

# Cog468 "Cognitive Science Capstone Seminar" First Sources Assignment

## PRIMARY SOURCES

1. Wollen, P. (1972). *Signs and Meaning in the Cinema*. Bloomington, Indiana: Indiana Univ. Press.

Wollen's book examines all aspects of semiotics with regards to cinemaphotography and sheds a new light onto "film studies." He describes the cinema as a form of art and as a system of manipulating signs and their given meanings. Wollen describes a lot of different work and theories articulated by well-known semioticians like Christian Metz and Roland Barthes. He goes into detail on many of these individuals theories and in turn divides his book into three sections. Within those separate sections Wollen explores the aesthetics and structuralism behind film making. Since my paper will discuss the different semiotic techniques found in cinema, Wollen's book will be very helpful in doing so.

2. Metz, C. (1991). *Film language: A Semiotics of the Cinema*. Chicago, IL: University of Chicago Press.

Christian Metz was a French film theorist/semiotician who examined the hidden semiotic elements found in film. Metz applied many different semiotic theories done by Ferdinand de Saussure to the film and he believed that film was a series of small important sequences that came together to form a whole. Many of Metz theories discussed in his book should be discussed in my project to better examine the semiotic elements found in film. –

3. Horton, H. (2017, April 21). The Symbiotic Relationship Between Semiotics and Cinema. Retrieved September 14, 2020, from <https://filmschoolrejects.com/the-symbiotic-relationship-between-semiotics-and-cinema-c28c349a5799/>

Horton's article starts by briefly explaining to the reader the basic of semiotics. He describes signs as being composed of three parts: icon, index, and symbol. He explains to the reader that many of the interpretations we have of different signs are derived from the language and culture where the meaning is found. Since Horton gives a great overview of the basic concepts in semiotics and explains how these concepts are used by film makers, my paper will benefit by having this article as a source.

4. Metz, C. (1982). *The Imaginary Signifier: Psychoanalysis and the Cinema*. Bloomington, IN: Indiana Univ. Press.

As previously mentioned Christian Metz was a French film theorist who examined the hidden semiotic elements found in film. This book examined the psychological affects that the viewing experience has on an audience. Metz discusses the way meaning is applied in film and how individuals personal experiences affect the meaning interpreted. The psychological affects a film has on its audience is an important topic to discuss in my project, especially when understanding the semiotic elements found in film.

5. Langer, S. K. (1953). *Feeling and form: A Theory of Art Developed from Philosophy in a New Key*. New York: Charles Scribner's Sons.

Susanne Langer was an American philosopher and linguist who was very interested in the ways in which art influences our minds. Langer examined the aesthetics of art and looked at not just small particular aspects of a painting or other piece of art. Langer looked at how all the pieces came together to construct something that was aesthetically appealing and still provided meaning to those interpreting it. When examining the visual aspects of a film, it will be useful to be able to reference Langer's work because much of her work with fine art can be applied to the cinema.

6. Barthes, R. (1968). *Elements of Semiology*. New York, NY: Hill and Wang.

*Elements of Semiology* by Roland Barthes, is a novel that highlights much of Barthes' contributions to the field of semiotics. Barthes was very interested in the structuralism movement that was occurring during his life and much of his work reflects that. Part of Barthes' work included examining advertisements as a system of signs that conveys a set of messages to the viewer. I believe there will be a lot to learn by comparing the work Barthes has done with advertisements against the techniques used by film makers.

7. Deleuze, G. (1986). *Cinema 1: The Movement-Image*. Minneapolis: University of Minnesota Press.

This is the first of two books written by Gilles Deleuze where he combines philosophy and the cinema. Gilles Deleuze was a French philosopher who examined literature, film and fine art in much of his work. Deleuze was concerned with the classification of images and signs and less on the history of the cinema itself. Since Deleuze was a philosopher and film theorist it will allow my project to have semiotics elements but also elements from the other interdisciplinary fields found in cognitive science.

8. Deleuze, G. (1986). *Cinema 2: The Time-Image*. Minneapolis: University of Minnesota Press.

This book is the second volume of Gilles Deleuze's novels on the cinema and features his analysis of "the cinematic treatment of time and memory, thought and speech. This volume extends much of the work started in *Cinema 1: The Movement-Image*, and features Deleuze's analysis of many famous film makers at the time.

## SECONDARY SOURCES

1. The Editors of Encyclopaedia Britannica. (2020, May 21). Semiotics. Retrieved September 15, 2020, from <https://www.britannica.com/science/semiotics>

This article gives an overall view of what exactly semiotics and semiology entails. The article goes into detail about Ferdinand de Saussure as being one of the founders of the field and as being one of its most influential contributors. The article also mentions much of the work done by C.S. Peirce and more specifically his development of sign categorization. This article will serve

as a foundational point for my paper, allowing me to introduce my audience to the field of semiotics before diving into how semiotics influences cinema.

2. Innis, R. E. (2012). Signs of Feeling. *The American Journal of Semiotics*, 28(1), 43-61. doi:10.5840/ajs2012281-24

In this journal, Innis discusses many of the main ideas found in my primary source discussing Langer semiotic theories. When looking at art Langer was very focused on looking at the big picture. She was concerned with how every aspect of a painting came together to create something beautiful and meaningful. By having Innis to assist in understanding Langer's different semiotic theories, I think this article will serve as a great secondary source.

3. MasterClass. (2019, October 15). Diegetic Sound and Non-Diegetic Sound: What's the Difference? - 2020. Retrieved September 17, 2020, from <https://www.masterclass.com/articles/diegetic-sound-and-non-diegetic-sound-whats-the-difference>

This article discusses two different categories that the sounds/music found in film fall into. The sounds found in film are either diegetic or non-diegetic. Diegetic elements are those that add to the story that the film is telling. An example of this can be seen when a main character interacts with a band or sings, and there is not just music playing in the background. Non diegetic elements are those that do not add to the overall story of the film but are used to set a mood or tone, and this is most commonly seen as background music. By being able to use this article as a source, I can explain to my reader how these elements we designed to affect them as they watch a film.

4. Krampen, M., Oehler, K., Uexkull, T. V., Sebeok, T. A., & Posner, R. (1987). *Classics of Semiotics*. New York: Plenum Press.

This book looks at a wide variety of different semioticians from all around the world and they work they have contributed to the field of semiotics. The book is broken down into 8 sections with each of them being dedicated to a particular semiotician and there work. The book has also been reviewed by 5 semioticians to ensure that the information is accurate and explained for others involved in the field to comprehend. This book will serve as base knowledge for a wide variety of theories that I may want to discuss in my project.