

# EUROPEAN NEWSLETTER ON VISUAL SOCIOLOGY



**NO 4 SUMMER 1982**

## TABLE OF CONTENTS

I	<u>INTRODUCTION</u>	1
II	<u>PAST MEETINGS</u>	2
	Cinéma du Réel, Paris, March 1982	2
III	<u>FORTHCOMING MEETINGS</u>	4
	Anthropological Meetings	4
	Interdisciplinary Meetings	7
	Meetings of Sociologists	9
IV	<u>COURSES AND DEGREE PROGRAMS IN VISUAL SOCIOLOGY AND VISUAL ANTHROPOLOGY</u>	10
	France	11
	India	13
	Netherlands	15
	USA	18
	Video Production Course by mail	23
V	<u>VISUAL ESSAY</u>	24
	"Save Eisenheim" by Roland and Janne Günter with an introduction by Leonard Henry	
VI	<u>PUBLICATIONS RECEIVED</u>	30
VII	<u>BIBLIOGRAPHY ON FILM THEORY WITH SPECIAL ATTENTION TO FILMSEMIOTICS. PART II</u>	31
	Compiled by Karl Dietmar Möller	
VIII	<u>ORDER FORM</u>	51

No. 4 Summer 1982

Coverphoto by Roland Günter

Editing and lay-out: Leonard Henry

This photo is part of the visual essay  
published in the center of this issue.

Artwork : Willem Stroeven

Typing : Margreet van der Brugge

## INTRODUCTION

To previous readers of our Newsletter the following text may somewhat sound like a record from His Masters Voice. However, since this fourth issue will hopefully be read by many new readers we will more or less reprint the introduction to our Newsletter Nr. 3.

This is thus the fourth issue of the European Newsletter on Visual Sociology. As has been indicated before, the Newsletter is a direct result of a resolution adopted in 1978 at the World Congress of Sociology in Uppsala, Sweden. This issue, continues to focus on the preparations of the World Congress of Sociology, which will be held this year in Mexico City on August 16-21.

At the World Congress there will be again a continuous program of "Audio-visual Productions in Sociology", which is directed at all participants of the congress, irrespective of their field of specialization within sociology. Anyone who can report on his or her experiences with the use of audio-visual media in any field in sociology is invited to submit a proposal for a presentation, which can include the screening of audio-visual programs on slides, film or video. You are kindly requested to contact the organisers of the program well in advance in order to be assured of the appropriate equipment for the screening of your tapes and/or films.

This newsletter again devotes considerable space to the field of film-semiotics. This is partly due to enthusiastic reactions from German filmsemiotists to the appearance of our newsletter. At the same time it is in line with the strong development of filmsemiotics internationally. A major contribution in this field is made by Karl-Dietmar Möller who has agreed to let his extensive bibliography be published in our newsletter. Given the size of his enterprise it may take a number of additional issues to complete the bibliography.

We are planning to continue the collaboration with the newly established Visual Sociologists Association in the United States. The World Congress of Sociology and the special sessions on Visual Sociology at the American Sociological Convention in San Francisco provide ample opportunity to strengthen our international ties. Part of our Newsletters will be published in tandem in the future, thus broadening the base for our survival in this decade of cutbacks.

Finally we're glad to continue the publication of a visual essay in this issue. We hope that it will inspire others to prepare visual contributions for our coming issues.

Leonard Henny, editor

## PAST MEETINGS

### CINEMA DU REEL

Fourth Festival of Ethnological and Sociological Films.  
Organised by the Centre Pompidou; Bibliothèque Publique d'Information,  
Paris, February 27 - March 7, 1982.

In the five years since its opening the Public Information Library of the Centre Pompidou in Paris has acquired a vidéothèque of more than 1600 titles of ethnological and sociological films and videotapes. This video library is open to the public (except on Tuesdays!) and each day some 500 people watch these films individually or in groups, free of charge.

In addition to this daily service the Library organises each year a film festival, in which a jury selects "the best" ethnological and sociological films. Most of the awarded films are incorporated in the library and some of the non-awarded films as well. In addition to the purchasing function, the library also sponsors the production and distribution of films made in commission for the Library.

This year the festival consisted of five major programs:

- (1) the competition (13 films) and information section (27 films).
- (2) a program entitled "America revealed" selected and presented by William Sloan, Head of the Dept. of Film of the Museum of Modern Art in New York.
- (3) a retrospective on the French film director Jean Eustache.
- (4) a more lighthearted program entitled "Cinema of the real pleasure"
- (5) a program of three social documentaries, made by different filmmakers in the same village, Piparsod, in Madhya Pradesh in India.

This year the jury consisted of Ahmed Bedjaoui, Algerian TV- and filmmaker; Alain Durand, specialist in filmprogramming; Claudine de France, ethnographic filmmaker; Helma Sanders-Brahms, German filmmaker and William Sloan, American film librarian. There is no doubt that there is considerable difference of opinion concerning the criteria that should be used when awarding prizes to sociological and ethnological films. As Helma Sanders-Brahms conceded the jury let itself be lead primarily by esthetic criteria. Films which got prizes were:

IN SPRING ONE PLANTS ALONE, by Vincent Ward, New Zealand, about the daily life of an old Maori couple, living isolated in the countryside.

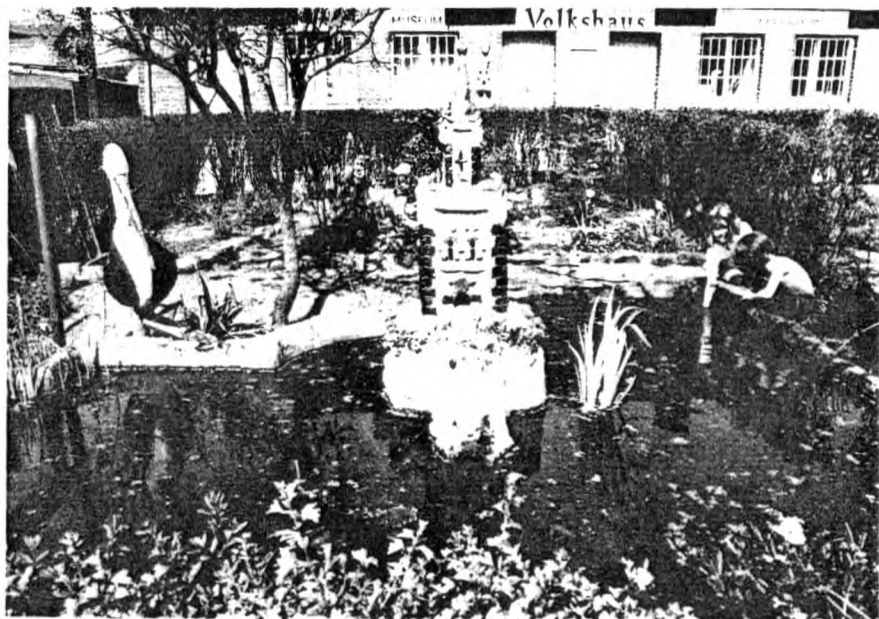
THE WEAVERS, WASN'T THAT A TIME, by Jim Brown, USA, about the history of this old folkmusic-group, recently giving a "return" concert in Carnegie Hall, New York.

THE SHEPHERDS OF BERNARAY, by Allen Moore and Jack Shea, USA. The film depicts the struggle for cultural and economic survival of the inhabitants

of a small isolated island of the Hebrides, along the coast of Scotland.

Catalogues of past festivals and information about the next festival can be obtained from:

Festival International du film ethnographique et sociologique, Bibliothèque Publique d'Information, Service Audio-Visuel, Centre Nationale d'Art et de Culture, George Pompidou, 75191 Paris, France. Téléphone: 2771233 X 4422 and X 4516



p. 3 Volkshaus/Museum Eisenheim

Photo: Roland Günter

## FORTHCOMING MEETINGS

### ANTHROPOLOGICAL MEETINGS

Conference on Culture and Communication.

Organised by Temple University, Philadelphia, USA, March 24-26, 1983.

This will be the fifth conference on this subject. The conference is intended as an interdisciplinary forum for the growing interest and research on relationships of society, culture and communication. The Conference invites presentations relevant to the following topics:

- COMMUNICATION THEORY
- RESEARCH METHODOLOGY AND PHILOSOPHY OF SOCIAL SCIENCE
- INTERPERSONAL INTERACTION
- GOVERNMENT, INDUSTRY, AND CULTURE
- COMMUNICATION AND IDEOLOGY
- MASS MEDIA AND ACCULTURATION
- ART AS CULTURAL ARTIFACT
- EDUCATION AND COMMUNICATIONAL COMPETENCE

Conference meetings will involve paper sessions and special guest speakers. Individuals may suggest topics not specifically listed above, but related to theory and research in culture and communication. The Conference also invites sessions organized around the presentation of film, video, photography, etc. Please use special forms for the submission of all proposals.

The deadline for all proposals (with abstracts) is NOVEMBER 1, 1982.

Proposals and/or requests for additional information should be directed to:

Dr. Sari Thomas, Conference Director, Department of Radio-TV-Film, Temple University, Philadelphia, PA 19122 (215) 787-8424.

Visual Anthropology. Pre-conference of the XIth International Congress of Anthropological and Ethnological Sciences (IUAES), to be held in Quebec City, Canada, August 14-17 and in Vancouver Canada, August 20-25, 1983.

The central theme of the congress is: "Anthropology and the Public: the communication of scholarly ideas and the human context of data".

The congress will reflect the breath and duality of Canada, holding its first phase (phase I) in Eastern Canada, in francophone Quebec City,

and its second phase (phase II) in anglophone Vancouver.

Canada, it might be pointed out, is one of the few "developed" countries whose living population ranges from aboriginal hunters - fishers - trappers to advanced industrialized workers. There is in addition a mosaic of ethnic and racial groups, some recent arrivals, others long time residents, along the East-West spectrum.

The pre-conference on visual anthropology will focus on the main theme of the congress ("Anthropology and the Public"). As part of the pre-conference, two symposia are being held on two subthemes related to the general theme:

#### I Symposium on Feature Films and Visual Anthropology

This symposium will be devoted to the discussion of the extent to and the way in which feature films (fiction or commercial films) more particularly 'New Wave', 'Art' or Avant Garde films which have assumed the form of a world wide movement and faithfully depict realities pertaining to various facets of life, can be useful in studying the life and culture of a society. Although ethnographic, documentary or research films have found significant place under visual anthropology, feature films which have a larger audience and constitute a powerful means of communication, have remained neglected. Nevertheless, these films reflect in adequate measure socio-cultural realities at various levels of abstraction. It is an unexplored field which needs to be taken up seriously.

This sort of study however, poses certain basic questions viz., how to select suitable feature films for cultural analysis? What should be the objective criteria for it? What should be the codes and methodology for analysing such films? In what way the analysis can be useful to the study of culture and society, and used as research material? What could be the applied value of such knowledge? and so on.

The proposed session will discuss these questions and try to provide answers. Anthropologists, visual anthropologists, makers of ethnographic, documentary and feature films, or others interested are encouraged to participate.

The symposium aims to explore the utility of feature films for anthropological purpose - which may on the one hand be considered to be cultural documents, while on the other, powerful means of communication that wields tremendous influence on socio-cultural norms of a society. Besides, an attempt would be made to fix up objective criteria which could help us in selecting suitable films for anthropological analysis, evolve codes and methodology for the analysis of films, and discuss as to how such materials may profitably be used for understanding and interpreting a society and ordering socio-cultural relations.

Proposals for papers should be sent in before January 1, 1983.

Organiser of this symposium is Prof. K.N.SAHAY, Dept. of Anthropology of Ranchi University, India.

Address of Correspondence: Dr. K.N. Sahay, Professor of Anthropology, 48/3K, Bariatu Housing Colony, Ranchi 834 009, India.

## II. Symposium on Anthropology and Television

This session will be devoted to discussions of the dissemination of anthropological knowledge via television. Among the topics to be discussed will be: (1) A critical review of past and ongoing TV series such as ODYSSEY (USA), MAN (Japan), DISAPPEARING WORLD (Great Britain), and FACE VALUES (Great Britain); (2) Models of collaboration between scholar and producer; (3) The scholar as producer and TV entrepreneur; (4) The possibilities of international cooperation for co-production and distribution; and (5) The telecommunication revolution (that is, cable TV, Satellite transmission, etc.) and its potential for anthropology.

The session will be devoted to the presentation of scholarly papers and panel discussions. Persons wishing to screen their films and videotapes should consult the announcement for the pre-congress conference on visual anthropology.

All persons having a professional interest in anthropology on television are encouraged to participate. Initial inquiries should contain a paragraph-long description of your paper.

Organisers of the symposium are: Jay RUBY (Temple University) and Asen BALIKCI (University of Montreal). Address of correspondence: Jay Ruby, Department of Anthropology, Temple University, Philadelphia, PA, 19122 U.S.A.

In addition to the two symposia there will be sessions on a number of suggested topics:

1. The screening and discussion of films and videotapes useful to anthropology. The scope of this event will depend upon the number of screening facilities made available, the equipment available, and the amount of time allotted. Every effort should be made to obtain a good representation from as many member countries as possible. In addition, the works which will be discussed during the congress sessions should be screened during the conference since there will be no time during the congress. There will undoubtedly have to be more than one screening session at a time in order to accommodate all of the entries. The evenings should be confined to one event and, if possible, it should be something that will have the widest popular appeal.

The soliciting of works, the selection of a program, the logistics of the facilities and of customs are a complex task. This section of the conference should be organized by a committee of Canadian Visual Anthropologists.

2. An exhibition of anthropological photographs. An international competition for anthropologists to display their photographs should be undertaken. Provided enough gallery space can be found it might be possible to hold two exhibits - an open competition for everyone who wishes to enter and a second competition where member countries pre-screen entries and have one official entry per country. The exhibit should open at the beginning of the conference and continue through the entire congress and afterwards. Preliminary inquiries have been made to the Vancouver Art Gallery about



space. The possibility of workshops and gallery talks by the photographers should be explored as well as the possibility of the show traveling to other locales. If funds can be secured, a catalogue of the exhibition should be published.

The exhibition will be costly and funds will have to be raised. The exhibition should be organized by a committee with a majority of members being Canadian.

3. A call for organized sessions and volunteered papers should be announced and procedures similar to those followed by the American Anthropological Association adopted. Representatives of all aspects of the field and all points of view should be encouraged to participate. The possibility of publishing the selected proceedings should be explored.

Suggestions for papers and/or for the presentation of audiovisual productions should be addressed to: Jay Ruby: Dept. of Anthropology, Temple University, Philadelphia Pa. 19122, USA.

#### INTERDISCIPLINARY MEETINGS

##### SYMPOSIUM ON CONTROL OF INFORMATION

Organised by the International Political Science Association (IPSA),  
Rio de Janeiro, Brazil, August 9-14, 1982.

Session I: THEORETICAL APPROACH: Reasons and mechanisms of control.

##### Chairman:

José VIDAL BENEYTO,  
Facultad de Ciencias Politicas y Sociología,  
Universidad Complutense,  
Madrid, España.

The session investigates the foundations and mechanisms of the control of information.

Session II: EMPIRICAL ANALYSIS

##### Chairmen:

David Paletz,  
Duke University,  
Durham, North Carolina, USA

Claudio Aguirre Bianchi,  
Stockholm University,  
Sweden

This session investigates the different types of control which exist in the core of communication channels, classified according to the degree that the communication is public or private.

A more detailed program has been printed in the European Newsletter on Visual Sociology Nr. 3 p. 10-11. Further information can be obtained from the session chairmen listed in the above.

##### Communication and Democracy

Organised by the International Association of Mass Communications Research (IAMCR), Paris, September 6-11, 1982.

The IAMCR organises bi-annual congresses. The last one was held in September 1980 in Caracas Venezuela. A summary report on that conference appeared in the European Newsletter on Visual Sociology nr. 2 p. 6-7 1981. The 1983 IAMCR conference will be held in the Maison de la Chemie, 28 Rue St. Dominique, Paris.

Information concerning the conference can be obtained from: Prof. James Halloran, president of the IAMCR, University of Leicester, 104 Regent Road, Leicester LE 1 7 LT England, Phone (0533)555557.

### Visual Literacy

14th Annual conference, organised by the International Visual Literacy Association, November 17-20, 1982, in Vancouver, Canada.

At the time when this newsletter went to press there was no specific information on the program of the conference available.

The conference is being organised by Paul Azaroff, 245 W.Windsor Road, N.Vancouver, Canada V7N 2N2.

### Oberhausener Filmseminar V

Organised by the International Short-Film Festival, Oberhausen, West-Germany. January 6-8 1983 in Oberhausen.

This year the seminar will focus on the commemoration of the putch by Hitler in 1933. The seminar will analyse pre-1933 films which implicitly or explicitly, consciously or unconsciously carried elements of the Nazi ideology before the Nazi's came to power. Lectures, filmscreenings and discussions by psychologists, semiologists and film historians will reconstruct the filmclimate of the late twenties and early thirties in Germany.

Information about participation in the seminars can be obtained from Andreas Schreitmüller, Westdeutsche Kurzfilmtage, Grillostrasse 34, 4200 Oberhausen, 1, West Germany, Phone (208)8252652.

A complete report in German and a summary in English is available from the same address.

MEETINGS OF SOCIOLOGISTSWorld Congress of Sociology

Organised by the International Sociological Association, August 16-21, 1982, in Mexico City.

An extensive program of media-related presentations at the World Congress of Sociology will be added as a loose-leaf to this issue of the European Newsletter on Visual Sociology.

Visual Sociology

Sessions organised by the Visual Sociologists Association at the annual convention of the American Sociological Association, September 6-10, San Francisco, Cal. USA.

Three sessions will be held in the context of the ASA convention:

1) Sociology of the visual environment

Monday September 6, 4.30 pm

Organizer & Presider: Howard S. Becker.

Douglas Harper, The Bricolage of Rural Works,

Suellen Butler, Closing the Mill: A Visual Study of Postindustrial Community.

Dane Archer. How interpretation works: The Extraction of Meaning from Interpersonal Behavior.

Diana Papademas. Analyzing a Cultural Theme: Photographic Poverty.

2) Visual Sociology: International Contributions

Tuesday September 7, 8.30 pm.

Organizers. George H. Lewis, Leonard Henry, Presider Leonard Henry.

Jean Pierre Pétard, The Role of the Socio-Anthropological Film in the Process of Furthering Sociological Knowledge.

Kurt Biere, The Use of Tape-Slide Productions in Developing Critical Consciousness.

Leonard Henry, Comparative Advantages of Photo, Film and Video as Instruments in Teaching Visual Literacy.

Anthony J. Cortese, Our World, Their World, Anthony J. Cortese (Other presentations to be announced).

3) Didactic Seminar: Visual Sociology: Publishers, Textbooks and imagery

Wednesday September 8, 8.30 am.

Timothy J. Curry

For information and participation, please contact:

Timothy Curry, Visual Research Laboratory, 190 N Oval Mall, Columbus, Ohio 43210. USA. Phone (614)422 6681

## COURSES AND DEGREE PROGRAMS IN VISUAL SOCIOLOGY AND VISUAL ANTHROPOLOGY

The following list of courses is by far not a comprehensive survey of educational programs providing training in visual sociology and/or visual anthropology.

In compiling this first inventory we have chosen for a country by country approach, listing the countries in alphabetical order. To the degree that we had the necessary information we have used texts that were provided us by the educational institutions themselves.

In some cases we have edited the texts somewhat to make the information better comparable. In a few cases we have written the course descriptions ourselves, based on interviews with staff members of the respective institutions.

Since this listing is incomplete we welcome additional information on the printed course descriptions and on courses not listed in this inventory.

Please send copy-ready texts, preferably in English, to the editor of this newsletter.



Photo: Leonard Henny

FRANCEDoctoral program in the "Cinema of the Social Sciences"

Université de Paris X in Nanterre.

The official title of the degree is "Doctorat du 3ème cycle". This degree comes at the end of the French educational sequence.

Candidates for the doctoral degree should have completed the "second cycle" at a University or have completed a recognised filmschool such as the IDHEC or the Ecole Nationale Louis Lumière (or equivalent education in cinematography).

The doctoral degree is awarded in two or three years in the context of a joint program in cinema studies given by two universities of the Paris university system: Université de Paris I and Université de Paris X. Within this context there are a variety of specialisations, one of which is the cinema of the social sciences.

During the first year students prepare themselves for a first level doctoral degree, called "Diplôme d'Etudes Approfondies" (D.E.A.). During this year they follow a common core course which comprises the study of the relations between cinema and creativity (Jean Rouch), anthropology (Enrico Fulchignoni), History (Marc Ferro), Semiology (Guy Borelli), Economics (Henri Mercillon), narrative film and non-narrative film...etc.

Following the core course students can begin to specialize in:

- (1) practical filmmaking
- (2) film history
- (3) filmeconomics.

The practical filmmaking can be strongly focussed upon anthropological methods. One can choose between training in observation, training in camera/body-movement (Cinematographie, choreography with light weight cameras taught by Xavier de France), training in videoregistration techniques, feature film production, and/or experimental filmmaking.

Subsequently candidates who follow the filmmaking option are required to participate in a number of seminars in which the students produce short filmed exercises. In addition every student should finish with either a short documentary or a film treatment (scenario) for a fiction film. An exam, leading to the D.E.A. concludes the first year of study.

The second and/or third year, which lead to the final doctoral degree, are dedicated to the execution of a research project, and/or the production of a film with a scientific purpose.

The program of study consists of the following elements:

Instrumental research. The use of audio-visual media as an instrument for research of human behavior. The strategies of the use and movement of the camera by the camera man.

Documentary research. Inventory and analysis of sources of film history.

Analysis of scenario's. Filmsemiotics, Studies in cinematographic creativity.

Historical and theoretical research. Description and classification of forms of audio-visual registration. Research in the definition of the cinema and of film genres. The application of semiology to experimental films and sound movies. Typology of narrative film. Study of the theory of narrative and non-narrative film. Typology and analysis of different types of editing. Historical research on European and non-European cinema. Problems of film-realism and the evolution of the technical equipment and its relation on society and the public mentality.

Pedagogical research. Development of pedagogical methods to instruct the use of audiovisual media.

Research concerning ethnographic film as an instrument in social research, in education and in the distribution of ideas.

(a) General methodology.

- The organisation of the moving image (functioning of gestures and of moving objects: composition, order, simultaneousness of movements and intervals, intrications, etc.)
- Problems of registration and interviewing (filmed talks)

(b) "Daily methodology"

- Daily life (in rural and urban environments)
- Artistic expressions (dance, mime, theatre, sports)
- Religious activities (rites, ceremonies, services)

As will be clear from the above the ethnological filmmaking is only one part of the total educational program. To a large degree it is left to the discretion of the students in what measure they want to specialize in this particular field of filmstudies.

The above description is derived from the brochure: "D.E.A. et Doctorat de 3<sup>o</sup> cycle de Cinématographie" Paris 1980. Further information is available from:

Prof. Jean Rouch, Musée de l'Homme, Palais de Chaillot, Paris (France) tel.7046210

Claudine de France: 40 Rue Salvador Allende, 92000 NANTERRE, France, tél. 769.92.34



p. 12 Film-evaluation discussions in the Netherlands

Photo: Leonard Henny

INDIA

The following communication was published in the Visual Anthropology Bulletin. Though there is no evidence that courses in Visual Anthropology are actually taught at Indian universities the following text does indicate the interest that does exist for this subject in India.

A Model Syllabus for Visual Anthropology

The Editor presents here a Model Syllabus for teaching Visual Anthropology as a part of special group of papers (carrying two hundred marks) in Anthropology at the post-graduate level, to suit Indian Universities.

## Paper-1: Principles of Visual Anthropology - 100 Marks

1. Visual Anthropology-Definition-Scope and Uses
2. History and Development of Visual Anthropology-Approaches to Anthropological Films-Visual Anthropology and analysis of Cultural Style
3. Visual Anthropology as one of the Documentation Methods in Anthropology-Photography as an effective Medium of Communication-Visual Communication and its Advantage over other Systems-Still Photography vrs. Movie Photography-Advantages and Limitations of this Method.
4. Movie Films: Feature Films, Ethnographic Films, Documentary Films, Research Films, Instructional Films-Their Definition, Scope and relevance to Visual Anthropology.
5. Television and Visual Anthropology-Videotape:New Technique of observation and Analysis in Anthropology.
6. Film-Review, Appreciation and Criticism-Film as an Art-The Film Language-Necessary conditions for Film making
7. Film Projection and Projectors.

## Suggested Readings:

1. Hockings, Paul (Ed.)-Principles of Visual Anthropology.
2. Roberge, Gaston-Chitrabani
3. Mead, Margaret-Anthropology and the Camera in Encyclopaedia of Photography Edited by W.D.Morgan.
4. Worth, Sol and John Adair-Through Navajo Eyes: An Exploration in Film Communication and Anthropology.
5. Collier, John, Jr.-Visual Anthropology: Photography as a Research Method
6. De Brigard, Emilie-The Cinema and Social Science: A Survey of Ethnographic and Sociological Films: Reports and Papers in the Social Science, 16 Paris UNESCO.
7. Heider, Karl G.-Films for Anthropological Teaching (5th Edition, Washington: American Anthropological Association).
8. De Brigard, Emilie-Anthropological Cinema
9. Michaelis Anthony R.-Research Films in Biology, Anthropology, Psychology and Medicine.
10. Mead, Margaret-"Some Uses of Still Photography in Culture and Personality Studies" in Personal Character and Cultural Milieu edited by D.G.Haring.
11. Mead, Margaret & Macgrigor, F.S.-Growth and Culture: A Photographic Study of Balenese Childhood.
12. Sorenson, E.R.-"The Concept of the Research Film" Paper Presented at the Annual Meeting of the Society for Applied Anthropology, May 5, 1967, Washington, D.C.

13. Van Vlack, J.D.-The Motion Picture as a Research Tool-Audio Visual Notes from Kodak 65
14. Ramasaya, Terry-A Million and One Nights: A History of the Motion Pictures.
15. Sandall, Roger-Mechanical Maps: The Problem of Presentational Form (Paper presented in the Symposium on Visual Anthropology, during Xth ICAES, New Delhi)

Paper II: Visual Anthropology in India, and Film Craft - 100 Marks

(A) Visual Anthropology in India - 30 Marks

1. Development of Visual Anthropology in India and Ethnographic Films-Present Position of Ethnographic Films in India.
2. Realistic and 'New Wave' Films, and Visual Anthropology.
3. Scope of Visual Anthropology in India-Its Uses-Urgent Problems.

(B) Film Craft - 30 Marks

1. Cine-Photography and Film-Types of Cine-Cameras and Film Gauges-Raw Stock of Film-Camera Work-Image Composition-Movement within the Frame-Camera Angles-Camera Movements-Lenses-Exposure-Meter and Measurement of Light.
2. Script writing-Necessary Field conditions for shooting.
3. Sound: Use of Sound in Film-Use of Music in Film-Commentary-Wild Sound-Synchronization-Making a Sound track-Type of Tape-recorders to be used
4. Film editing-Titling Trick Photography-Film Preservation.  
(This paper will require making of an Ethnographic film(approximately 50 minutes) by the Department on an approved theme for the sake of instructional benefits to the students)

(C) Practical on Film Craft - 40 Marks

- |   |          |
|---|----------|
| 1. Script writing on a given Theme with all technical details and Sound proposal (Commentary, Music, Wild Sound etc. to be Synchronized with the Film)..... | 20 Marks |
| 2. Review of a Film to be Screened .....  | 10 Marks |
| 3. Viva on Film Craft .....   | 10 Marks |

Suggested Readings:

1. Pincus, E. - Guide to Film Making
2. Lipton, Lenny-Independent Film Making
3. Roberge, Gaston-Chitrabani
4. Ray, Satyajit-Our Films Their Films
5. Roberge, Gaston-Film for an Ecology of Mind
6. Roberge, Gaston-Eisenstein's Ivans the Terrible
7. Earnest, Lindgren-The Art of the Film
8. Nilson, Vladimir-The Cinema As a Graphic Art
9. Gainfranco, Bettetini-The Language and Technique of the Film

For further information please contact Prof.Keshari N. Sahay, 48/3K Bariatu Housing Colony, Ranchi 834009 India.



NETHERLANDSA. Specialization in ethno-cinematography

Institute of Cultural Anthropology, University of Leiden, Holland

As part of a so called "doctorandus" degree in Anthropology, students in Leiden can specialize in Visual Anthropology and Ethno-cinematography, which comprise about 1/8 of their studytime. The course components comprise both theory and practical exercises. At the end of the one year course students produce a short super-8 sound film about a simple social activity (this may be the setting up of a tent for example). The basic aim of the course is to prepare students to make films as part of their anthropological fieldwork either during their study or as part of their professional work after the completion of their degree.

The theoretical part of the course comprises the following subjects:

Observation and the acquisition of scientific knowledge.

Theories concerning communication and information (structuralistic approach, semiotics, other approaches)

Theories concerning movement and use of spaces:

"Kinesics": body movements as a means of communication (Birdwhistell and others).

"Proximics": structuring of space (Hall, Watson a.o.)

"Vidistics": Patterns and rules in (film)communication (Worth/Adair, a.o.)

"Choreometrics": Patterns in dance and ceremonial behavior (Alan Lomax a.o.)

Basic principles in Visual Anthropology. The use of film in ethnographic research.

Basic principles of ethnographic filmmaking: The film- and sound recording, editing, technical systems, film analysis.

In addition to the film course the department of Anthropology in Leiden provides students with an opportunity to learn the basic skills of still photography.

Information about the course and about required and optional literature can be obtained from:

Prof. A.A.Gerbrands, Head of the Dept, and D. Nijland, senior lecturer in ethnocinematography, Institute of Cultural Anthropology, Stationsplein 10, Leiden, Holland. Phone 071-148333.

B. Specialization in the Sociology of Audio-Visual Communication

Department of Sociology, University of Utrecht, Holland.

This specialization can be followed by students for periods ranging from three months to two years, during which time they can make "studypackages" of the following five components:

### I. A basic media course

During a period of three months students get a theoretical overview of the sociology of audiovisual communication which concentrates on four major topics:

- the didactic use of audiovisual media in education
- AV media as a research tool
- AV media as an instrument in social action
- Audiovisual literacy, and the teaching of audiovisual literacy in schools and in adult education

In addition to the theoretical seminar students spend half of their time in obtaining practical experience in the production of audiovisual programs on super-8, video and tape-slide shows. The course is completed by the making of a short documentary on a subject of sociological relevance.

### II. Principles of Visual Sociology and Visual Anthropology

This course takes again three months and gives an overview of the "classics" in visual sociology and visual anthropology ranging from "Nanook of the North" to the "Disappearing World" series of Granada Television.

The films and other visual documents are analysed according to three perspectives:

- (a) the chronology of the technical development (from 19th century photography to modern videototechnology)
- (b) the theoretical and topical approaches within visual sociology and visual anthropology.
- (c) the functional use of audiovisual media in fieldwork, research, education and in conscientization.

### III. Practical Experience in Media production

During a period of four to six months students get an opportunity to produce in small groups a media presentation of professional quality; this may be on film, video or as a tape-slide show.

The basic principle is to make a media program with and for a social action group which can use this program as a means of conscientization in its action strategy. Thus in the past films and videoprograms have been made with young immigrants, gypsies, neighborhood groups in deprived urban areas, wives of unemployed workers, alternative farmers....etc.

Beside technical competence the students learn the basic principles of social action (research) and conscientization strategies. Part of the grading consists of the evaluation of the mediaprogram for an audience for which the film or videoprogram has been made.

### IV. Media Evaluation Research

A fourth component in the specialization in the sociology of audio-visual communication consists in the execution of an evaluation research in the effectivity of media programs for conscientization purposes. During a period from two to six months students participate in ongoing research

in this field.

#### V. Audiovisual Literacy

By taking courses outside the Department in Mass Communication and in Pedagogy, students who have followed the components I-IV can further specialize to become qualified as a teacher in audio-visual education. This specialization leads to teaching jobs at the level of pedagogical academics and in secondary education.

More detailed information about course descriptions and literature assignments can be obtained from:

Leonard Henny, Sociological Institute, Heidelberglaan 2, 3584 CS Utrecht, Holland. Phone 030-533992.

#### C. Specialization in Visual Anthropology

Department of Anthropology, University of Nijmegen, Holland

Thanks to a student initiative the Department of Anthropology of Nijmegen University offers since January 1982 a course for credit in Visual Anthropology under the subtitle: "Imagery, Interpretation and Minorities".

The aim of the course is to give students an overview of theories and materials in visual anthropology, particularly as they relate to the subject of integration and assimilation of cultural and ethnic minorities (in Holland). Thus the course presented guest lectures by filmmakers and scholars who have produced films and television programs on the problems of minorities. The course was ended with a three day symposium on the role of the media in closing the understanding-gap between the Dutch and the minorities living in Holland, such as Surinamese, Antillians and Indonesians from the (former) colonies and "guest-workers" from the Mediterranean (Moroccans, Turks, Yougoslavs, Greeks, Spaniards and Portuguese). Also gypsies and women were regarded as minorities.

More information on the course and the films shown in the series can be obtained from the tutor of the course: R.Busschot, or from the organising students, Ms. Gertie Arts and M.A.Th.Willemsen. Dept. of Anthropology, Thomas van Aquinostraat 1, 6500 HK Nijmegen, Holland, Phone: (080) 512361.

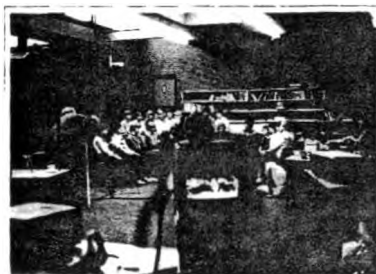


Photo: Leonard Henny

USAA.Masters Degree in Visual Anthropology

Department of Anthropology of Temple University, Philadelphia and the Anthropology Film Center in Santa Fe, New Mexico.

The general aim of this program is to help open the doors to a more sophisticated use of the motion picture - as a legitimate, scientific communicative device for anthropology and the other social sciences. A specialization in visual anthropology within the currently existing Master of Arts program in Anthropology is offered.

The goal of this program is two-fold: (1) to train filmmakers in both social science film production and anthropology so that they might be able to more effectively collaborate with anthropologists; and (2) to provide anthropologists with sufficient film training so that they might be able to either collaborate with a filmmaker or produce their own films. For students emphasizing filmmaking, the Masters degree would be terminal; for the student emphasizing anthropology, the degree could be a partial preparation for the Doctors program.

The program provides all students with the following:

- (1) a sufficiently sophisticated knowledge of anthropology to enable them to work collaboratively with anthropologists and other social scientists on research projects which require data to be generated with image and sound producing technologies and on the production of ethnographic films; and
- (2) training in technical skills, aesthetic, theoretical, and methodological knowledge required of filmmakers concerned with the scientific/humanistic use of image and sound producing technologies.

The program consists of a year's full-time residency in Temple with not less than six (6) seminars. The students will be required to take:

- (1) Three Approaches Seminars
  - Anthropology 403 (Approaches in Cultural Anthropology)
  - Anthropology 404 (Approaches in Linguistics)
- & Either Anthropology 405 (Approaches in Physical Anthropology)
- Anthropology 406 (Approaches in Archaeology)

and

- (2) Anthropology 528 (Seminar in Theory and Methods in Culture and Communication) or Anthropology 529 (Seminar in Visual Communication: An Anthropological Approach).

The remaining two seminars are electives. (Please note: there are only limited production facilities and training available at Temple. Students acquire these skills at the Anthropology Film Center).

The second year of the program is spent at THE ANTHROPOLOGY FILM CENTER under the direction of Joan and Carroll Williams. The Center was founded in 1965 by Carroll and Joan Williams to explore the relatedness of

film to the social sciences within a theoretical and practical construct. The Center has an on-going program of scholarship, research and practice in visual anthropology. Students, teachers and practitioners may have access to the intensive 8-month social science film production course, seminars, the specialized library and archive collection of manuscripts and study films equipment and facilities, publications, consultation and equipment outfitting.

Students enrolled in the Temple Masters in Visual Anthropology Program are required to take the following at the Anthropology Film Center:

(1) SOCIAL SCIENCE FILM PRODUCTION LAB (12 Semester Hours)  
(Enrollment Limited to 10)

This course meets every day throughout the school year for 3-8 hours a day. It is an intensive exploration of the technology and theory of moving image and sound communication for social science research and information. The student attains a thorough mastery of the basics of location documentary film practice. In addition, the course includes an overview of the structure of the commercial film industry, problems and new directions; the relationship to ethnographic filmmaking, funding and distribution; the function of media as a research tool; human observation and perception systems in relation to image and sound producing technologies; introduction to research design, datamaking, annotation, interpretation, and publication utilizing film and sound.

Each student plans, carries out, and presents a minimum of six (6) shooting exercises, and participates in other technical capacities in at least 30 different exercises designed by fellow students. All students are expected to develop a thesis proposal for submission to the faculty of Temple University and the Anthropology Film Center no later than the 6th month of the Anthropology Film Center program.

(2) FOUR (4) SEMINARS OR EQUIVALENT UNITS OF INDEPENDENT WORK (Offered for four (4) or more students)

Seminars are scheduled for sixteen (16) weeks and will generally meet once a week for three hours. Students can plan on ten (10) hours a week for each seminar or equivalent independent work. Generally, students will be encouraged to enroll in no more than one seminar in the first four months.

Seminars:

Observation and Perception. Relations of physiology and visual perception to cultural determinants of the observational process. (Carroll Williams)

Expressive Culture. Cross-cultural study of visual and aural arts and media from a symbolic point of view. (Steve Feld)

Culture, Grammar & Communication. Study and research in the relationship of culture theory, linguistic theory, and communications theory (Steve Feld)

Designing and Using Media for Bi-Cultural Education. Cultural factors in media communication. Examples with reference to Indians and Hispanic programs. (Joan Williams)

Sound as a Symbolic System. Study and research in the ethnography of sound. Relations of sound communication to visual communication. (Steve Feld)

Anthropology Film: Research Design. Theoretical and practical aspects of design for generation and analysis of researchable film. (Carroll Williams/Steve Feld)

Anthropology Film: Theory and Methodology. Visual theories and methodologies for the study of naturally occurring human behavior in context (Carroll Williams/Steve Feld)

Anthropology Film: Introductory Proxemics. A studio course in the use of film and photography as a research tool in proxemics. Required equipment: 35 mm still camera and super-8 movie camera. Film and processing will cost about \$ 100. (Edward T.Hall)

Advanced Topics. Special research projects. Analysis facilities and equipment available by arrangement. (Carroll Williams/Steve Feld/Edward T.Hall by arrangement)

	1st Semester	2nd Semester
Social Science Film Production Course	9 Semester Hours	3 Semester Hours
Seminar	3 Semester Hours	9 Semester Hours

Once a student has completed his/her course work at Temple University and The Anthropology Film Center, they have only to write an acceptable thesis proposal and produce an acceptable Masters' thesis. Prospective students are asked to consult The Temple Graduate Studies Catalog as well as the Department of Anthropology's Graduate Program guides for the details of admission requirements, procedures, etc., as well as a generalized description of the Masters' Program.

For further information contact: Jay Ruby, MVA, Department of Anthropology, Temple University, Philadelphia, Pennsylvania 19122 and Carroll and Joan Williams, Co-Directors, The Anthropology Film Center, P.O. Box 493, Santa Fe, New Mexico 87501

### B. Degree Program in Environmental Communications

School of Natural Resources, University of Michigan, Ann Arbor, Mich.

The environmental communication option trains people to do effective publicity on environmental and social justice issues. Most graduates are doing media work for citizen groups or public agencies across the country.

The program stresses four areas:

- 1) Communication theory and research-Emphasis is on analyzing the environmental content of the mass media in terms of what topics are picked up by the mass media and in terms of what effect getting environmental information through the mass media has on the behavior of the audience.
- 2) Communication skills-Students are trained in a wide variety of skills including writing, graphics, film and broadcast techniques. Writing courses

stress practical formats such as pamphlets, press releases, magazine articles, and radio announcements. Through a new media lab, students can learn visual and graphic skills including film, broadcast, video tape, and slide-tape techniques as well as pamphlet and poster design.

3) Environmental sciences-Emphasis is on understanding human and biological ecosystems. Students may take a broad range of courses—including hard science, resource policy, management, law and economics—to broaden their perspectives, or concentrate mainly in one area.

4) Practical experience-Students are encouraged to develop a professional working competence using the above skills. Through the communications workshop, a small graduate seminar, and through other courses, students do media work for clients. In the past clients have included the Ann Arbor Ecology Conservation Clubs, Friends of the Earth, Planned Parenthood, the Ann Arbor Food Co-op and the National Organization of Women as well as political candidates and issues. The work has included designing campaigns, doing attitude surveys, doing publicity, researching Fairness Doctrine complaints and analyzing campaign strategies.

The program attempts to build competence in all four areas. Since much of the learning in the program stems from students sharing skills with each other, incoming students should have competence in at least one area. Some work or internship experience is preferable, but not necessary.

The program is small, with only six to eight students, which allows close working relationships to develop among students and faculty. Environmental communication is closely linked with the advocacy and instruction options and has worked with other programs in the School including wildlife biology, forestry, and resource policy to develop and produce communications in those fields.

Degree options include:

Undergraduate degree: There is no formal undergraduate program, but undergraduates may take a concentration of communication courses.

Master of Science degree: Most communication students enroll in the two-year (four semesters) masters program that offers a thesis option (30 credit hours) and a non-thesis option (36 credit hours).

Doctoral degree: Emphasis is on the masters program, but students may pursue a Ph.D. in communication theory, research or application with the communication faculty and other faculty in the School.

For further information contact the Chairman, Environmental Education/Outdoor Recreation Program, School of Natural Resources, The University of Michigan, Samuel Trask Dana Building, Ann Arbor, Michigan 48109, (313) 764-1410.

### C. Courses in Visual Sociology

Sonoma State University, Rohnert Park, Cal.

#### 1. Course Description

There are two sides to visual sociology. One is using a camera to understand society. This includes what is commonly called photojournalism and documentary

photography, but includes other uses of the camera as well. The other is analyzing the place of photography in society, as well as photography's impact on society. We will look at pictures, take pictures, and talk about pictures. We will also discuss the readings, hear guest speakers, and see films; all from a sociological perspective. We will also deal with aesthetic and technical issues. There are no prerequisites. However, students lacking background in either sociology or photography will need to meet with the instructor as necessary to cover these basics. If you do not have access to a 35 mm. camera the Sociology Dept. can probably lend you one; check with the instructor.

## 2. Readings

Required: Curry and Clarke: Introducing Visual Sociology.

Wagner: Images of Information: Still Photography in the Social Sciences.

Arnold (articles to be distributed in class): "The Picture Perfect Cruise"; "Seeing the World Through a Rectangular Keyhole", "You Press the Button, Society Does the Rest, Part I"; "You Press the Button, Society Does the Rest, Part II".

Optional: The Joy of Photography by Kodak

The above description was published in Visual Sociology Quarterly Vol. 1, nr.1, winter 1980.

A more lengthy reflection on teaching Visual Sociology in a non-visually oriented Dept. of Sociology was published in the same issue of VSQ. Reprints and further information can be obtained from: Prof. David Arnold, Dept. of Sociology, Sonoma State University, Rohnert Park Cal. 94928, Phone (707) 585 0555



Photo: Leonard Henry



# PORTAPAK-BASED VIDEO PRODUCTION FOUNDATION COURSE

by Sue Hall and John Hopkins,  
Fantasy Factory Video



This distance learning Course in basic video skills is the first of its kind, and has been developed out of the authors' own experiences of teaching in Colleges, Universities and community situations. Because it was originally designed for use in countries where English is a second language, its clear straightforward presentation makes it particularly suitable for beginners.

Using the methods of educational technology, the Course employs Objectives, Guidelines, Routines and Evaluation to ensure that learning is systematic. It is designed to be taught by a Trainer in a series of 2½ hour Modules, most of which include practical Exercises with equipment, as a central feature. It was extensively field tested, and the feedback from this stage has been incorporated into the final version. Field testing took place at Brighton Polytechnic; Centre for Educational Technology, New Delhi; The City University, London; La Trobe University, Australia.

The field-testing showed that, if the Trainer follows the Course carefully, it is guaranteed to fulfil its Objectives, viz:

"After completing the Course, Students will have acquired a basic working knowledge of the theory and practice of portapak based video production.

"After the Course, each Student will be capable of organising and undertaking a small-scale, viewable, video production independently."

\*\*\*

Some extracts from Trainer's Manual contents list follow

## Trainer's Introduction

### Part 1

Course Objectives  
Assumed Entry Behaviour for Students  
Essential Equipment and Personnel

### Part 2: About the Course

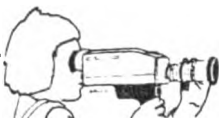
Plan of Course Contents  
Plan of Module  
The Course Videotape and how to use it  
Factors Affecting Success/Failure of the Course

### Part 3: General Information

What Video is  
Justification Scheme  
Using different types of Portapak  
Colour Coding Sets of Equipment

### Part 4: Pages for Duplication

Re-use of the Manuals  
Trainer's Logs  
Numbers of Copies Required



## About the Course

**FORMAT** Trainer's Manual (182pp), Student's Manual (91pp), Videotape (1/2" EIAJ) running time 30 mins. Manuals have stiff "rip-proof" covers and are plastic comb-bound so that they will lie flat when open. Page size is A4. Trainer's Manual includes a complete Student's Manual interleaved. Module-by-Module, plus banks of checklists needed during the Course which are suitable for reproduction.

**PRODUCER** UNESCO Division of Structures, Content, Methods and Techniques of Education

**EQUIPMENT** required for running Course: Portapaks with range of basic accessories and Monitor (obligatory), Editing Video Tape Recorder (optional). The Course itself is based on the Sony Rower Portapak.

**TARGET POPULATION** The Course provides basic grounding in the use of the Portapak as a Production Tool, which will be sufficient for the following classes of student:

- \* those with existing studio production experience
- \* extension workers in all forms of development communication and community development who use video mainly for documentation rather than programme-making
- \* workers in education not directly connected with programme production for CCTV.

**TYPE OF UTILISATION** Suitable for small-group instruction, maximum 12 persons. Full Course runs for 21 Modules. Homework for Students, but any particular batch of Students will probably only be taught 13-15 Modules. Each Module lasts approximately 2½ hours.

**DESCRIPTION OF CONTENTS** All Students are taught the Pre-Course Modules and Modules 1-6 (Basic Handling Skills). Then the Course branches and Students may take either Modules 7-13 (Introduction with Electronic Editing) or Modules 14-18 (Introduction or with In-Camera Editing). The optional Maintenance Module may be added to either branch.

### ROUTES THROUGH THE COURSE - EXAMPLES

- \* Pre-course Modules 1-6 and 14-18 (In-camera production)
- \* Pre-course Modules 1-6 and Maintenance Module (includes Electronic Editing).

**TYPES OF EVALUATION** Checklists, Self-evaluation Test and criteria for video production activities are included in the Manuals. The Trainer may additionally use a grading system if required.

## Course Videotape

### Test Recording Routine

(Pre-Course Module and Module 1)

What a Camera Cut is like  
(Module 3)

Still Frame and Tape Inching  
(Module 3)

Lighting — adequate and inadequate  
(Module 4)

Framing, Panning and Composition  
(Module 4)

Using a Tripod  
(Module 5)

Lenses and their effects  
(Modules 7 or 14)

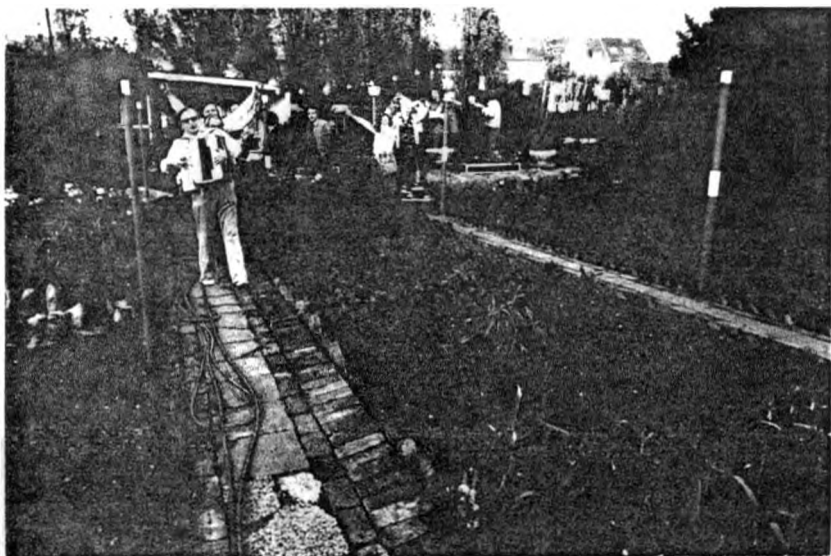
Sample Leader  
(Modules 10, 11 and 12)

Editing Faults  
(For Trainer's information only)

Test Card

Running Time 30 mins

## VISUAL ESSAY

Credits

Introduction by Leonard Henny.

Photos by Roland Günter

Captions by Janne Günter

Since 1974 the Günters live themselves in Eisenheim.

VISUAL ESSAYIntroduction

Eisenheim, today part of the steel- and coal-city of Oberhausen, is the oldest planned worker settlement in Germany. It was built during the railroad boom in the 19th century by the steelwork Gute Hoffnungs Hütte ("Plant of Good Hope!"). Eisenheim ("Home of Iron") became one of the socially most tightly knit communities with a highly developed workers culture and a strong proletarian solidarity.

The families of Eisenheim have lived through periods of adversity and some prosperity. The grandfathers have witnessed countless disasters in the steel plant and in the mines. Sons have gone into wars. The families have gone through lay-offs and strikes and only recently some of the residents experienced some luxuries like cars and vacations.

Since 1958 and more acutely since 1972, however, the families of Eisenheim saw themselves confronted with a new threat to their well-being. Real-Estate corporations planned to convert the "obsolete" housing into modern high rise apartments. The workers families were threatened to be expelled to make way for middle-income residents. The inhabitants became alerted to the new threat as a result of a workshop of design students, held by the School of Design in Bielefeld. As part of the workshops, led by art-historian Roland Günter and photographer Jörg Boström, the students made an exhibition under the title "Save Eisenheim". In addition they published a book and produced a documentary film on Eisenheim. On the bases of their study of the neighborhood, the students came to the conclusion that Eisenheim should be seen as a monument of proletarian culture. Consequently they developed the argumentation that Eisenheim should be saved in the same way as palaces of the royalty and mansions of the aristocracy use to be saved from the bulldozers.

The student project set off the start of one of the bitterest struggles for survival of a neighborhood. Through imaginative actions and extensive campaigning in the mass media, the residents finally scored a victory. Eisenheim was awarded the status of a monument.

The community received a national culture prize in 1978. Recently a sign EISENHEIM was placed at the exit of the nearby Autobahn, indicating the importance that the community had gained as a place on the map of Germany. In May 1982, the people of Eisenheim celebrated ten years of successful struggle. A buoyous neighborhood party, under the slogan: "who has to fight, has to know how to feast", again drew national attention in the media.

Since the success of Eisenheim, many other workers communities were inspired to follow the example of Eisenheim to fight for their survival and to regain their cultural identity.



Photo 1

In 1974, two years after the publication of the student report "Save Eisenheim" the neighborhood was officially slated for demolition. There was an immediate response from the community, resulting in large meetings and hot debates. Many advisers from other neighborhoods helped us. What would we have been without the help from people outside the neighborhood?



Photo 2

Many times television crews came to our neighborhood and reported of our actions as well as about the situation of our people. Roughly 60 times we were mentioned in television. Over 200 times our actions were reported in the national press and about 400 times reports appeared in the local media.



Photo 3

In earlier times Eisenheim had three laundry houses where people did their laundry. One of these we have occupied and we turned it into a Volkshaus ("Peoples house"). Another now houses a museum. In a later phase the steel-company, owner of all real estate in Eisenheim, legalized the occupation and gave us a free rent contract.



Photo 4

The third laundry house was turned into a childrens center.



Photo 5

Photo: Roland Günter

Carmen Thomas, a national radio reporter, visited Eisenheim in Spring 1977. Her radio program "U-Wagen", broke the news that the residents had gained their victory. It was a memorable morning, in which Carmen Thomas clearly sided with the residents and informed millions of Germans about the background of our struggle.

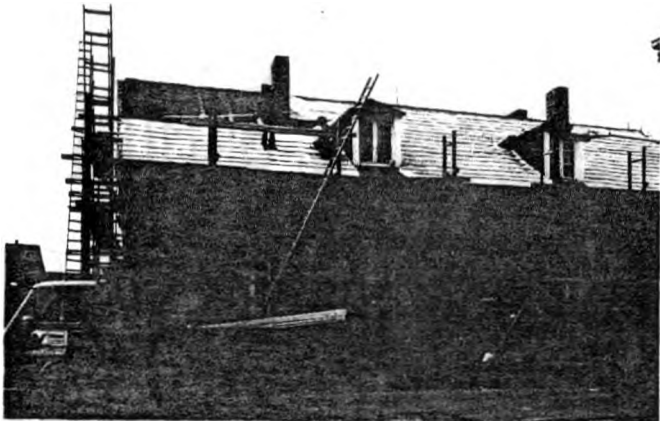


Photo 6

Photo: Roland Günter

From 1977 on, houses were repaired and modernised by the province and the city. The houses got new roofs and dormer-windows. For the first time we got toilets, showers or bathtubs. Fortunately we could keep the owner from splitting up the houses. This time, at last, the needs of the residents were acknowledged and respected.



Photo 7

The only victory for which we didn't need to fight was the placement of a sign indicating Eisenheim on the Autobahn. Many people kept asking us: "How did you get that arranged?" We could say "You won't believe it, but one day all of a sudden they were there. It just shows what significance our neighborhood has gained."



Photo 8

We fought for 10 years. Against the regional and national parliament. Against two ministries and against many State and Local agencies. Fortunately there were enough reasons for a party, every once in a while.

## PUBLICATIONS RECEIVED

1. British Film Institute: "Reading Pictures" Publication of the Education Image Project, unit nr. 1 with slides and exercises for use in secondary schools. B.F.I., 81, Dean Street, London. W1V 6AA
2. Documentary Photo Aids: "Catalogue of Teaching Photographs". Suitable for the sociology teacher on subjects such as: the feminist revolution, the Negro experience in America, the nature of prejudice, child labor, living with aging, children of divorce, sex roles today, etc. Documentary Photo Aids, Inc., P.O.Box 956, Mount Dora Fl. 32757, USA
3. John Downing: "The Media Machine", Pluto Press Ltd., London 1980.
4. Michael Drechsler: "Selbstorganisierte Medienarbeit in basisdemokratischen Initiativen". Die Filmprojekte im Markischen Viertel, Berlin. Verlag Klaus Guhl, Berlin 1980.
5. Guy Hennebelle: "Images d'en France", Cinéma des Régions II". CINEMACTION, Revue Trimestrielle, Editions l'Harmattan, Paris 1982.
6. Thomas Kuchenbuch: "Film Analyse, Theorien Modelle, Kritik", Prometh Verlag, Köln 1978.
7. Marino Livolsi (editor): "Le Comunicazioni di massa, problemi e prospettive". Editore: Comunicazione e Società, Franco Angeli, Milano 1981. (Papers presented at the conference of the Research Committee on Communication, knowledge and Culture of the International Sociological Association, in Trento, Italy 1977).
8. Peter B. Schumann: "Kino in Kuba 1959-1979". Published by the West-German International Short Film Festival Oberhausen. Verlag Klaus Dieter Vervuert, Frankfurt a/M 1980.
9. José Vidal Beneyto (editor): "Alternativas populares a las comunicaciones de masas, Madrid 1979. (papers of the conference Popular Alternatives to the Mass Media held by the "Research Committee on Communication knowledge and Culture of the International Sociological Association, Cambrils, Spain 1978).

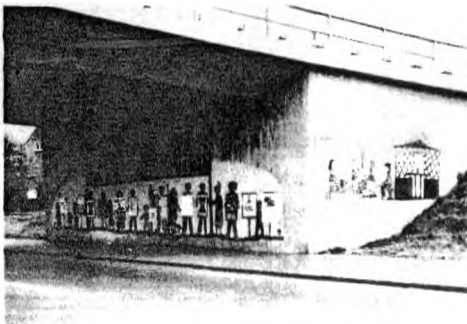


Photo: Roland Gunter



## BIBLIOGRAPHY

### BIBLIOGRAPHY ON FILM THEORY WITH SPECIAL ATTENTION TO FILMSEMIOTICS

#### Part two \*)

In this issue we publish the second part of an extensive bibliography on Film Theory with special attention to Film Semiotics.

This bibliography, which altogether contains more than 1000 entries, is compiled by Karl Dietmar Möller of the Münsteraner workgroup on Filmsemiotics.

Since the first and the second part of the bibliography only cover the alphabet from A-D, the present segment is followed by two pages of important publications on film theory and filmsemiotics by authors with names beginning from E-Z. This will facilitate the use of this bibliography for purposes of cross referrence, since the text of the bibliography often refers to publications of authors not yet listed in the first two parts of the bibliography.

\*) Part one of this bibliography has been published in European Newsletter on Visual Sociology, no. 3, Spring 1982.

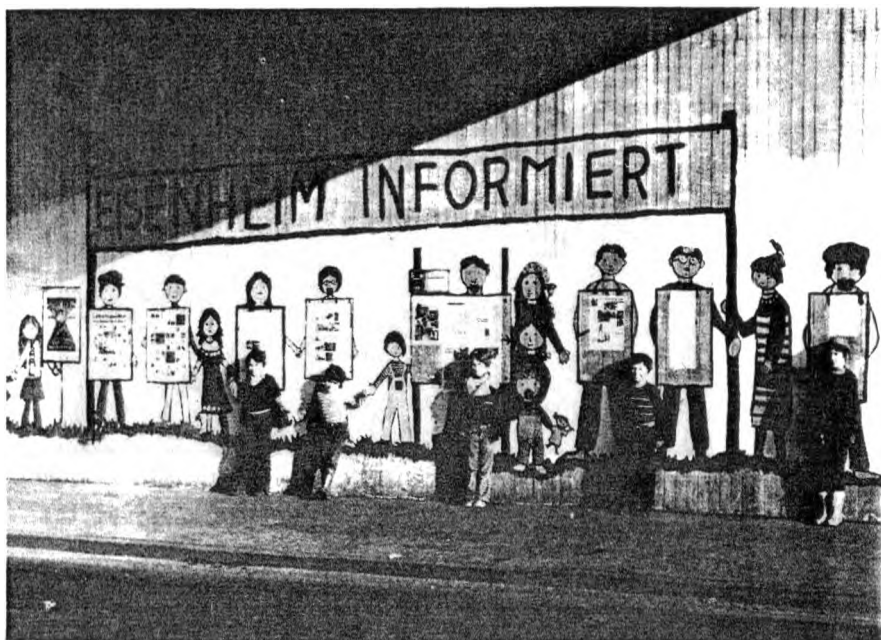


Photo: Roland günter

## BIBLIOGRAPHY ON FILM THEORY, WITH SPECIAL ATTENTION TO FILMSEMIOTICS

Part Two

## BITOMSKY, Hartmut

- 1978 Gelbe Streifen - Strenges Blau. Passage durch Filme von John Ford. Mitarbeit Martina Müller. Einleitung und Erster Teil, in: Filmkritik 6 (1978) 281-335.
- 1979 Gelbe Streifen - Strenges Blau. Passage durch Filme von John Ford. Mitarbeit Martina Müller. Zweiter Teil, in: Filmkritik 3 (1979) 93-139.
- 1980 Gelbe Streifen - Strenges Blau. Passage durch Filme von John Ford. Mitarbeit Martina Müller. Dritter Teil, in: Filmkritik 8 (1980) 339-377.
- 1980 Vertigo - Aus dem Reich der Toten, in: Filmkritik 6 (1980) 244-247.
- 1980 [Hitchcocks 'Vertigo':] Die Verführung, in: Filmkritik 6 (1980) 270-272.
- 1981 Moderne Bilder, in: Filmkritik 11-12 (1981) 541-545.

## BLACK, Max

- 1977 Wie stellen Bilder dar?, in: GOMBRICH / HOCHBERG / BLACK 1977: 115-154.

## BLAKE, Richard A.

- 1968 Reality and Structure in Film Aesthetics, in: Thought, Vol. 43, No. 170 (Autumn 1968) 429-440.

## BLANK, Manfred

- 1981 Notiz: Bilder und Töne, Bild und Schrift, in: Filmkritik 11-12 (1981) 551-554.

## BLEIER BRODY, Agnes

- 1965 Das Wort und die Sprache des Bildes, in: Sprache im technischen Zeitalter 13 (1965) 1030-1033.

## BLOCK, Axel

- 1981 Über die Funktion technischer Parameter für die Bildbetrachtung, in: Filmkritik 11-12 (1981) 517-523.

## BLOCK, Ralph

- \*1927 Not Theatre, Not Literature, Not Painting, in: The Dial 82 (Jan. 1927) 20-24.
- 1966 In: MacCANN 1966: 154-159.

## BLOCKER, H. Gene

- 1974 The Language of Art, in: British Journal of Aesthetics, Vol. 14, No. 2 (Spring 1974) 165-173.

BLOCKER, H. Gene

- 1977 Pictures and Photographs, in: Journal of Aesthetics and Art Criticism, Vol. 36, No. 2 (Winter 1977) 155-162.

BLUESTONE, George

- 1956 Word to Image: The Problem of the Filmed Novel, in: The Quarterly of Film, Radio, and Television, Vol. 11, No. 2 (1956) 171-180.
- \*1957 Novels into film.  
Baltimore: The Johns Hopkins Press, 237 p.
- \*1961 Berkeley: Univ. of California Press, 237 p.
- [1966] Novels into film. The metamorphosis of fiction into cinema.  
Berkeley/Los Angeles/London: University of California Press, 237 p.

BLUMENSATH, Heinz (Hg)

- 1972 Strukturalismus in der Literaturwissenschaft.  
Köln: Kiepenheuer & Witsch, 420 p.  
(Neue wissenschaftliche Bibliothek. 43.)

BOLOGNESE, G.A.

- 1979 Semiotics ante litteram: Notes on Pirandello's reactions to sound film, in: CHATMAN / ECO / KLINKENBERG 1979: 837-840.

BONITZER, Pascal

- 1971 Système de "La Grève", in: Cahiers du Cinéma 226-227 (janvier-février 1971) 42-45.
- 1976 In: BONITZER 1976a: 74-84.
- 1971 "Réalité" de la dénotation, in: Cahiers du Cinéma 229 (mai 1971) 39-41.
- 1971 Le Gros Orteil. ("Réalité" de la dénotation, 2), in: Cahiers du Cinéma 232 (octobre 1971) 14-23.
- 1971 Fétichisme de la technique: la notion de 'plan', in: Cahiers du Cinéma 233 (novembre 1971) 4-10.
- 1972 Hors-champ (un espace en défaut), in: Cahiers du Cinéma 234-235 (décembre 1971, janvier-février 1972) 15-26.
- 1973 A propos du rôle des animateurs de ciné-clubs. (Sur "L'analyse de film" d'Alain Marty), in: Cahiers du Cinéma 244 (février-mars 1973) 25-28.

## BONITZER, Pascal

- 1974 Sémiologie et lutte idéologique. Réponses à Alain Marty. 3. Quelle sémiologie?, in: Cahiers du Cinéma 249 (février-mars 1974) 54-55.
- 1974 Experience on the Inside, in: Sub-stance 9 (1974) 115-120.
- 1976a Le regard et la voix. Essais sur le cinéma. Paris: Union générale d'éditions, 184 p. (10/18.)
- 1976 Des hors-champs, in: BONITZER 1976a: 9-24.
- 1976 La surimage, in: Cahiers du Cinéma 270 (sept.-octobre 1976) 29-34.
- 1977a Voici (La notion de plan et le sujet du cinéma), in: Cahiers du Cinéma 273 (janvier-février 1977) 5-18.
- 1977b La notion de plan et le sujet du cinéma: Les deux regards, in: Cahiers du Cinéma 275 (avril 1977) 40-46. [Suite de 1977a]
- 1979 Here: The Notion of the Shot and the Subject of the Cinema, in: Film Reader 4 (1979) 108-119.
- 1978 Décadrages, in: Cahiers du Cinéma 284 (jan. 1978) 7-15.
- 1979 La vision partielle, in: Cahiers du Cinéma 301 (juin 1979) 35-41.
- 1980 Le hors-champ subtil, in: Cahiers du Cinéma 311 (mai 1980) 5-7.

## BONITZER, Pascal / DANEY, Serge

- 1972 L'écran du fantasme, in: Cahiers du Cinéma 236-237 (mars-avril 1972) 30-41.

## BOURGET, Jean-Loup

- 1973 Social Implications in the Hollywood Genres, in: Journal of Modern Literature, Vol. 3, No. 2 (1973) 191-200.

## BORBÉ, Tasso / KRAMPEN, Martin (Hg)

- 1978 Angewandte Semiotik. Wien: Egermann, 131 p.

BORDWELL, David

1972 The Idea of Montage in Soviet Art and Film, in: Cinema Journal, Vol. 11, No. 2 (1972) 9-17.

\*1974 Eisenstein's Epistemological Shift, in: Screen, Vol. 15, No. 4 (1974-75) 32-46.

1975 Eisenstein's Epistemology: A Response, in: Screen, Vol. 16, No. 1 (Spring 1975) 142-143.

1976 Citizen Kane, in: NICHOLS 1976a: 273-290.

1976 In: GOTTESMAN, Ronald (ed.)  
Focus on Orson Welles.  
Englewood Cliffs, N.J.: Prentice-Hall,  
103-122.

\*1977 Camera Movement and Cinematic Space, in: Ciné-Tracts, Vol. 1, No. 2 (Summer 1977) 19-26.

1977 Camera Movement, the Coming of Sound, and the Classical Hollywood Style, in: LAWTON / STAIGER 1977b: 27-31.

1981 The Films of Carl-Theodor Dreyer.  
Berkeley, Los Angeles, London: University of  
California Press, 251 p.

BORDWELL, David / THOMPSON, Kristin

1976 Space and Narrative in the Films of Ozu, in: Screen, Vol. 17, No. 2 (Summer 1976) 41-73.

1979 Film Art: An Introduction.  
Reading, Mass. [etc.]: Addison-Wesley, xii,  
339 p.

BORRINGO, Heinz-Lothar

1980 Spannung in Text und Film. Spannung und Suspense als Textverarbeitungskategorien.  
Düsseldorf: Schwann, 227 p.  
(Schwann Deutsch.)

BRANDSTETTER, Alois

1965 Funktion und Leistung grammatischer Einfachstrukturen. Anmerkungen zur Syntax der Filmtexte, in: Sprache im technischen Zeitalter 13 (1965) 1082-1090.

BRANIGAN, Edward

1975 Formal Permutations of the Point-of-View Shot, in: Screen, Vol. 16, No. 3 (Autumn 1975) 54-64.

BRANIGAN, Edward

- \*1976 The Space of "Equinox Flower", in: Screen, Vol. 17, No. 2 (Summer 1976) 74-105.
- 1977 The Articulation of Color in a Filmic System. "Deux ou trois choses que je sais d'elle", in: Wide Angle, Vol. 1, No. 3 (1977) 20-31.
- 1978 Subjectivity Under Siege - From Fellini's "8 1/2" to Oshima's "The Story of the Man Who Left His Will on Film", in: Screen, Vol. 19, No. 1 (Spring 1978) 7-40.
- 1978 Foreground and Background - A Reply to Paul Willemsen, in: Screen, Vol. 19, No. 2 (Summer 1978) 135-140.
- 1979 Color and Cinema: Problems in the Writing of History, in: Film Reader 4 (1979) 16-34.
- \*1979 Point of View in the Cinema: A Theory of Narration and Subjectivity in Classical Film. Madison, Wisconsin: The University of Wisconsin, Ph. D.
- 1981 The Spectator and Film Space - Two Theories, in: Screen, Vol. 22, No. 1 (1981) 55-78.

BRAUDY, Leo

- 1977 The World in a Frame. What We See in Films. Garden City, N.Y.: Anchor/Doubleday, xv, 274 p.

BRAUN, Stefan

- 1981 Heinrich von Kleist/Helma Sanders: "Das Erdbeben in Chili". Eine vergleichende Analyse der Erzähleingänge von Film und Novelle, in: KANZOG 1981a: 59-89.

BRESSON, François

- 1981 Compétence iconique et compétence linguistique, in: Communications 33 (1981) 185-196.

BRESSON, Robert

- 1980 Noten zum Kinematographen. Aus d. Franz. übertr. v. A. Spingler. München/Wien: Hanser, 81 p. (Arbeitshefte Film. 4.)

BREWSTER, Ben

- 1971 Structuralism in Film Criticism, in: Screen, Vol. 12, No. 1 (1971) 49-58.

BRINTON, Joseph P.

- 1947 Subjective Camera or Subjective Audience?, in: Hollywood Quarterly, Vol. 2, No. 4 (1947) 359-366.

BRODY, Alan

- 1973 The Gift of Realism: Hitchcock and Pinter, in: Journal of Modern Literature, Vol. 3, No. 2 (1973) 149-172.

BROWNE, Nick

- 1974 The System of the Specular Text with Reference to 'Stagecoach'. Paper read at the 1. Congress of the IASS, Milano 1974.

Publications:

- 1975a Rhétorique du texte spéculaire (A propos de Stagecoach), in: Communications 23 (1975) 202-211.
- 1975b The Spectator-in-the-Text: The Rhetoric of Stagecoach, in: Film Quarterly, Vol. 29, No. 2 (Winter 1975/76) 26-38.
- 1979 The System of the Specular Text with Reference to Stagecoach, in: CHATMAN / ECO / KLINKENBERG 1979: 841-843. [Short version]
- 1977 Narrative Point of View: The Rhetoric of "Au Hasard, Balthazar", in: Film Quarterly, Vol. 31, No. 1 (Fall 1977) 46-57.
- 1978 "Cahiers du Cinéma"'s Rereading of Hollywood Cinema: An Analysis of Method, in: Quarterly Review of Film Studies, Vol. 3 (Summer 1978) 405-416.
- 1979 Introduction: Point of View, in: Film Reader 4 (1979) 105-107.
- 1979 The Spectator of American Symbolic Forms: Re-Reading John Ford's 'Young Mr. Lincoln', in: Film Reader 4 (1979) 180-188.

BROWNLOW, Kevin

- 1980 Cinematic Theology, in: Cinéaste 4 (Autumn 1980) 20-21.

BRUNETTA, Gian Piero

- \*1970 Forma e parola nel cinema: il film muto, Pasolini, Antonioni. Padova: Liviana Editrice, xi, 160 p. (Quaderni del Circolo Filologico-Linguistico Padovano. 3.)
- \*1971 Alfred Hitchcock o l'universo della relatività. Cittadella: Delta Tre, 125 p. (Problemi e protagonisti dello spettacolo. 1.)

BRUNETTA, Gian Piero

- \*1972 Intelletuali, cinema e propaganda tra le due guerre...  
Bologna: R. Pàtron, vi, 243 p.  
(Aspetti del spettacolo nel '900. 1.)
  - 1974 Nascita del racconto cinematografico (Griffith 1908-1912).  
Padova: Libreria Editrice Universitaria Pàtron, 247 p.  
(Aspetti dello spettacolo del '900. 3.)
  - \*1975 Cinema italiano tra le due guerre: fascismo e politica cinematografica.  
Milano: Mursia, 160 p.  
(Problemi di storia dello spettacolo. 1.)
  - 1979 Pour une sémiotique intégrée des signes cinématographiques, in: CHATMAN / ECO / KLINKENBERG 1979: 844-847.
- BUDECKE, Wolfram / HIENGER, Jörg
- 1979 Verfilmte Literatur. Probleme der Transformation und der Popularisierung, in: LiLi 36 (1979) 12-30.
- BÜHLER, Michael
- 1972 La perception d'images mutilées. Méthodes de perturbation et perception de supersignes, in: THIBAULT-LAULAN 1972a: 109-123.
- BÜHLER, Wolf-Eckart
- 1974 Wer ist Don Quichote? (Die Ideen und die Quadratfüße), in: Filmkritik 2 (1974) 80-88.
- BUKALSKI, Peter J.
- 1972 Critical Bibliography, in: Film Heritage, Vol. 8, No. 2 (1972/73) 25-35.
  - 1972 Film Research: A Critical Bibliography with Annotations and Essay.  
Boston, Mass.: Hall, 215 p.
- BUNUEL, Luis
- 1960 A Statement, in: Film Culture 21 (Summer 1960) 41-42.
  - 1970 Textes 1927-28, in: Cahiers du Cinéma 223 (août 1970) 18-23.
- BURCH, Noël
- 1967 Comment s'articule l'espace-temps?, in: Cahiers du Cinéma 188 (mars 1967) 40-45.
  - 1967 Nana où les deux espaces, in: Cahiers du Cinéma 189 (avril 1967) 42-47.



BURCH, Noël

- 1967 Plastique du montage, in: Cahiers du Cinéma 190 (mai 1967) 38-45.
- 1967 Structures d'aggression, in: Cahiers du Cinéma 195 (novembre 1967) 58-65.
- 1972 Strukturen der Aggression, in: WITTE 1972a: 39-54.
- 1969 Praxis du Cinéma. Paris: Gallimard, 254 p. (Le chemin.)
- 1973 Theory of Film Practice. Translated by Helen R. Lane. Introduction by Annette Michelson. London: Secker & Warburg, xx, 172 p. (Cinema Two.)
- 1973 De "Mabuse" à "M": Le travail de Fritz Lang, in: NOGUEZ 1973: 227-248.
- 1974 Kino-Gespräch mit Noël Burch, in: Kino 2:18/19 (Sept./Okt. 1974) 54-62.
- \*1976 To the Distant Observer: Towards a Theory of Japanese Film, in: October 1 (Spring 1976) 32-46.
- 1978 Porter, or Ambivalence, in: Screen, Vol. 19, No. 4 (Winter 1978/79) 91-105.
- 1979 To the Distant Observer. Form and Meaning in the Japanese Cinema. Revised and edited by Annette Michelson. Berkeley and Los Angeles: University of California Press, 387 p.

BURCH, Noël / DANA, Jorge

- 1974 Propositions, in: Afterimage 5 (Spring 1974) 40-66.
- 1974 Vorschläge. Modell einer Neuordnung der Filmgeschichte, in: Kino 2:20 (Nov.-Dez. 1974) 25-36; 21 (Dez. 1974/Jan. 1975) 23-44.

BURZLAFF, Werner

- 1978 Semiotische Taxonomie des kinetischen Bildes, in: ARBEITSGRUPPE SEMIOTIK AACHEN (Hg) Die Einheit der semiotischen Dimensionen. Tübingen: Narr, 217-231.

## BUSCOMBE, Edward

- 1970 The Idea of Genre in American Cinema, in: Screen, Vol. 11, No. 2 (1970) 33-45.
- 1970 Dickens and Hitchcock, in: Screen, Vol. 11, No. 4/5 (1970) 97-114.
- 1973 Ideas of Authorship, in: Screen, Vol. 14, No. 3 (1973) 75-85.
- 1979 Introduction: Metahistory of Film, in: Film Reader 4 (1979) 11-15.

## BYSTRINA, Ivan

- 1981 Kulturelle und filmische Codes, in: BENTELE 1981a: 298-313.

## BYSTRZYCKA, Maria

- 1970 Eisenstein as Precursor of a Semantics in Film Art, in: GREIMAS et al. 1970: 469-484.

## BYWATER, Timothy Robert

- \*1974 Critical Approaches to Film.  
University of Utah: Ph. D., 219 p.

## CADBURY, William

- 1973 The Cleavage Plane of André Bazin, in: Journal of Modern Literature, Vol. 3, No. 2 (1973) 253-268.

## CAHIERS DU CINÉMA

- 1970 "Young Mr. Lincoln" de J. Ford, in: Cahiers du Cinéma 223 (août 1970) 29-47.
- 1972 John Ford's "Young Mr. Lincoln", in: Screen, Vol. 13, No. 3 (1972) 5-44.
- 1976 In: NICHOLS 1976a: 493-529.
- 1979 In: MAST / COHEN 1979: 778-831.
- 1974 "Young Mr. Lincoln" von John Ford, in: Filmkritik 18:1 (Januar 1974) 8-25; 2 (Februar 1974) 50-79.
- 1970 "Morocco" de Josef von Sternberg, in: Cahiers du Cinéma 225 (nov.-déc. 1970) 5-13.

## CALLENBACH, Ernest

- 1974 Editor's Notebook: Notes on Film Scholarship, Criticism, Methodology, and What are We doing here anyway?, in: Film Quarterly, Vol. 28, No. 2 (Winter 1974-75) 1-3.

CARRINGER, Robert L.

- 1976 Rosebud, Dead or Alive: Narrative and Symbolic Structure in "Citizen Kane", in: Publications of the Modern Language Association of America, Vol. 91, No. 2 (March 1976) 185-193.

CARROLL, Noël

- 1974 [Review:] Christan Metz: Film Language: A Semiotics of the Cinema, in: Film Comment, Vol. 10, No. 6 (Nov.-Dec. 1974) 62-63; 61.
- 1979 Film History and Film Theory: An Outline for an Institutional Theory of Film, in: Film Reader 4 (1979) 81-96.

CARROLL, John M.

- 1977 A Program for Cinema Theory, in: Journal of Aesthetics and Art Criticism, Vol. 35, No. 3 (Spring 1977) 337-351.
- 1977 Linguistics, Psychology, and Cinema Theory, in: Semiotica 20:1/2 (1977) 173-195.
- 1980 Toward a Structural Psychology of Cinema. The Hague/Paris/New York: Mouton, x, 227 p. (Approaches to Semiotics. 55.)

CARROLL, John M. / BEVER, Thomas G.

- 1976 Segmentation in Cinema Perception, in: Science 191 (1976) 1035-1055.

CASETTI, Francesco

- 1972 Discusione sull'iconismo, in: Versus 3/2 (1972) 43-47.
- 1974 "Nuova" semiotica, "nuovo" cinema, in: Ikon, Tomo 24, No. 88-89 (1974) 275-346.
- 1974 Dal modello al genere. (Alcuni dei riferimenti attuali del discorso teorico-critico sul cinema), in: Filmcritica 25:249-250 (1974) 391-395.
- 1978 Le sequenze paradossali in Anghelopulos, in: Bianco e Nero 5/6 (1978) 66-85.

CASTY, Alan

- 1973 Development of the Film: An Interpretive History. New York: Harcourt Brace Jovanovich, xvi, 426 p.

CAUGHIE, John (ed.)

- \*1981 Theories of Authorship: a Reader. London/Boston: Routledge & Kegan Paul in association with the British Film Institute, ix, 316 p. (BFI Readers in Film Studies.)

- CAVELL, Stanley  
 1971 The World Viewed. Reflections on the Ontology of Film.  
 New York: Viking, xvi, 174 p.
- \*1979 The World Viewed: Reflections on the Ontology of Film. Enlarged Edition.  
 Cambridge, Mass.: Harvard U.P., xxv, 253 p.  
 (Harvard Film Studies.)
- CEGARRA, Michel  
 1970 Cinéma et sémiologie, in: Cinéthique 7-8 (1970) 25-63.
- 1973 Cinema and Semiology, in: Screen, Vol. 14, No. 1-2 (Spring/Summer 1973) 129-187.
- CHAMBERS, Iain  
 1974 Roland Barthes: Structuralism/Semiotics, in: Working Papers in Cultural Studies 6 (Autumn 1974) 49-68.
- CHATEAU, Dominique  
 1973 Propositions pour une théorie du film, in: Ça 1:1 (1973) 78-95.
- 1978 Intersémiotique des messages artistiques, in: Regards sur la sémiologie contemporaine. (Actes du Colloque Sémiologie/Sémiologies tenu à l'Université de Saint-Etienne les 24,25 et 26 novembre 1977).  
 Université de Saint-Etienne: Centre Interdisciplinaire d'Etude et de Recherche sur l'Expression Contemporaine, 75-83.
- 1978 Syntaxe filmique et structure narrative, in: Degrés 14 (été 1978) e-e35.
- CHATEAU, Dominique / JOST, François  
 1974 Robbe-Grillet: Le plaisir du glissement, in: Ça 1:3 (janvier 1974) 10-19.
- 1979 Nouveau cinéma, nouvelle sémiologie. Essai d'analyse des films d'Alain Robbe-Grillet.  
 Paris: Union Générale d'Éditions, 314 p.  
 (Coll. 10/18.)
- CHATMAN, Seymour  
 1974 Narration and Point of View in Fiction and the Cinema, in: Poetica (Tokyo) 1 (1974) 21-46.
- 1975 Towards a Theory of Narrative, in: New Literary History, Vol. 6, No. 2 (Winter 1975) 295-318.
- 1976 Introducing Narratology to Film Students - Via "Citizen Kane", in: Quarterly Review of Film Studies, Vol. 1, No. 2 (1976) 388-393.

CHATMAN, Seymour

- 1977 Discussion of Gilbert Harman's Paper "Semiotics and the Cinema", in: Quarterly Review of Film Studies, Vol. 2, No. 1 (Febr. 1977) 25-32.
- 1978 Semiotics and "Citizen Kane", in: Quarterly Review of Film Studies, Vol. 3 (Summer 1978) 417-421.
- 1978 Story and Discourse. Narrative Structure in Fiction and Film.  
Ithaca/London: Cornell University Press, 277 p.

CHATMAN, Seymour / ECO, Umberto / KLINKENBERG, Jean-Marie (eds.)

- 1979 A Semiotic Landscape. Proceedings of the First Congress of the International Association for Semiotic Studies Milan, June 1974. Panorama sémiotique. Actes du premier congrès de l'Association Internationale de Sémiotique Milan, juin 1974.  
The Hague/Paris/New York: Mouton, xxx, 1238p.

CHEVASSU, François

- \*1962 Le langage cinématographique.  
Paris: Ligue Française de l'Enseignement, 120 p.  
(Cahiers de l'éducation permanente.)
- 1977 L'Expression Cinématographique. Les Eléments du Film et leurs Fonctions.  
Paris: Pierre Lherminier, 250 p.  
(Cinéma Permanent.)

CHRISTIE, Ian / GILLETT, John (eds.)

- 1978 Futurism/Formalism/FEKS. "Eccentrism" and Soviet Cinema 1918-36.  
London: British Film Institute, 74 p.

CLAIR, René

- 1951 Reflexion faite. Notes pour servir à l'histoire de l'art cinématographique de 1920 à 1950.  
Paris: Gallimard, 265 p.
- 1952 Vom Stummfilm zum Tonfilm. Kritische Notizen zur Entwicklungsgeschichte des Films. 1920-1950.  
München: Beck, 157 p.
- \*1953 Reflections on the Cinema.  
London: W. Kimber, 160 p.
- \*1970 Cinéma d'hier, cinéma d'aujourd'hui.  
Paris: Gallimard, 372 p.  
(Coll. Idées. 227. Littérature.)
- 1972 Cinema yesterday and today. Transl. by Stanley Appelbaum. Edited, with an introduction and annotations, by R. C. Dale.  
New York: Dover, xiv, 260 p.

- CLARK, M[ichael] J. (ed.)  
 1979 Politics and the Media. Film and Television for the Political Scientist and Historian. Oxford [etc.]: Pergamon Press, ix, 173 p. (Audio-Visual Media for Education and Research. 1.)
- CLÉMENT, Catherine B.  
 1975 Les charlatans et les hystériques, in: Communications 23 (1975) 212-222.  
 1977 Die Scharlatane und die Hysteriker, in: Filmkritik 3 (1977) 122-137.  
 (Dazu eine kritische Replik von Bruno WEINHALS in Filmkritik 5 (1977) 268-269)
- CLEMENTE, José Lopez  
 1965 Das Wort - ein Bauelement des Films, in: Sprache im technischen Zeitalter 13 (1965) 1063-1069.
- COHEN, Keith  
 1978 On the Spot, in the Raw: Impressionism and the Cinema, in: Film Reader 3 (1978) 150-168.  
 1979 Film and Fiction: The Dynamics of Exchange. New Haven, Conn./London: Yale Univ. Press, xii, 216 p.
- COHEN, Marcel  
 1047 Écriture et cinéma, in: Revue Internationale de Filmologie, Tome 1, No. 2 (1947) 179-182.  
 1970 In: Mélanges Marcel Cohen. Réunis par David Cohen. Paris: Mouton, 59-62.
- COHEN, Robert  
 1978 Mizoguchi and Modernism: Structure, Culture, Point of View, in: Sight and Sound, Vol. 47, No. 2 (Spring 1978) 110-118.
- COHEN-SEAT, Gilbert  
 1946 Essai sur les principes d'une philosophie du cinéma. I. Introduction générale. Notions fondamentales et vocabulaire de filmologie. Préface de Henri Laugier. Paris: Presses Universitaires de France, 183 p.  
 1962 Film und Philosophie. Ein Essay. Gütersloh: Bertelsmann, 120 p. (Neue Beiträge zur Film- und Fernsehfor- schung. 1.)  
 1948 Filmologie et cinéma. [Avec des observations d'Henri Wallon], in: Revue Internationale de Filmologie 3-4 (1948) 237-247.

COHEN-SÉAT, Gilbert

1949 Le discours filmique, in: Revue Internationale de Filmologie, Tome 2, No. 5 (1949) 37-48.

1952 La perspective filmologique, in: Revue Internationale de Filmologie, Tome 3, No. 11 (1952) 211-212.

1952 Intentions et effets des moyens d'expression cinématographiques, in: Revue Internationale de Filmologie, Tome 3, No. 11 (1952) 230-231.

1961 Problèmes du cinéma et de l'information visuelle. Paris: Presses Universitaires de France, 246 p. (Bibliothèque de Philosophie Contemporaine.)

COHEN-SÉAT, Gilbert / FOUGEYROLLAS, Pierre

1966 Wirkungen auf den Menschen durch Film und Fernsehen. Köln/Opladen: Westdeutscher Verlag, 92 p. (Kunst und Kommunikation. 11.)

COHEN-SÉAT, Gilbert / BREMOND, Claude / RICHARD, J.-F.

1958 Etude d'un Matériel Filmique Thématique. "Test Filmique Thematique". Principes d'analyse filmique et utilisations secondaires. Problèmes du discours filmique, in: Revue Internationale de Filmologie, Tome 8, Nos 30-31 (Cahier spécial 1958) 75-162.

COLIN, Michel

1976 Essai de description linguistique du film narratif, in: Linguistique et Sémiologie. Actes du 1<sup>e</sup> colloque marocain de Linguistique et Sémiologie, Faculté des Lettres et Sciences humaines de Rabat (Avril 1976) 5-23.

1980 "Deux ou trois choses que je sais d'elle". (Notes pour une grammaire du texte filmique), in: Kodikas/Code, Vol. 2, No. 1 (Jan. 1980) 27-38.

COLLET, Jean

1976 Auteur, in: COLLET et alii 1976: 29-36.

1976 Caméra, in: COLLET et alii 1976: 37-45.

COLLET, Jean / MARIE, Michel / PERCHERON, Daniel / SIMON, Jean-Paul / VERNET, Marc

1976 Lectures du film. Préface de Christian Metz. Paris: Éditions Albatros, 240 p. (Collection Ça/Cinéma.)

COLLINS, Richard

1970 Genre: A Reply to Ed Buscombe, in: Screen, Vol. 11, No. 4/5 (1970) 66-75.

- COLLINS, Richard  
1976 In: NICHOLS 1976a: 157-163.
- COMOLLI, Jean-Louis  
1971- Technique et idéologie. Caméra, perspective,  
1972 profondeur de champ, in: Cahiers du Cinéma  
229 (mai-juin 1971) 4-21; 230 (juillet 1971)  
51-57; 231 (août-septembre 1971) 42-49; 233  
(novembre 1971) 39-45; 234-235 (décembre 1971/  
janvier-février 1972) 94-100; 241 (septembre-  
octobre 1972) 20-24.
- 1977 Technique and Ideology: Camera, Perspec-  
tive, Depth of Field, in: Film Reader 2  
(Jan. 1977) 128-140. [Excerpt from the  
first part.]
- COMOLLI Jean-Luc / NARBONI, Jean  
1969a Cinéma/idéologie/critique, in: Cahiers du Cinéma  
216 (octobre 1969) 11-15.
- 1969b Cinéma/idéologie/critique (2), in: Cahiers du  
Cinéma 217 (novembre 1969) 7-13.
- 1971a Cinema/Ideology/Criticism I, in: Screen,  
Vol. 12, No. 1 (1971) 27-38.
- 1971b Cinema/Ideology/Criticism II, in: Screen,  
Vol. 12, No. 2 (1971) 145-155.
- 1972a Cinema/Ideology/Criticism II (continued),  
in: Screen, Vol. 13, No. 1 (Spring 1972)  
120-131.
- 1976 Cinema/Ideology/Criticism, in: NICHOLS  
1976a: 22-30. [Excerpt.]
- COMOLLI, Jean-Louis / GÈRE, François  
1981 Two Fictions Concerning Hate, in: JENKINS 1981a:  
125-146.
- CONGER, Syndy M. / WELSCH, Janice R. (eds.)  
\*1980 Narrative Strategies: Original Essays in Film  
and Prose Fiction. With an Introductory Essay  
by Dudley Andrew.  
Macomb: Western Illinois University, 139 p.  
(Essays in Literature. 4.)
- CONLEY, Tom  
1974 Overdetermination and Surface of Jean Renoir,  
in: Sub-stance 9 (1974) 67-77.
- CONRAD, Tony  
1976 Non-Linguistic Extensions of Film and Video, in:  
Quarterly Review of Film Studies, Vol. 1, No. 3  
(1976) 276-282.



- COOK, David A.  
 1975 Some Structural Approaches to Cinema: A Survey of Models, in: Cinema Journal, Vol. 14, No. 3 (Spring 1975) 41-54.
- 1977 In Praise of Theory, in: Quarterly Review of Film Studies, Vol. 2, No. 1 (Febr. 1977) 114-130.
- COOK, Pam  
 1978 Duplicity in "Mildred Pierce", in: KAPLAN 1978a: 68-82.
- CORLISS, Richard  
 1970 The Limitations of Kracauer's Reality, in: Cinema Journal, Vol. 10, No. 1 (Fall 1970) 15-22.
- COSTA, Antonio  
 1977 The Semiological Heresy of Pier Paolo Pasolini, in: WILLEMEN 1977: 32-42.
- COVIN, Michel  
 1978 Comment le signifiant filmique vient à la diégèse, in: Degrés 15 (1978) d-d10.
- COZYRIS, Gerge Agis  
 \*1980 Christian Metz and the Reality of Film. New York: Arno Press, 183 p. (Dissertations on Film.)
- CROWTHER, Bosley  
 1951 Seen in Close-Up, in: The New York Times, 23. Sept. 1951, Sec. II., P. 1
- CZERWINSKI, Peter  
 1980 Film als Geschichtsquelle. Über das Authentische des Fiktionalen, in: medium 10:5 (Mai 1980) 38-39.
- DADOUN, Roger  
 1974 "Metropolis". Ville-mère - "Mittler" - Hitler, in: Revue Française de Psychanalyse, Tome 38, No. 1 (janvier 1974) 101-130.
- DAMI, Michel  
 1967 Le cinéma offre-t-il un modèle de connaissance?, in: Revue d'Esthétique, nouvelle série, tome 20, fasc. 2-3 (1967) 236-249.
- DANIEL, Wendell  
 1973 A Researcher's Guide and Selected Checklist to Film as Literature and Language, in: Journal of Modern Literature, Vol. 3, No. 2 (1973) 323-350.

- DART, Peter  
 1974 Pudovkin's Films and Film Theory.  
 New York: Arno Press, 237 p.  
 (Dissertations on Film Series.)
- DAYAN, Daniel  
 1974 The Tutor-Code of Classical Cinema, in: Film Quarterly, Vol. 28, No. 1 (Fall 1974) 22-31.  
 1976 In: NICHOLS 1976a: 438-451.
- DE BENEDICTIS, Maurizio  
 1978 Eizenštejn e il sensorio-logico, in: Bianco e Nero 4 (1978) 3-79.
- DEKEUKELEIRE, Charles  
 \*1947 Le cinéma et la pensée; le cinéma art-clef de l'analyse du monde moderne, son rôle dans la poursuite de l'aventure humaine.  
 Bruxelles: Editions Lumière, 112, [1] p.  
 (Collection Savoir. 13.)
- DE LA MOTTE-HABER, Helga  
 1976 Komplementarität von Sprache, Bild und Musik. Am Beispiel des Spielfilms, in: Sprache im technischen Zeitalter 57 (1976) 57-64.  
 1977 In: POSNER, Roland / REINECKE, Hans-Peter (Hg) Zeichenprozesse. Semiotische Forschung in den Einzelwissenschaften.  
 Wiesbaden: Athenaion, 146-154.  
 (Schwerpunkte Linguistik und Kommunikationswissenschaft. 14.)  
 1980 Wirkungen der Filmmusik auf den Zuschauer, in: Musica 34:1 (1980) 12-17.
- DE LA MOTTE-HABER, Helga / EMONS, Hans  
 1980 Filmmusik. Eine systematische Beschreibung.  
 München: Hanser, 230 p.
- DeMARCO, Norman  
 1979 A Bibliography of Books on Literature and Film, in: KITTREDGE / KRAUZER 1979: 259-273.
- DENK, Rudolf (Hg)  
 1978 Texte zur Poetik des Films.  
 Stuttgart: Reclam, 187 p.  
 (Arbeitstexte für den Unterricht. Universalbibliothek. 9541.)
- DENKIN, Harvey  
 1977 Linguistic Models in Early Soviet Cinema, in: Cinema Journal, Vol. 17, No. 1 (Fall 1977) 1-13.

---

 SUMMARY OF BIBLIOGRAPHY E-Z (for purpose of cross-reference)
 

---

- EVERSCHOR, Franz (Hg)  
 1964 Filmanalysen. 2.  
 Düsseldorf: Verlag Haus Altenberg, 270 p.
- GOMBRICH, Ernst H. / HOCHBERG, Julian / BLACK, Max  
 1977 Kunst, Wahrnehmung, Wirklichkeit.  
 Frankfurt/M.: Suhrkamp, 157 p.  
 (edition suhrkamp. 860.)
- GREIMAS, A.J. / JAKOBSON, R. / MAYENOWA, M.R. / ŠAUMJAN, S.K. / STEINITZ, W. / ZOLKIEWSKI, S. (eds.)  
 1970 Sign. Language. Culture.  
 The Hague/Paris: Mouton, xx, 723 p.
- HICKETHIER, Knut / PAECH, Joachim (Hg)  
 1979 Methoden der Film- und Fernsehanalyse. (Außentitel: Modelle der Film- und Fernsehanalyse.)  
 Stuttgart: Metzler, 213 p.  
 (Didaktik der Massenkommunikation. 4.)
- JENKINS, Stephen (ed.)  
 1981 Fritz Lang: The Image and the Look.  
 London: British Film Institute, 173 p.
- KANZOG, Klaus (Hg)  
 1981 Erzählstrukturen - Filmstrukturen. Erzählungen Heinrich von Kleists und ihre filmische Realisation.  
 Berlin: Erich Schmidt Verlag, 172 p.  
 (Jahresgabe der Heinrich-von-Kleist-Gesellschaft; 1978/79.)
- KAPLAN, E. Ann (ed.)  
 1978 Women in film noir.  
 London: BFI, 129 p.
- KEPES, Gyorgy (ed.)  
 1966 Sign, Image, Symbol.  
 New York: George Braziller, 282 p.  
 (Vision + Value Series.)
- KITTREDGE, William / KRAUZER, Steven M. (eds.)  
 1979 Stories into Film.  
 New York: Harper & Row, viii, 287 p.
- LANGE-SEIDL, Annemarie (ed.)  
 1981a Zeichenkonstitution. Akten des 2. Semiotischen Kolloquiums Regensburg 1978. Band 1.  
 Berlin/New York: de Gruyter, x, 341 p.  
 (Grundlagen der Kommunikation: Bibliotheksausgabe.)  
 1981b Band 2; x, 323 p.

- LAWTON, Ben / STAIGER, Janet (eds.)  
 1977a Explorations in National Cinemas. The 1977 Film Studies Annual: Part One.  
 Pleasantville, N.Y.: Redgrave Publishing, 160 p.
- 1977b Film: Historical-Theoretical Speculations. The 1977 Film Studies Annual: Part Two.  
 Pleasantville, N.Y.: Redgrave Publishing
- MacCANN, Richard D. (ed.)  
 1966 Film: A Montage of Theories.  
 New York: Dutton, 384 p.
- MAST, Gerald / COHEN, Marshall (eds.)  
 1974 Film Theory and Criticism. Introductory Readings.  
 New York/Oxford: Oxford University Press, xv,  
 639 p.
- 1979 Second Edition; xvii, 877 p.
- METZ, Christian  
 1973 Essais sur la signification au cinéma II.  
 Paris: Klincksieck, 219 p.  
 (Collection d'Esthétique. 14.)
- NICHOLS, Bill (ed.)  
 1976 Movies and Methods. An Anthology.  
 Berkeley/Los Angeles/London: University of  
 California Press, xi, 640 p.
- NOGUEZ, Dominique (ed.)  
 1973 Cinéma: Théories, Lectures. Textes réunis et  
 présentés par Dominique Noguez.  
 Paris: Klincksieck, 404 p.  
 (Revue d'Esthétique. Numéro spécial.)
- SILBERMANN, Alphons / SCHAAF, Michael / ADAM, Gerhard  
 1980 Filmanalyse. Grundlagen - Methoden - Didaktik.  
 München: Oldenbourg, 180 p.  
 (Analysen zur deutschen Sprache und Literatur.)
- SOURIAU, Etienne (ed.)  
 1953 L'univers filmique.  
 Paris: Flammarion, 210 p.
- THIBAUT-LAULAN, Anne-Marie (ed.)  
 1972 Image et communication.  
 Paris: Editions Universitaires, 191 p.
- WILLEMEN, Paul (ed.)  
 1977 Pier Paolo Pasolini.  
 London: British Film Institute, vii, 88 p.
- WITTE, Karsten (Hg)  
 1972 Theorie des Kinos. Ideologie der Traumfabrik.  
 Frankfurt/M.: Suhrkamp, 337 p.  
 (edition suhrkamp. 557.)

FINAL NOTE

Four issues of the European Newsletter on Visual Sociology have appeared between the last World Congress of Sociology held in Uppsala Sweden in 1978 and the World Congress to be held this year in Mexico City, Mexico.

The series of newsletters will be continued in cooperation with the Visual Sociologists Association, which was founded at the occasion of the national convention of the American Sociological Association in Toronto in 1981.

We have made an agreement with VSA that we will exchange information concerning visual sociology in such a way that subscribers to the American publications Visual Sociology Quarterly and Visual Sociology Newsletter will receive the European Newsletter as part of their subscription to these publications. Non-american subscribers will receive as part of their subscription to the European Newsletter all relevant information from the two American publications. Subscription rate for the European Newsletter on Visual Sociology will be \$ 10,-- per year.

Consequently we invite you to subscribe to our joint publication for the academic year 1982-1983. Please use the order form to renew your subscription.

ORDER FORM:

PLEASE SUBSCRIBE ME TO FOUR ISSUES OF THE NEWSLETTER ON VISUAL SOCIOLOGY,  
FOR THE ACADEMIC YEAR 1982-1983

NAME : . . . . .

ADDRESS : . . . . .

AFFILIATION : . . . . .

SPECIAL INTERESTS IN: . . . . .

I HAVE PAID THE APPROXIMATE EQUIVALENT OF \$ 10.00 IN THE FOLLOWING WAY:

BILLS     POSTAL MONEY ORDER     TRANSFERRED TO POSTAL ACCOUNT OF

STICHTING SOCIALE MEDIA 44.39.500 HOLLAND     OTHER

I AM SENDING/PLANNING TO SEND INFORMATION ABOUT THE FOLLOWING SUBJECTS:

I SUGGEST YOU SEND A COPY OF THE NEWSLETTER TO THE FOLLOWING PERSONS: