

Curriculum Vitae

Edward Branigan

Professor, Director of Graduate Studies
Department of Film Studies
University of California, Santa Barbara

Personal

Married with four children

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Education

1979 Ph.D. University of Wisconsin, Madison
1974 J.D. University of Wisconsin, Madison [member of the California State Bar]
1971 B.A. Brown University

Academic Appointments

2004- Director of Graduate Studies (department)
2004- Graduate Advisor
2000- Affiliated Faculty, Comparative Literature Program
1998 Visiting Professor, UCLA (one quarter)
1992- Professor, UC Santa Barbara
1989-94 Chair of Film Studies Program, UC Santa Barbara
1988-92 Associate Professor, UC Santa Barbara
1984-87 Lecturer, UC Santa Barbara
1983-84 Visiting Assistant Professor, University of Iowa (one year)
1980-81 Visiting Lecturer, UCLA (two quarters)

Selected Courses Taught

Classical Film Theory; Contemporary Film Theory; Jean-Luc Godard; Advanced Film Analysis; Aesthetics of the Sound Track; Narrative Theory; Aesthetics of Camera Movement; Aesthetics of Color; Special Topics in Comparative Literature; Sergei Eisenstein; Point of View; Introduction to Film; European Film; Alfred Hitchcock; Japanese Cinema; Senior Seminar in Film; Methods of Film Criticism; and, Subjectivity in the Cinema.

Honors and Awards

- 2002 UCSB Instructional Development Minigrant to develop a course on the aesthetics of color (\$1000).
- 2002 Book Dedication: Melinda Szaloky's collection of poetry, *Reflections* (Oslo: K&K Könyvek).
- 2001 Member of 13-person jury for the American Film Institute and CBS Television (3-hour network special) to select the 10 best films of 2001 and make nominations in 12 other categories.
- 1999 Foreign Scholars Program, University of Bergen, Norway (\$12,400 plus airfare and expenses; Feb.-Mar.; additional month declined).
- 1999 Research Grant, College of Letters and Science, UC Santa Barbara (\$7,300).
- 1997 Distinguished Teaching Award, UC Santa Barbara (\$1,000).
- 1996 Acknowledgement: Melinda Szaloky's translation of Ferenc Kovacs' *John Gabriel Borkman: Critical Analysis, Staging Plan, Dramaturgical Study* (Hungarian National Museum and Institute of Theatre History) ("...for supervising and proofreading the English translation, as well as for his invaluable advice, assistance, and support *in medias res* and *da capo al fine*.").
- 1995 Book Dedication: Ferenc Kovacs' translation of Jon Fosse's *Someone Will Come* (Nemzeti Tankönyvkiado) ("Ajánlom Melinek, Edwardnak Santa Barbarába").
- 1995 Named One of "Ten Terrific Teachers!" by *Kiosk*, UCSB Student Handbook.
- 1993 Book Prize: Katherine Singer Kovacs Award in Film, Television and Video Studies ("for the most distinguished achievement of the year in Cinema Studies": *Narrative Comprehension and Film*) (\$1,500).
- 1990 Instructional Improvement Grant (to develop computer applications for laserdisc with two other scholars), UC Santa Barbara (\$2,500).
- 1988 Book Dedication: David Bordwell's *Ozu and the Poetics of Cinema* (Princeton University Press) ("For Edward Branigan, *Sensei oshiete kureru*").
- 1987-88 Post-Doctoral Fellowship, American Council of Learned Societies (\$15,000).
- 1987 Summer Stipend, National Endowment for the Humanities (\$3,500).
- 1977-78 Knapp Fellowship, University of Wisconsin (\$6,000).

Selected List of Publications (and Reprints, Translations)

Books:

- 2006 *Projecting a Camera: Language-Games in Film Theory* (New York: Routledge), xxv + 424pp., 16 figs.
- 1992 *Narrative Comprehension and Film* (New York: Routledge), xv + 325pp., 53 figs.; second printing 1996; third printing 1998.
- 1984 *Point of View in the Cinema: A Theory of Narration and Subjectivity in Classical Film* (New York: Mouton), xv + 246pp., 47 figs.
Italian translation: Pratiche Editrice, 1992.

Hungarian translations (excerpts): *Filmkultúra* 26 (Feb. 1990); *Metropolis*

(Summer 1998).

Film Articles:

- 2006 “Narration” from chap. 3 of *Narrative Comprehension and Film* for a book on ‘Narration and Visuality,’ Hungarian translation by Anna Ferencz.
- 2006 “If-then-else: Memory and the Path Not Taken” in *Interactive Frictions*, ed. by Marsha Kinder, Tara McPherson, and Alison Trope (Berkeley and Los Angeles: University of California Press, forthcoming).
- 2003 “How Frame Lines (and Film Theory) Figure” in *Film Style and Story: A Tribute to Torben Grodal* [Festschrift volume], ed. by Lennard Højbjerg and Peter Schepelern (Copenhagen: Museum Tusulanum Press, University of Copenhagen), pp. 59-86.
- 2003 “Levels of Narration,” revised from chap. 4 of *Narrative Comprehension and Film for Film Theory: Critical Concepts in Media and Cultural Studies* [4 vols.], ed. by Philip Simpson, Andrew Utterson, and K. J. Shepherdson (London: Routledge).
- 2002 “Nearly True: Forking Plots, Forking Interpretations — A Response to David Bordwell’s ‘Film Futures,’” *SubStance* 97, v. 31, n. 1, pp. 105-114.
- Expanded version forthcoming in *Complex Storytelling in Contemporary World Cinema*, ed. by Warren Buckland (Blackwell)
- 1999 “Quand y a-t-il caméra?” in *Champs Visuels: Revue interdisciplinaire de recherche sur l’image* 12-13 (Paris: L’Harmattan, Janvier 1999) (special issue edited by Guillaume Soulez on “Penser, cadrer: le project du cadre”) (first publication of this essay), pp. 18-32.
- 1997 “Sound, Epistemology, Film” in *Film Theory and Philosophy*, ed. by Richard Allen and Murray Smith (New York: Oxford University Press), pp. 95-125.
- Hungarian translation forthcoming (2006).
- 1997 “To Zero and Beyond: Noël Burch’s *Theory of Film Practice*” in *Defining Cinema*, ed. by Peter Lehman (New Brunswick, N.J.: Rutgers University Press), pp. 149-168.
- 1996 “Story World and Screen,” revised from chap. 2 of *Narrative Comprehension and Film for Narratology: An Introduction*, ed. by Susana Onega and Angel Garcia Landa (London: Longman), pp. 234-248.
- Jose
1995 “Towards a Pragmatics of Narrative,” revised from chap. 1 of *Narrative Comprehension and Film for Towards a Pragmatics of the Audiovisual: Theory and History*, vol. 2, edited by Jürgen E. Müller (Münster, Germany: Nodus Publikationen), pp. 1-38.
- Swedish translation: “Berättelseschema” in *Modern filmteori*, vol. 1, ed. by Lars Gustaf Andersson & Erik Hedling (red.) (Lund, Sweden: Studentlitteratur, 1995), pp. 84-128.

Polish translation: Jagiellonian University.

1993 "On the Analysis of Interpretive Language, Part I," *Film Criticism* 17, 2-3, pp. 4-21.

1990 "The Space of *Equinox Flower*," revised and expanded for *Close Viewings: An Anthology of New Film Criticism*, ed. by Peter Lehman (Tallahassee: Florida State University Press), pp. 73-108.

Also in *Screen* 17, 2 (Summer 1976), pp. 74-105.

1989 "Sound and Epistemology in Film," *The Journal of Aesthetics and Art Criticism* 47, 4, pp. 311-324.

Czech translation and revision: "Zvuk A Epistemologie Ve Filmu" in *Illuminate* 6, 2 (1994), pp. 5-22.

1986 "Diegesis and Authorship in Film," *Iris: Revue de Théorie de l'Image et du Son* 4, 2, pp. 37-54.

1986 "'Here is a Picture of No Revolver!': The Negation of Images and Methods for Analyzing the Structure of Pictorial Statements," *Wide Angle* 8, 3-4, pp. 8-17.

1986 "Point of View in the Fiction Film," *Wide Angle* 8, 3-4, pp. 4-7.

1986 "Color and Cinema: Problems in the Writing of History," revised for *The Hollywood Film Industry*, ed. by Paul Kerr (London: Routledge & Kegan Paul), pp. 120-147.

Also in *Movies and Methods: An Anthology*, vol. 2, ed. by Bill Nichols (Berkeley: University of California Press, 1985), pp. 121-143.

Also in *Film Reader* 4 (1979), pp. 16-34.

1985 "The Point-of-View Shot," revised for *Movies and Methods: An Anthology*, vol. 2, ed. by Bill Nichols (Berkeley: University of California Press), pp. 672-691.

Also in *Screen* 16, 3 (Autumn 1975), pp. 54-64.

1984 "What Is a Camera?" in *Cinema Histories, Cinema Practices*, ed. by Patricia Mellencamp and Philip Rosen [The American Film Institute Monograph Series, vol. 4] (Frederick, Md.: Univ. Publications of America), pp. 87-107.

German translation: "Was ist eine Kamera?" in *Der Schnitt Das Filmmagazin* 8 (April 1997), pp. 10-12.

French translation: "Qu'est-ce qu'une caméra?" in *Champs Visuels: Revue interdisciplinaire de recherchesur l'image* 12-13 (Paris: L'Harmattan,

Janvier 1999) (special issue edited by Guillaume Soulez on “Penser, cadrer: le *project* du cadre”), pp. 33-55.

- 1981 “The Spectator and Film Space -- Two Theories,” *Screen* 22, 1, pp. 55-78.
1978 “Subjectivity Under Siege -- From Fellini’s ‘8-1/2’ to Oshima’s ‘The Story of a Man Who Left His Will on Film’,” *Screen* 19, 1, pp. 7-40.
1977 “The Articulation of Color in a Filmic System,” *Wide Angle* 1, 3, pp. 20-31.

Reprint of revised version forthcoming 2006 from Routledge (London) in a book edited by Brian Price.

Law Articles:

- 1983 “Workers’ Compensation Insurance for Entertainment Loan-out Corporations,” with Bruce Stiglitz, *Comm/Ent: A Journal of Communications and Entertainment Law* 5, 4, pp. 725-758.

Also in *Workmen’s Compensation Law Review*.

- 1974 “Constitutional Law -- Search and Seizure,” *Wisconsin Law Review* 1974, 1, pp. 212-227.

Books Edited (as series Co-Editor):

American Film Institute Film Readers Series (New York: Routledge) (The series is composed of edited collections of original, not previously published, essays offering new work on emerging topics in film and media.)

In Print (80,000 copies):

- 2005 *East European Cinemas* (Anikó Imre)
2003 *Authorship and Film* (David A. Gerstner and Janet Staiger)
2003 *New Media: Theories and Practices of Digitextuality* (Anna Everett and John T. Caldwell)
2001 *Westerns: Films Through History* (Janet Walker)
2001 *Masculinity: Bodies, Movies, Culture* (Peter Lehman)
2000 *Violence and American Cinema* (J. David Slocum)
1999 *Home, Exile, Homeland: Film, Media, and the Politics of Place* (Hamid Naficy)
1998 *Black Women Film & Video Artists* (Jacqueline Bobo)
1997 *The Revolution Wasn’t Televised: Sixties Television and Social Conflict* (Lynn Spigel and Michael Curtin)
1996 *The Persistence of History: Cinema, Television, and the Modern Event* (Vivian Sobchack)
1995 *Classical Hollywood Comedy* (Kristine Brunovska Karnick and Henry Jenkins)
1994 *Disney Discourse: Producing the Magic Kingdom* (Eric Smoodin)
1993 *Black American Cinema* (Manthia Diawara)

- 1993 *Theorizing Documentary* (Michael Renov)
1993 *Film Theory Goes to the Movies: Cultural Analysis of Contemporary Film* (Jim Collins, Hilary Radner, and Ava Preacher Collins)
1992 *Sound Theory/Sound Practice* (Rick Altman)
1990 *Fabrications: Costume and the Female Body* (Jane Gaines and Charlotte Herzog)
1990 *Psychoanalysis & Cinema* (E. Ann Kaplan)

Under Contract:

- New Black Cinema* (Manthia Diawara and Mia Mask)
Landscape and Film (Martin Lefebvre)
World Cinemas, Transnational Perspectives (Nataša Đurovičová and Kathleen Newman)

In Preparation:

Several volumes are in preparation.

Books Developed for the Series but Published Elsewhere:

- 2006 *Afterimage of Gilles Deleuze's Film Philosophy* (David Rodowick) (forthcoming University of Minnesota Press)
2002 *Hugo Münsterberg on Film: The Photoplay — A Psychological Study and Other Writings* (Allan Langdale) (Routledge)
2001 *At Full Speed: Hong Kong Cinema in a Borderless World* (Esther C.M. Yau) (University of Minnesota Press)
1999 *Passionate Views: Film, Cognition and Emotion* (Carl Plantinga and Greg M. Smith) (Johns Hopkins University Press)
1998 *Back in the Saddle Again: New Essays on the Western* (Edward Buscombe and Roberta E. Pearson) (British Film Institute)
1997 *The Image in Dispute: Art and Cinema in the Age of Photography* (Dudley Andrew) (University of Texas Press)

Other Publications:

- 2003 Letter: *Los Angeles Times Magazine* (Aug. 3) (commentary on article, "Film Theory: Elitist Nonsense or a Critical Life Lesson?")
2001 Interview: *Beijing Youth Daily* (Nov. 16) (interview by Liu Jingzhi, trans. by Sa Zhang; also reprinted in a Chinese film magazine).
1988 Book Review: "Narration in Light by George Wilson," *Sub-Stance* 56, pp.118-21.
1987 Debate: "Controversy and Correspondence," *Film Quarterly* 41, 1, p. 63.
1978 Debate: "Foreground and Background: A Reply to Paul Willemen," *Screen* 19, 2, pp. 135-139.

In Preparation:

Articles:

"The Sixth Sense of a Spectator" (chapter in a book edited by Ove Solum,

University of Oslo) [examines how the spectator makes use of judgment heuristics in the interpretation of film]

“Time Regained in Film: Ice Is Floating on the River of Time” [the embodiment of temporal duration and order in linguistic behavior and mental imagery]

“Sound” in the *Routledge Companion to Philosophy and Film*, ed. by Paisley Livingston and Carl Plantinga

“The Visibilia of Invisible Observers”

Translations:

Expand and revise my essay, “The Point-of-View Shot,” for a Portuguese translation by Fernão Pessoa Ramos (forthcoming in *Teoria Contemporânea do Cinema*, Editora Senac, São Paulo, Brazil).

German translation of a revision of “A Camera-in-the-Text” from my book, *Projecting a Camera*, for the journal *Montage/AV*.

Advisory Board Appointments

- 2004- *New Review of Film and Television Studies* (Routledge)
- 2001- *Northern Lights: Film and Media Studies Yearbook* (University of Copenhagen, Museum Tusulanum Press)
- 1996- *The Film Project: The Virtual Screening Room -- A Multimedia Textbook for Film Analysis* (Massachusetts Institute of Technology)
- 1995- Center for Cognitive Studies of the Moving Image (Mass Communication and Theatre Department of the University of Central Arkansas)
<<http://www.uca.edu/org/ccsmi>>
- 1988-93 *The Velvet Light Trap* (University of Wisconsin and University of Texas)
- 1986- Education Advisory and Publications Committees (American Film Institute)

(revised March 2006)