

## Sydney Wooddell - Annotated Bibliography

[Caldwell, John T.](#) (A) "Televisuality as a Semiotic Machine: Emerging Paradigms in Low Theory" (T) Published by the University of Texas (P), 1993 (D)

This source covers the language used in television theory. At the time of publication, there were new technological developments to television and Caldwell decided to take a look at theory again due to these new developments. I will use the analysis of the language used revolving TV theory in my paper.

[Harries, Dan M.](#) (A) "The Semi-Semiotics of Film" (T) Published by Allegheny College (P), 1995 (D)

This article takes a look at how semiotics was incorporated in film theory but died out and why this happened. I will use this in my paper to describe why this analysis of film theory died out a bit and how it can be changed to fit the current film theories.

[Hudlin, Edward W.](#) (A) "Film Language" (T) Published by University of Illinois Press (P), 1979 (D)

As the title would suggest, this article centers around film language. It takes an analytical look at Russian formalists and also the ideas of British semiotologist Peter Wollen. I'll use this to hone in on film language and the different views of film as language.

[Ivanov, V.V. and Reeder, Roberta](#) (A) "The Categories and Functions of Film Language" (T) Published by Allegheny College (P), 1986 (D)

This article, too, focuses on the language of film. I'll use pieces from this article to highlight different methods to look at film as a language and the semiotic ideas behind those methods.

[Knowles, Kim](#) (A) "Performing Language, Animating Poetry: Kinetic Text in Experimental Cinema" (T) Published by University of Illinois Press (P), 2015 (D)

This article takes a look at how language is used in experimental cinema. I'll use this to fully articulate how and what is meant by language in cinema. It also gives a good explanation of the difference between language *in* cinema and language *of* cinema, to which there is a significant difference.

[Mauer, Barry J.](#) (A) "Film Stills Methodologies: A Pedagogical Assignment" (T) Published by University of Texas Press (P), 2001 (D)

This was a study/assignment that was conducted by a professor and his freshmen students in which they created their own film stills to learn about framing analysis, semiotics, and Barthes' concept of the third meaning. I'll incorporate this into the discussion of film language and the way in which it has practical uses.

[Muscio, Giuliana and Zemignan, Roberto](#) (A) "Francesco Casetti and Italian Film Semiotics" (T) Published by University of Texas Press (P), 1991 (D)

This article focuses mainly on Italian film theory and French film theory. I can use this to give a fuller, more complete picture of the use of language within film and the different semiotic approaches used in film.

[Pryluck, Calvin](#) (A) “The Film Metaphor Metaphor: The Use of Language-Based Models in Film Study” (T) Published by Salisbury University (P), 1975 (D)

This article discusses not only the relationship between language and film but also the use of metaphor within cinema. I’ll use this to further establish and examine the relationship between film and language.

[Salvaggio, Jerry L.](#) (A) “BETWEEN FORMALISM AND SEMIOTICS: EISENSTEIN'S FILM LANGUAGE” (T) Published by : Center for Latin American and Caribbean Studies, University of Michigan, Ann Arbor (P), 1979 (D)

This article focuses on defining the major poetic devices used in cinematography and the means or ways these devices are used to convey emotion and themes. I’ll use this to highlight the work of Eisenstein, a film theorist and semiotician, to further show the relationship between film and language.

[Scalia, Bill R.](#) (A) “Toward a Semiotics of Poetry and Film: Meaning-Making and Extra-Linguistic Signification” (T) Published by Salisbury University (P), 2012 (D)

This article focuses on using poetic semiotics to apply to cinema, specifically the significance in images and how they relate to the narratives. This will be used in junction with the article on metaphor to further the relationship between cinema and language.