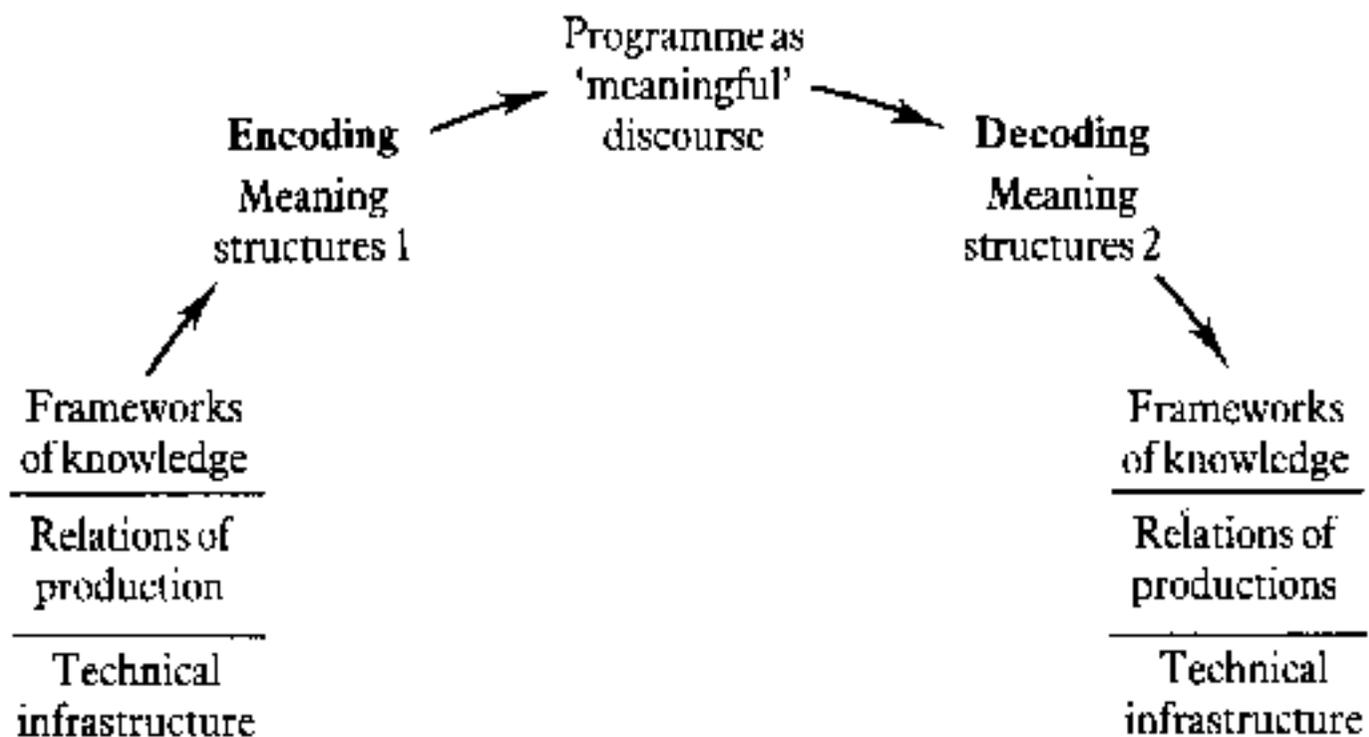
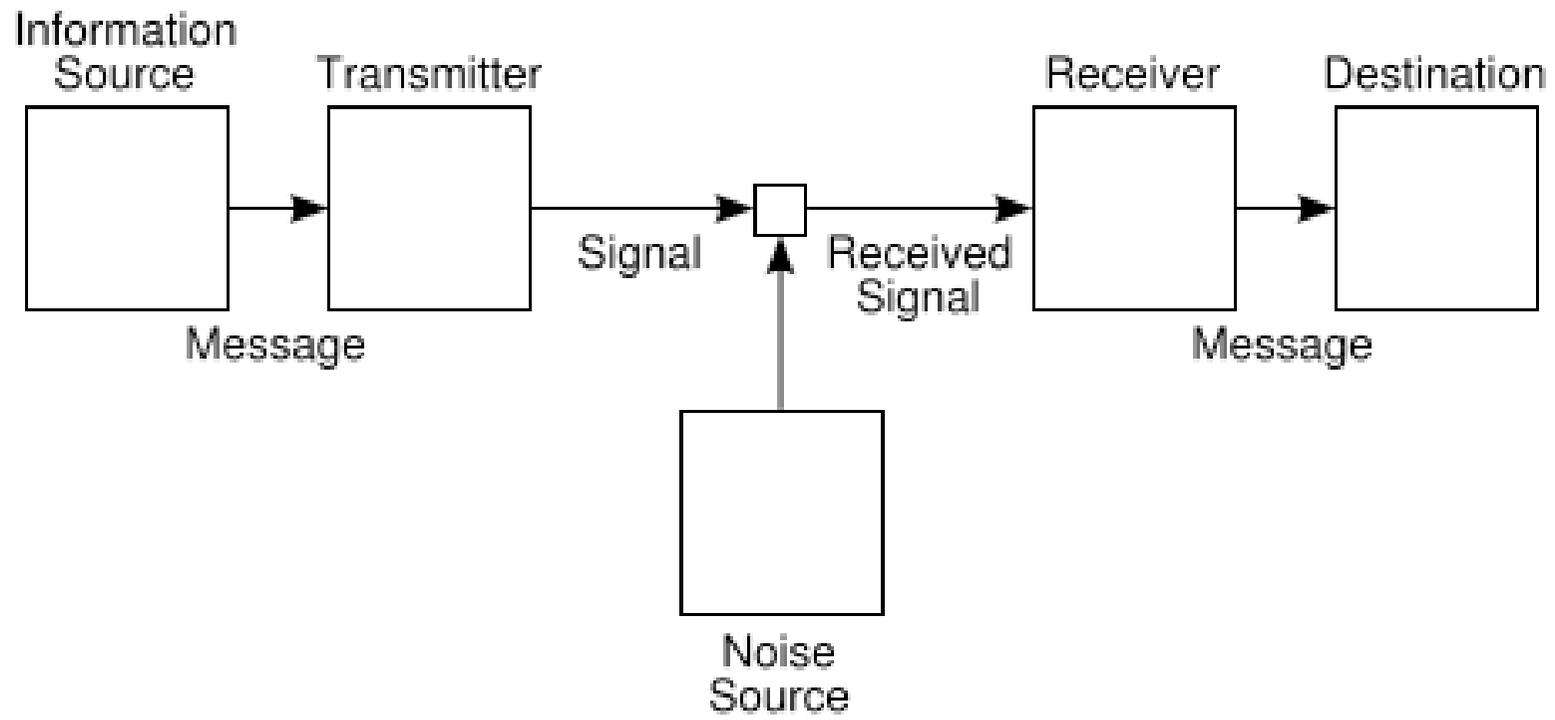


Sociologia delle comunicazioni

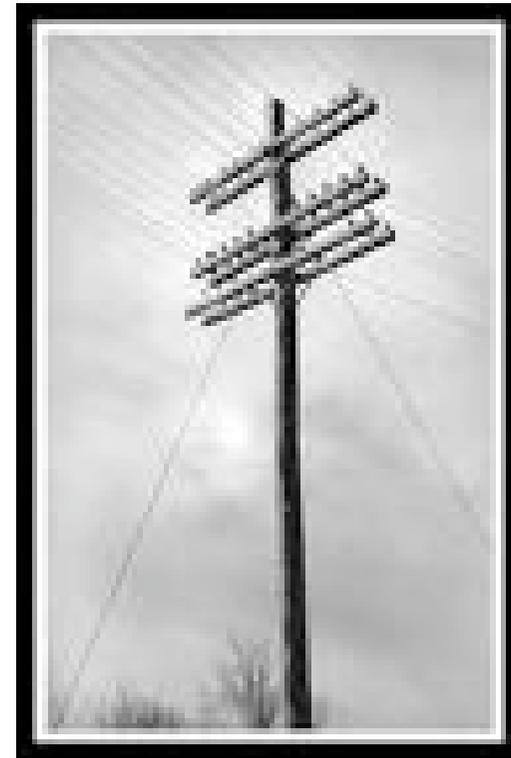
Teoria dell'informazione

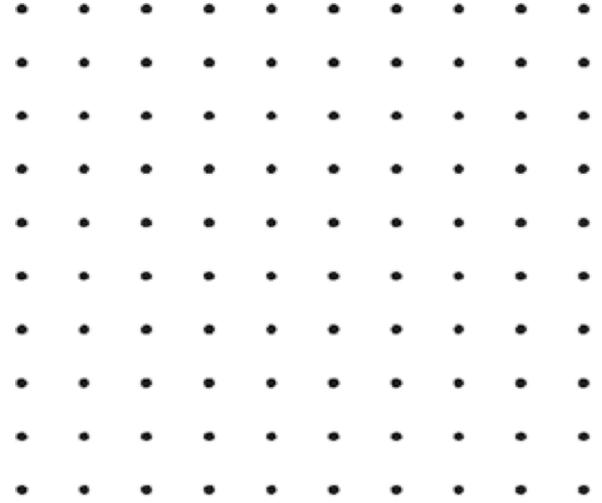
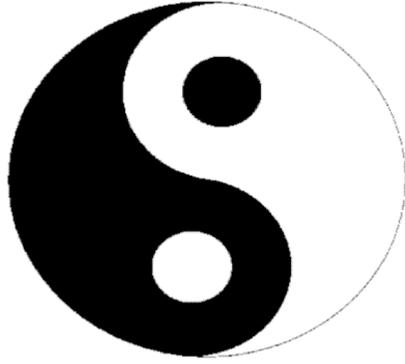




1. L'informazione non ha di per sé un significato, ma è quello che in inglese si chiama un 'pattern', cioè una 'forma' che è tale perché è in qualche modo 'ordinata' e si distingue dal rumore che è essenzialmente una forma di 'disordine' e 'confusione'.
2. L'informazione misura la probabilità di occorrenza di un evento e consiste in una selezione tra 'alternative' possibili.
3. L'informazione implica uno spazio informatico immersivo e *in movimento* caratterizzato da una micro-fisica di turbolenza, instabilità e incertezza.

La definizione di informazione di Shannon dipende dalla problematica della riproduzione esatta di un impulso debole o di un segnale attraverso una serie di canali diversi (telegrafo, telefono, radio, televisione, computer). L'informazione viene così descritta come una funzione matematica che può essere usata per massimizzare la trasmissione di un segnale per mezzo di un canale. (CN, p. 23/24)





...un mondo dove le esperienze significative sono sotto assedio, insidiate continuamente da una proliferazione di segni che non hanno alcuna referenza salvo quella ai modelli statistici della ridondanza e della risonanza. (CN p. 26)

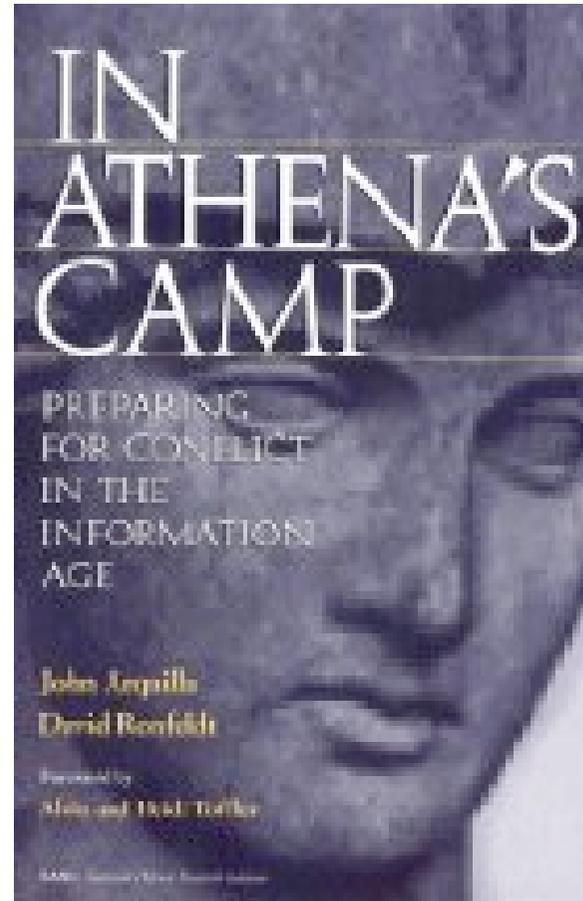
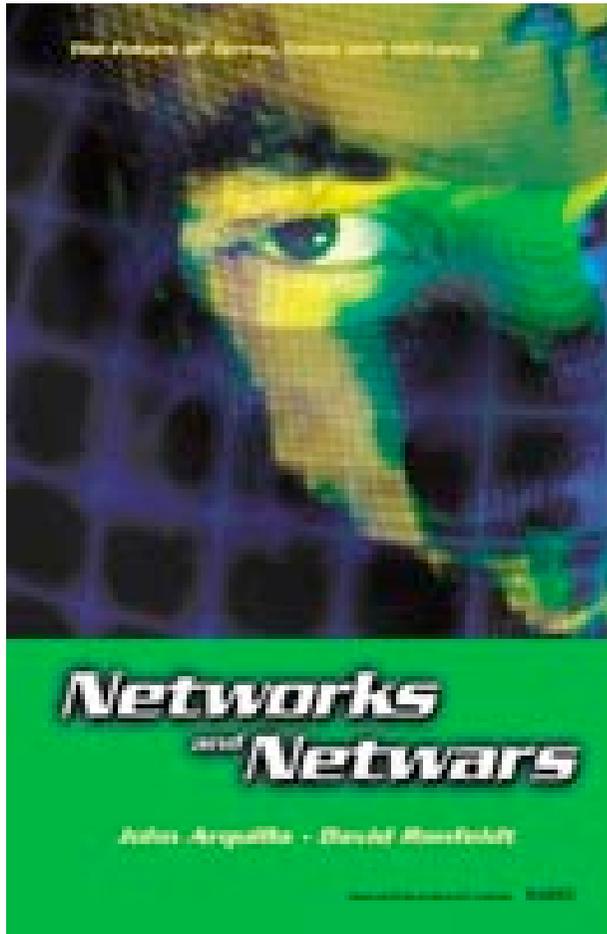


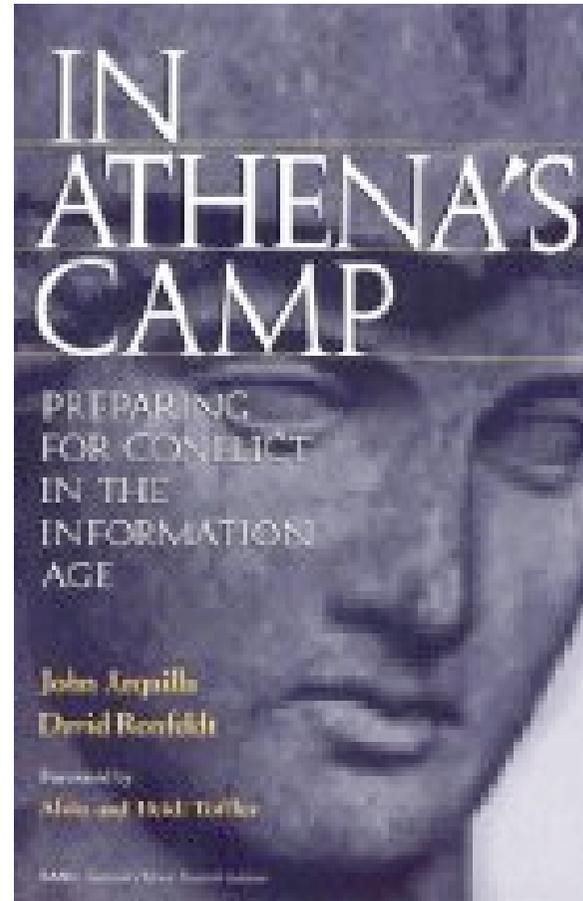
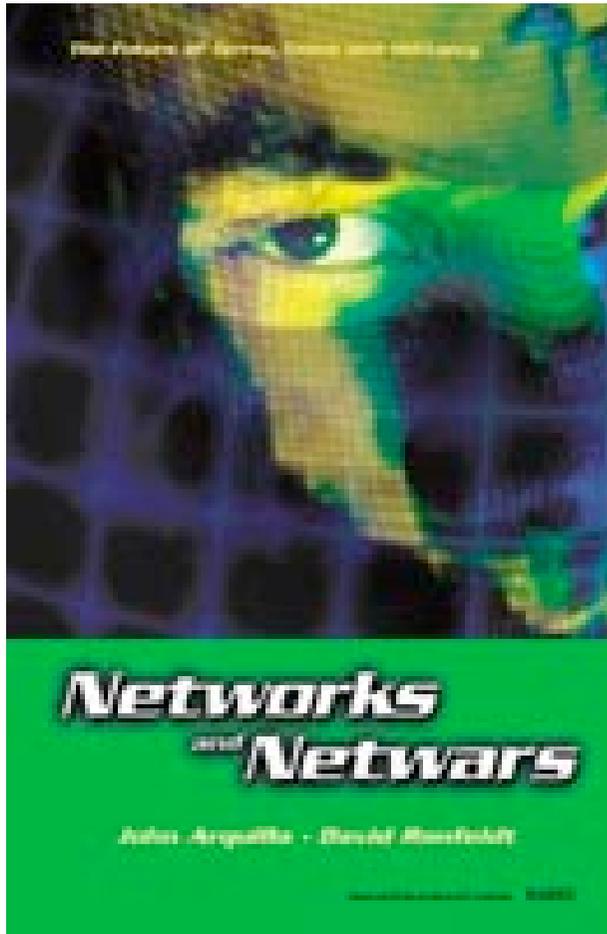
... un campo visivo estremamente eterogeneo e disorganizzato è difficilmente distinguibile da uno altamente omogeneo e organizzato (p. 25)



..ciò che conta è la conservazione del messaggio/segnale a dispetto di tutte le differenti trasformazioni e le possibili corruzioni in cui esso può incorrere.... La gestione sociale della comunicazione favorisce lo slogan incisivo o il potere iconico del logo. (CN p. 28)



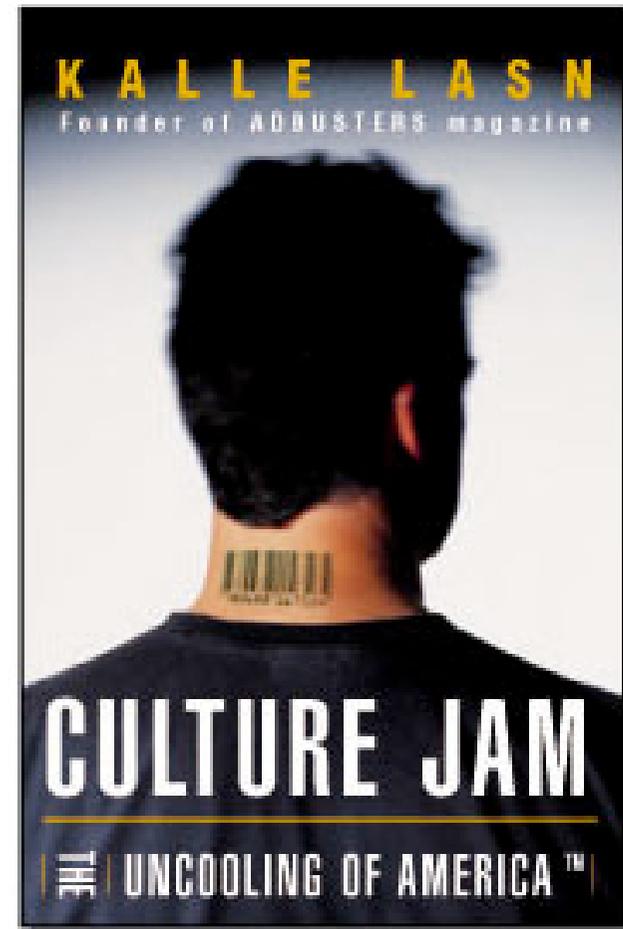








...l'attivismo culturale...
si è...concentrato su ciò
che Mark Dery ha
definito il culture
jamming (un gioco di
parole che mescola
l'idea di
improvvisazione
culturale ricombinante e
distorsione attiva dei
segnali trasmessi
dall'industria culturale)
(CN, p. 29)





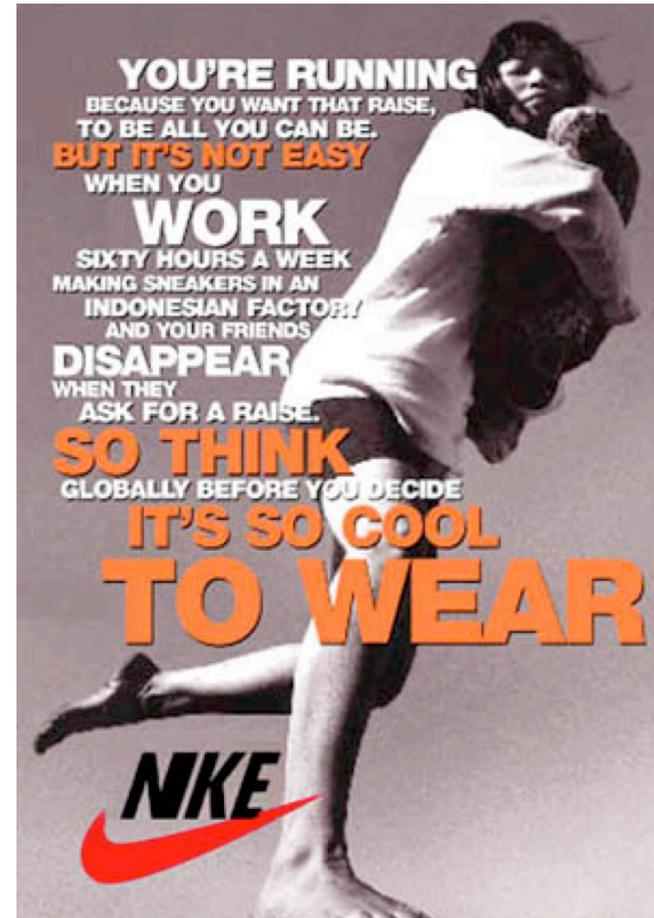
A black and white advertisement for Absolut Vodka. The central focus is a bottle of Absolut Vodka, which is anthropomorphized to look like a man in a suit. The bottle's body is the torso, with a neck and head at the top. The label on the bottle reads "ABSOLUT Country of Sweden VODKA" and includes a paragraph of text: "This is pure vodka distilled from grain grown in the rich fields of southern Sweden. It has been produced at the famous old distilleries near Åhus in accordance with more than 100 years of Swedish tradition. Vodka has been sold under the name Absolut since 1879." Below the bottle, the cap lies on the surface, with a small puddle of liquid next to it. At the bottom of the advertisement, the text "ABSOLUT IMPOTENCE." is written in large, bold, white letters. Below this, in smaller text, is the quote: "DRINK 'PROVOKES THE DESIRE BUT TAKES AWAY THE PERFORMANCE' — WILLIAM SHAKESPEARE".

ABSOLUT
Country of Sweden
VODKA

This is pure vodka distilled from grain grown in the rich fields of southern Sweden. It has been produced at the famous old distilleries near Åhus in accordance with more than 100 years of Swedish tradition. Vodka has been sold under the name Absolut since 1879.

50% 1 LITER
PRODUCED AND BOTTLED IN SWEDEN
BY V&S VIN & SPRIT AB

ABSOLUT IMPOTENCE.
DRINK "PROVOKES THE DESIRE BUT TAKES AWAY THE PERFORMANCE" — WILLIAM SHAKESPEARE



A Nike advertisement featuring a woman in a white t-shirt and dark shorts running. The text is overlaid on the image in various sizes and colors (white and orange). The text reads: "YOU'RE RUNNING BECAUSE YOU WANT THAT RAISE, TO BE ALL YOU CAN BE. BUT IT'S NOT EASY WHEN YOU WORK SIXTY HOURS A WEEK MAKING SNEAKERS IN AN INDOONESIAN FACTORY AND YOUR FRIENDS DISAPPEAR WHEN THEY ASK FOR A RAISE. SO THINK GLOBALLY BEFORE YOU DECIDE IT'S SO COOL TO WEAR". The Nike logo is at the bottom left.

YOU'RE RUNNING
BECAUSE YOU WANT THAT RAISE,
TO BE ALL YOU CAN BE.
BUT IT'S NOT EASY
WHEN YOU
WORK
SIXTY HOURS A WEEK
MAKING SNEAKERS IN AN
INDOONESIAN FACTORY
AND YOUR FRIENDS
DISAPPEAR
WHEN THEY
ASK FOR A RAISE.
SO THINK
GLOBALLY BEFORE YOU DECIDE
IT'S SO COOL
TO WEAR

NIKE

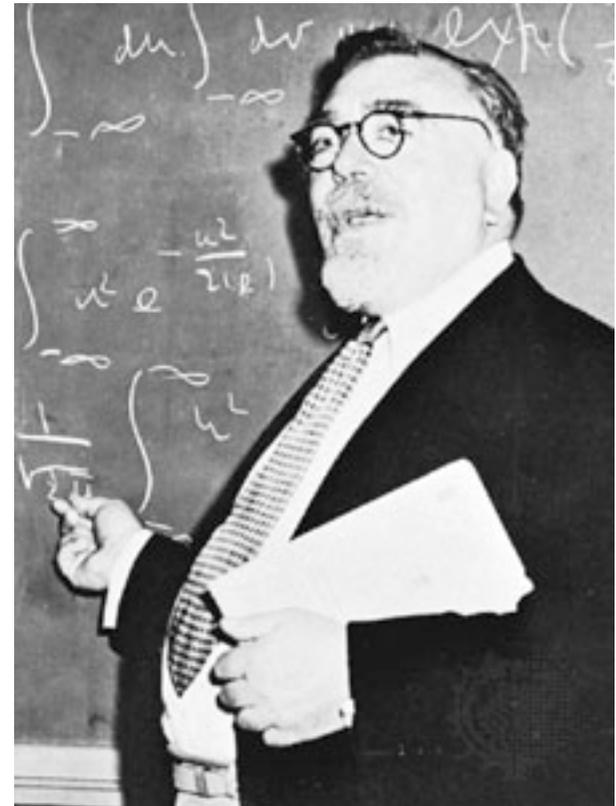


OBSESSION

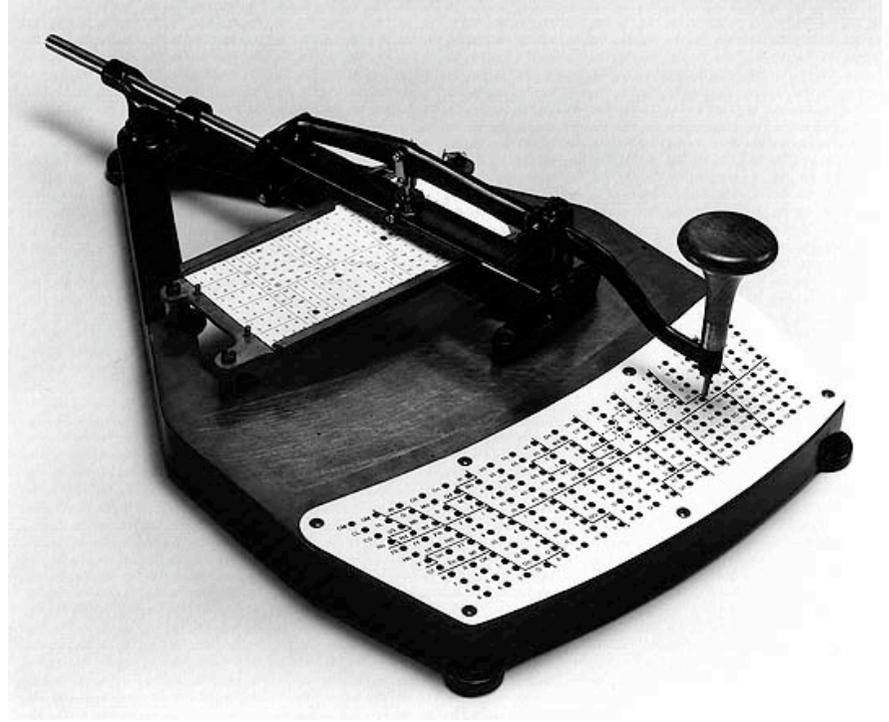
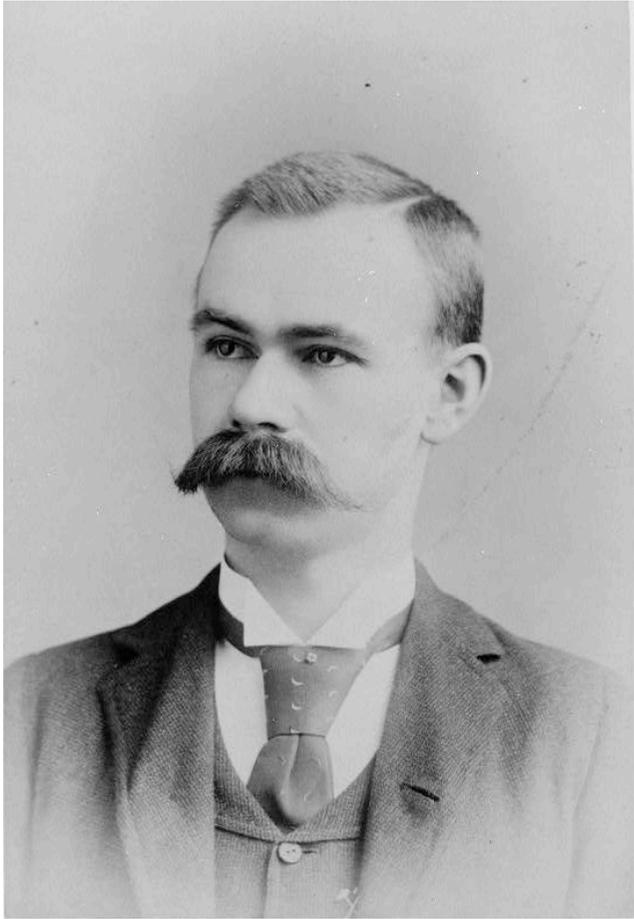


for men

La trasmissione dell'informazione è impossibile se non come trasmissione di alternative. Se solo una contingenza sta per essere trasmessa, potrebbe allora essere inviata in maniera più efficace e con meno problemi possibili senza inviare alcun messaggio. (Wiener citato in CN p. 35)



“Il possibile è già pienamente costituito, ma esiste in un limbo, può essere realizzato senza che ci sia alcun cambiamento nella sua determinazione o natura. E' una realtà fantasma, qualcosa di latente. Il possibile è esattamente come il reale, la sola cosa che gli manca è l'esistenza. La realizzazione del possibile non è un atto di creazione nel senso più pieno della parola, poiché la creazione implica la produzione innovativa di un'idea o forma. La differenza tra il possibile e il reale è quindi puramente logica' (Pierre Lévy *il Virtuale*).



“Media elements are stored in a *media database...* in a computer age the database come sto function as a cultural form in its own right. It offers a particular model of the world and of the human experience’ (Lev Manovich *The Language of New Media*, p. 37)

CATVids - \Database\Sample.mdb

File View List Video Search Report Tools Sites Help

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

Video View

Standard Views

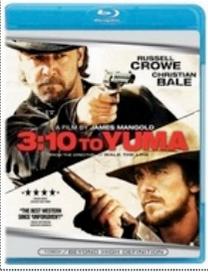
- Explorer View
- Video View**
- Contents View
- Loan View
- Lookup View
- Want List View

Additional Views

- Video - explorer bottom
- Video - explorer right
- Video thumbnail view
- Contents - explorer bottom
- Contents - explorer right
- Contents thumbnail view
- Lookup: Aspect Ratio
- Lookup: Audio
- Lookup: Award
- Lookup: Borrower
- Lookup: Format
- Lookup: Genre
- Lookup: Keyword
- Lookup: Language
- Lookup: Person
- Lookup: Person thumbnail view
- Lookup: Personal Rating
- Lookup: Series
- Lookup: Special Feature

Cover

Format	Cover	Title	Format
		25th Hour	DVD
		3:10 to Yuma	Blu-Ray
		Alien Legacy Box	DVD
		The Departed	Blu-Ray



Title: 3:10 to Yuma [IMDb](#)

Format: Blu-Ray

Type: Movie

Reference No: 3-00001

Acquired From: DVDEmpire

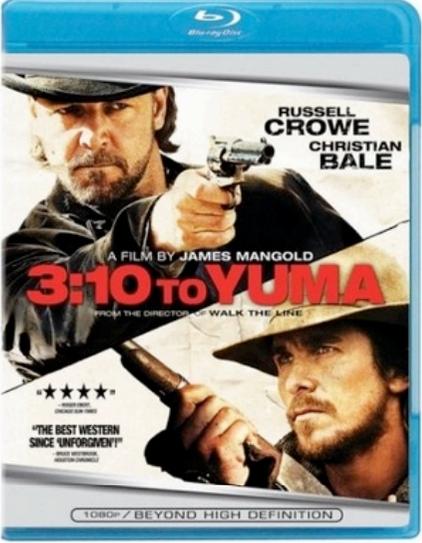
Date Acquired: 10/07/2008

Purchase Price: 28,79

Special Features: Director's Commentary
Documentary

- Audio Commentary with Director James Mangold
- 3:10 To Score Featurette
- Sea To Shining Sea Documentary
- A Conversation with Elmore Leonard Featurette
- The Guns Of Yuma Featurette
- Historical Timeline of the West
- Inside Yuma: An Exclusive Blu-ray Disc Interactive Experience
- Destination Yuma - Making-of

View Image #1



Length: 2h 2m

Personal Rating: ★★★★★

IMDb Rating: 8,0

Director: James Mangold

Cast: Russell Crowe; Christian Bale; Logan Lerman; Dallas Roberts; Ben Foster

Genres: Crime; Drama; Western

Certification: R

Synopsis:
Rancher Dan Evans heads into Bisbee to clear up issues concerning the sake of his land when he witnesses the closing events of a stagecoach robbery led by famed outlaw Ben Wade. Shortly thereafter, Wade is captured by the law in Bisbee and Evans finds himself one of the escorts who will take Wade to the 3:10 to Yuma train in Contention for the reward of \$200. Evans's effort to take Wade to the station is in part an effort to save his land but also part of an inner battle to determine whether he can be more than just a naive rancher in



Course-Instructor Survey

INSTRUCTOR'S NAME AND SURNAME

COURSE CODE AND NUMBER

SEMESTER AND YEAR

INSTRUCTIONS

Enter your instructor's name and the course information in the box to the left and right. Please survey only one instructor per answer sheet. See the instructions on reverse side before completing the Course Instructor Survey.

COURSE UNIQUE NUMBER									
0	0	1	0	0					
1	1	1	1	1					
2	2	2	2	2					
3	3	3	3	3					
4	4	4	4	4					
5	5	5	5	5					
6	6	6	6	6					
7	7	7	7	7					
8	8	8	8	8					
9	9	9	9	9					

COMPLETE THESE 15 ITEMS BEFORE RESPONDING TO THE COMMENTS SECTION

	A) Extremely Good	B) Very Good	C) Good	D) Fair (neither good nor poor)	E) Poor	F) Very Poor	G) Extremely Poor
1. The level of instructor's preparedness for classes was	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
2. The instructor's ability to communicate and explain effectively was	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
3. The instructor's willingness to provide help when needed was	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
4. The instructor's use of class time effectively was	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
5. The instructor's enthusiasm (e.g., energy, encouragement, motivation) was	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
6. The level of instructor's concern for students learning and progress was	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
7. The level of instructor's respect for students was	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
8. The amount of knowledge gained from the course was	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
9. The materials used in the course (including books, handouts, readings, etc.) were	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
10. In terms of helping me to learn the subject matter, course assignments (e.g., papers, projects, problem sets, homeworks, experiments) were	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
11. The methods used to measure learning (e.g., exams, papers, reports, projects, etc.) were	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
12. The course's organization (e.g., structure, completeness, logical flow) was	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
	A) Extremely Difficult	B) Very Difficult	C) Difficult	D) Fair (neither easy nor difficult)	E) Easy	F) Very Easy	G) Extremely Easy
13. The level of difficulty in this course was	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Please explain your answer to Question 13:

	A) Extremely Good	B) Very Good	C) Good	D) Fair (neither good nor poor)	E) Poor	F) Very Poor	G) Extremely Poor
14. Overall, the instructor was	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
15. Overall, the course was	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

YOU MAY CONTINUE COMMENTS ON THE REVERSE SIDE



esprimi il tuo giudizio sul servizio ricevuto
premendo su uno dei simboli colorati



la politica culturale dell'informazione si rivolge spesso direttamente al ruolo dei vincoli e della 'mancanza di scelta'. Si potrebbe dire che una micropolitica dell'informazione debba necessariamente confrontarsi col rapporto tra il probabile, il possibile e il reale. (CN p. 39)

La virtualizzazione di un processo comporta l'apertura di un reale privo di potenziale trasformativi rispetto all'azione di forze che lo eccedono da tutti i lati... il virtuale appare come luogo... dell'apertura dei processi bio-fisici, (ma anche socio-culturali) all'irruzione dell'inverosimile e dell'invenzione. (CN p. 40)