

COURSE IMPLEMENTATION DATE: January 2011
 COURSE REVISED IMPLEMENTATION DATE: _____
 COURSE TO BE REVIEWED: September 2014
(four years after UPAC approval) (month, year)

OFFICIAL COURSE OUTLINE INFORMATION

Students are advised to keep course outlines in personal files for future use.
 Shaded headings are subject to change at the discretion of the department – see course syllabus available from instructor

ENGL 267	Faculty of Arts - English	3
COURSE NAME/NUMBER	FACULTY/DEPARTMENT	UCFV CREDITS
Signs and Meaning: An Introduction to Semiotics		
COURSE DESCRIPTIVE TITLE		

CALENDAR DESCRIPTION:

This course is an introduction to the specialized language and concepts of semiotics, which offers students a useful approach for the critical examination of literature, film, visual arts, and media. By the end of the term, students will perform their own semiotic analysis of a text, film, work of art, or popular media.

Note: This course is offered as ENGL 267, MACS 267, and AH 267. Students may take only one of these for credit.

PREREQUISITES: ENGL 105 and one of the following: ENGL 108, 115, 120, 130, 150, or 170; FILM 110 or 120; MACS 110, 130, or 221; or AH 200 or 205.

COREQUISITES:
 PRE or COREQUISITES:

SYNONYMOUS COURSE(S):

- (a) Replaces: _____
 (b) Cross-listed with: MACS 267/AH 267
 (c) Cannot take: MACS 267/AH 267 for further credit.

SERVICE COURSE TO: *(department/program)*

TOTAL HOURS PER TERM: 45

STRUCTURE OF HOURS:

Lectures: 25 Hrs
 Seminar: 20 Hrs
 Laboratory: _____ Hrs
 Field experience: _____ Hrs
 Student directed learning: _____ Hrs
 Other (specify): _____ Hrs

TRAINING DAY-BASED INSTRUCTION:

Length of course: _____

Hours per day: _____

OTHER:

Maximum enrolment: 36

Expected frequency of course offerings: Once every two years
(every semester, annually, every other year, etc.)

WILL TRANSFER CREDIT BE REQUESTED? (lower-level courses only)

☒ Yes ☐ No

WILL TRANSFER CREDIT BE REQUESTED? (upper-level requested by department)

☐ Yes ☒ No

TRANSFER CREDIT EXISTS IN BCCAT TRANSFER GUIDE:

☐ Yes ☒ No

Course designer(s): Lorette Clement-Smith

Department Head: John Carroll

Date approved: June 6, 2008

Supporting area consultation (Pre-UPAC)

Date of meeting: June 4, 2010

Curriculum Committee chair: John Carroll

Date approved: June 4, 2010

Dean/Associate VP: Jacqueline Nolte

Date approved: June 4, 2010

Undergraduate Program Advisory Committee (UPAC) approval

Date of meeting: September 3, 2010

LEARNING OUTCOMES:

Upon successful completion of this course, students will be able to:

1. Perform a semiotic analysis of a creative work (for example a novel, film, or advertisement)
2. Define concepts such as signification, signifier, signified, denotation, and connotation in relation to images, narratives, and texts
3. Explain the notions of interpellation, speaking and spoken subjects of enunciation, the Imaginary and the Symbolic as applied to image and narrative
4. Explain the denotative and connotative levels of information in photographs and other images
5. Outline historical codes of connotation in image and text
6. Distinguish between voyeuristic and fetishistic representations
7. Identify central features of a genre of fiction or film and the construction of the reader/viewer
8. Describe positioning of the spectator/reader through different media, including film, visual arts, and narratives

METHODS OF OBTAINING PRIOR LEARNING ASSESSMENT RECOGNITION (PLAR):

- ☐ Examination(s) ☒ Portfolio assessment ☒ Interview(s)
- ☐ Other (specify): ☐ PLAR cannot be awarded for this course for the following reason(s):

TEXTBOOKS, REFERENCES, MATERIALS:

[Textbook selection varies by instructor. An example of texts for this course might be:]

Roland Barthes, *Mythologies, Image/Music/Text*
Tania Modleski, *Loving with a Vengeance: Mass Produced Fantasies for Women*
Kaja Silverman, *The Subject of Semiotics*
Louis Althusser, "Ideology and Ideological State Apparatuses"
Sigmund Freud, "On Dreams"
Sample Love Story
Sample Gothic Romance
Sample Soap Opera Screening
Reading Package

SUPPLIES / MATERIALS:

STUDENT EVALUATION:

[An example of student evaluation for this course might be:]

Introductory paper	10%
Take-home midterm	20%
In-class midterm	20%
Research paper	30%
Final exam	20%

COURSE CONTENT:

[Course content varies by instructor. An example of course content might be:]

Week 1: Introduction to Semiotics
Course Overview and Syllabus

Week 2: Ferdinand de Saussure and Structuralist Linguistics
Readings from Barthes' *Mythologies*: "The World of Wrestling"
Image/Music/Text: "The Photographic Message," "Rhetoric of the Image"

Week 3: Charles Sanders Peirce and Peter Wollen: Signs and Meaning
Readings from Barthes' *Mythologies*: "Soap Powders and Detergents," "Plastic"
Readings from Barthes *Image/Music/Text*: "From Work to Text"

Course content continued:

Week 4: Introduction to Subjectivity: Freud and Lacan

Readings from Barthes' *Mythologies*: "Dumb and Blind Criticism"

Week 5: Althusser

Readings: Althusser, "Ideology and Ideological State Apparatuses"

Barthes, *Mythologies*: "The Poor and the Proletarians"

Week 6: Semiotics

Silverman, *The Subject of Semiotics*

Readings: from Barthes' *Mythologies*: "Photography and Electoral Appeal"

Week 7: Semiotics Cont'd

Silverman, *The Subject of Semiotics*

Readings from Barthes' *Mythologies*: "Striptease"

Week 8: Subjectivity and Gender

Readings: Laura Mulvey, "Visual Pleasure and Narrative Cinema"

Week 9 Positioning the Spectator: Application of Theory

Readings: Sandy Flitterman Lewis, "Psychoanalysis, Film and Television"

Week 10: Application: Constructing the Subjectivity of the Reader

Readings: Tania Modleski, "The Disappearing Act: Harlequin Romances"

Week 11: Application: Constructing the Viewer

Readings: Tania Modleski, "The Female Uncanny: Gothic Novels for Women"

Week 12: Application: Media and the Construction of the Viewer

Readings: Tania Modleski, "The Search for Tomorrow in Today's Soap Operas"

Week 13: Application: Constructing Subject Positions

Readings: Mark Crispin Miller, "Deride and Conquer"