thinking (issues of subjectivity and contextuality).
- Use of semiotics as a method (need to interdisciplinary approach and adaptation to media diversity).

#### Temeljni literatura in viri / Readings:

- Chandler, Daniel, *Semiotics: the basics*, London: Routledge, 2007.
- Fiske, John, *Introduction to Communication*, London: Routledge, 2002.
- Forrester, Michael, *Psychology of the Image*, London: Routledge, 2000.
- Huizinga, Johan, *Homo Ludens: A Study of the Play-Element in Culture*, Boston: Beacon Press, 1971.
- O'Neill, Shaleph, *Interactive Media: The Semiotics of Embodied Interaction*, London: Springer, 2008.

#### Cilji in kompetence:

Cilji in kompetence predmeta so:

- Spoznavanje s ključnimi koncepti semiotike in razumevanje njene uporabnosti v vsakodnevni interakciji.
- Dojemanje interdisciplinarnosti semiotike in njene povezave z drugimi znanostmi ter razvijanje sposobnosti uvajanja drugih pomožnih metod analize, glede na naravo in obseg raziskovalnega predmeta.

#### Objectives and competences:

Objectives and competences of this course are:

- The acquaintance with core concepts in semiotics and the understanding of their application in everyday's interaction.
- The perception of the interdisciplinary extension of semiotics and its relation with other sciences and the development of the capacity to apply other supportive methods of analysis according to the nature and the extension of the object of study.

#### Predvideni študijski rezultati:

#### Intended learning outcomes:

Po opravljenem izpitu bi moral študent znati:

- uporabljati glavne koncepte semiotike ter jih vključevati v primerne teoretske okvirje;
- razlikovati med znaki uporabljenimi v določenem komunikacijskem kontekstu in zaznati njihove lastnosti glede na specifično kulturno ozadje;
- uporabiti semiotično metodologijo v medijih skladno z lastnostmi določenega medija, s poudarkom na filmu in interaktivnih aplikacijah;
- uporabiti dodatne metodologije iz drugih znanosti (psihologije, antropologije, itn.), glede na lastnosti predmeta raziskave in področja raziskovanja.

The intended learning outcomes after the completion of the course are the student's ability to:

- express proficiency in the usage of key concepts in semiotics and ability to integrate these in the adequate theoretical framework;
- distinguish signs as presented in a communication context and perceive their characteristics according to their specific cultural background;
- apply semiotic methodology across media and according to the particular character of the medium itself with emphasis on moving pictures and interactive applications;
- integrate supportive methodology from other sciences (psychology, anthropology, etc.) according to the characteristics of the object of analysis and the scope of the research.

**Metode poučevanja in učenja:**

Predavanja potekajo frontalno. Za seminar študenti pripravljajo individualne študije. Študenti oddajo seminarske naloge v pisni obliki.

**Learning and teaching methods:**

The lectures take place frontally. For the seminar the students make individual studies. The seminar work is to be handed over to the professor in a written form.

**Načini ocenjevanja:**

Ocenjuje se pisni izpit: do 100 točk.

Delež (v %) /

Weight (in %) **Assessment:**

I = 100%

Method of assessment is the submission of a written assignment: up to 100 points.

**Reference nosilca / Lecturer's references:**

HONORATO, Dalila (editor and author). *Metamorphoses of corporeality: Art-Body-Technology*. Corfu: Department of Audio & Visual Arts - Ionian University, 2015. ISBN 978-960-7260-54-3. [https://www.academia.edu/11825826/Metamorphoses\\_of\\_Corporeality\\_Art\\_-\\_Body\\_-\\_Technology](https://www.academia.edu/11825826/Metamorphoses_of_Corporeality_Art_-_Body_-_Technology)

HONORATO, Dalila (editor and author). *Art and Interculturality in the Mediterranean Region*. Corfu: Department of Audio & Visual Arts - Ionian University, 2013. ISBN 978-960-7260-51-2. [https://www.academia.edu/11587353/Art\\_and\\_Interculturality\\_in\\_the\\_Mediterranean\\_Region](https://www.academia.edu/11587353/Art_and_Interculturality_in_the_Mediterranean_Region)

HONORATO, Dalila. The Symbolic Aesthetics of Shadow Play or the perseverance of puppet theater in the digital age. LANG, Y., JIANPING, G. & FENG, P. (ed). *Diversities in Aesthetics: Selected Papers of the 18th Congress of International Aesthetics*. Beijing: Peking University Press, 2013. ISBN 9787516129401.

[https://www.academia.edu/5077444/The\\_Symbolic\\_Aesthetics\\_of\\_Shadow\\_Play\\_or\\_the\\_perseverance\\_of\\_puppet\\_theatre\\_in\\_the\\_digital\\_age](https://www.academia.edu/5077444/The_Symbolic_Aesthetics_of_Shadow_Play_or_the_perseverance_of_puppet_theatre_in_the_digital_age)

HONORATO, Dalila. Bullfight: embracing the animal, performing the god. MEYER-DINGKRAFE, Daniel (ed.) *Consciousness, Theatre, Literature and the Arts 2007*. Newcastle: Cambridge Scholars Publishing, 2007.

[https://www.academia.edu/218743/Bullfight\\_Embracing\\_the\\_Animal\\_Performing\\_the\\_God](https://www.academia.edu/218743/Bullfight_Embracing_the_Animal_Performing_the_God)

HONORATO, Dalila. Door and Other Passages: A Semiotics of Place. MELIA, Matthew (ed.) *Navigating Space and Place* (working title). Oxfordshire: Inter-Disciplinary Press, tbr.

[https://www.academia.edu/17506262/Doors\\_and\\_Other\\_Passages\\_a\\_Semiotics\\_of\\_Space](https://www.academia.edu/17506262/Doors_and_Other_Passages_a_Semiotics_of_Space)

TRATNIK, Polona. Kreativna ekonomija : mit o ustvarjalnosti, ki prinaša blaginjo in uspeh. *Annales, Series historia et sociologia*, ISSN 1408-5348, 2015, letn. 25, št. 3, str. 517-526.

[http://zdjp.si/wp-content/uploads/2015/12/Pages-from-Annales-SHS-25-2015-](http://zdjp.si/wp-content/uploads/2015/12/Pages-from-Annales-SHS-25-2015-3_TRATNIK_LOWRES1.pdf)

[3\\_TRATNIK\\_LOWRES1.pdf](#). [COBISS.SI-ID [21903112](#)], [SNIP]

TRATNIK, Polona. The drizzly identity: a dissolution of the body as a solution of life. *Technoetic arts*, ISSN 1477-965X, 2015, vol. 13, no. 1/2, str. 103-113, ilustr., doi: [10.1386/tear.13.1-2.103\\_1](https://doi.org/10.1386/tear.13.1-2.103_1).

[COBISS.SI-ID [21711112](#)], [SNIP, Scopus do 12. 11. 2015: št. citatov (TC): 1, čistih citatov (CI): 1, čistih citatov na avtorja (CIAu): 1.00, normirano št. čistih citatov (NC): 4]

TRATNIK, Polona. Entering brave new sociality with super intelligent, emotional, and wet brained robots. *Phainomena*, ISSN 1318-3362, jun. 2014, letn. 23, št. 88/89, str. 69-78. [COBISS.SI-ID [513307010](#)], [SNIP]

TRATNIK, Polona. Observing - knowing - mediating : the body as world to explore and as projection. V: PANDILOVSKI, Melentie (ur.). *Marshall McLuhan and Vilém Flusser's communication and aesthetic theories revisited*. Winnipeg: Video pool media arts centre, 2015, str. 163-180. [COBISS.SI-ID [21911816](#)]

TRATNIK, Polona, GONZÁLEZ VALERIO, María Antonia (prevajalec, urednik, avtor dodatnega besedila). *Hacer la presencia : fotografía, arte y (bio)tecnología*. Ciudad de México: Herder, cop. 2013. 276 str., [32] str. ilustr. pril., avtorj. sl. ISBN 978-607-7727-28-6. ISBN 978-84-254-3260-6.

[COBISS.SI-ID [2438355](#)]