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Film Interpretation According to the Documentary Method

In the context of an analysis of two short films that were created for a creative competition, I have tried to develop an approach for interpreting films, which have been shot by the research subject on their own initiative.

So far, the documentary method has almost exclusively been used for analyzing films that were produced by the researchers themselves (i.e. Wagner-Willi, 2005; Klambeck, 2006; Nentwig-Gesemann, 2006) or on the initiative of the researchers (i.e. Bausch, 2006). In this case, the medium of film was employed as a research tool for systematically obtaining data. These data have to be distinguished from films which were produced by the research subjects themselves to, e.g., document family occasions or cultural events. Such films are comparable with the data material of family photos, the analysis of which by means of the documentary method has already been introduced in the context of the interpretation of pictures (Bohnsack, 2005; Bohnsack, 2007). While, in a certain way, these films represent documents of the everyday (or also the less ordinary) life of the subjects, the films presented here are artifacts, specially produced filmic compositions which were developed in the context of the Melanchthon competition "School in a State of Flux" (German: "Schule im Wandel") on the subject of "Rethinking School! - Does school as an institution have to be fundamentally changed?" (German: "Schule überdenken! – Muss die Institution Schule grundlegend verändert werden?").[1]

One of the two films was shot by a team of students, the other by a group of teachers. The film of the students has the title "Melanchthon - I like it!" (German: "Melanchthon - find ich super!") and orients itself on the genre of the documentary. The title hints at the name of their school, the "Melanchthon-Gymnasium". The film by the teachers is titled "Chamber of Terror or Secondary School at the Time of Revaluation" (German: "Kammer des Schreckens[2] oder Realschule in Zeiten der Revaluation") and represents the genre of satirical film.

Both groups shot their film in their own school and the members of each team played the leading roles themselves. With respect to the school, both

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1   The films can be seen at <u>www.moviscript.de</u>; further information regarding the competition: <u>http://www.freunde-melanchthon-gymnasium.de/wettbewerb/dokumente/ws_artikel_wettbewerb.pdf</u> (pdf file of the article by Koch 2006)

2   This title is a play on the German title of "Harry Potter and the Chamber of Secrets", which is called "Harry Potter und die Kammer des Schreckens", literally meaning "Harry Potter and the Chamber of Terror".

groups are linked by a common, conjunctive experiential space, which they each address in their respective film. In the production of the film they are essentially both the *representing* as well as the *represented* producers: They act *in front* and *behind* the camera. As in the case of the interpretation of family photos that were taken by family members, no distinction has to be made between the creative performances of these two types of picture producers (cf. Bohnsack, 2003a: 160).

If such a distinction would be necessary, as in the example of a Brazilian family of agricultural laborers that were photographed by a professional photographer foreign to this particular milieu (see Bohnsack, 2003: 249-257; Bohnsack in the 4th part of this volume), one would have to consider the editing, camera settings and work and the overall composition of the film as the creative performance of the representing film producers, and compare this with the creative performance of the represented producers, i.e., the actors movements and in particular their gestures and facial expressions.

Much like the interpretation of pictures, the interpretation of films so far plays a rather marginalized role in the social sciences (Marotzki/Schäfer, 2006: 66). Most works are either geared towards reception analysis and do not devote themselves to the film as a self-referential product but rather primarily focus on the recipients of the film, including their acquisition or their usage of films (Mikos/Wegener, 2005: 14), or they follow the interpretative paradigm (Bohnsack, 2009: 9 et seq.). This puts the (putative) intentions or constructions of meaning, ascribed to the producers of the films, at the center of interest. Such a film analysis ultimately aims at the subjective everyday theories of the subjects and therefore at their explicit knowledge. Compared with this, a film interpretation on the basis of the documentary method does not center on the subjective *theories* of the producers but on their action-guiding *practical* knowledge. It thereby aims at a type of knowledge, which the subjects themselves do not explicitly talk about, but which determines and structures their actions and their understanding of the world, without them having to be conscious about this. This kind of knowledge can also be termed "implicit knowledge" or, following Mannheim, "atheoretical knowledge"[3], because it does not find expression in the everyday theories of the subjects but mainly shows in their actions and characterizes their habitus. Different from reception research of films, documentary film analysis focuses on the film itself as a self-referential, independent product.

It is thus necessary to develop a method which asserts the position of film in its particularity. Analogous to the documentary interpretation of pictures, which focuses on the picture as "a mediator of meaning that can not be replaced by anything else" (Imdahl, 1979: 190), the method has to take into

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3   see Mannheim, 1964: 97 et seqq.; for better understandability and readability of the text all quotes in this text have been translated from the original German. All references refer to the German original.

account the pertinacity and specificity of the film in order to be able to access the "document sense" or respectively the "characteristic meaning" (German: "Wesenssinn", Panofsky, 1932: 115, 118), which becomes evident here. With respect to the film, the question of what constitutes the essence of the film, that which is specifically filmic, has to be answered first. This question is addressed and continued at a later point.

The transcript

Because the film, unlike the picture, is not available as a purely simultaneous structure, which can, so to say, be understood at a glance, and because it does not present itself in a material form (e.g., printed), but rather is linked to the time of performance as something merely transitory, the methodological question poses itself of whether and in what form a transcript of the film can and should be created as an aid for the interpretive work.

The traditional methods for the transcription of films in narrative and/or tabular form (as a sequence protocol or a protocol of takes/shots) (cf., e.g,: Faulstich, 2002: 63-80; Korte, 1999: 32-39; Korte, 2005), common in film scientific analyses, or the transcription method of films, which have thus far been developed in the context of qualitative social research, hold fundamental problems for an interpretation following the documentary method (cf. Bohnsack, 2009: 42 et seq.): According to the documentary method, such forms of transcription leave the pre-interpretive level and can no longer be regarded as a transcript in the literal sense of the word. Strictly speaking, the act of replacing a picture with, e.g., a text, already constitutes an interpretive act.

In addition, the pertinacity of film, which the documentary interpretation is geared at, is ultimately lost through transcription of the film into another medium (e.g., into language or a graphic). Especially the "complexity of meaning which is characterized by transcontrariness" (German: "Sinnkomplexität des Übergegensätzlichen") that Imdahl (1996: 107) named as a particularity of the iconic and that is also inherent in film, can not simply be verbalized but at best be paraphrased in form of contrasts. Therefore, referring back to the film itself in the end remains essential when interpreting a film according to the documentary method.

Stefan Hampl (2005; 2008; 2010) and Aglaja Przyborski (Przyborski/Wohlrab-Sahr, 2009), however, have developed a transcription system for films[4], which largely solves the above-mentioned problems:

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4   An improved version of this system will be published soon. Information about this: www.moviscript.net

TC:	3:55	3:56	3:57	3:58	3:59	4:00
Cm:			W a s	m a c h s t	denn du?	
Af.:	I c h	kann nicht	m e h r .		S e h r	s c h ö n !
Bm:	(b u z z i n g):	♫ ♫ ♫	♫ ♫ ♫	♫ ♫ ♫	♫ ♫ ♫	♫ ♫ ♫
Sound:		rustle with	paper	~ ~	~ ~	~ ~
Camera:			→	→	→	→

Illustration 1

Stills were taken from the film by means of a computer program (e.g., "Video2Photo") in 1-second-intervals (0.5-second-intervals in the other film) and strung together in tabular form. Subsequently, the spoken text is then assigned to the pictures, and sounds or music are marked correspondingly. In order to illustrate which voices or sounds come from outside the frame, the font color was changed in these cases (grey instead of black).

This transcript consistently remains on the pre-interpretive level, because the visual level is represented by visual means and the verbal level is simultaneously transcribed to text. The complexity of meaning of the iconic is thus not lost but still preserved in the pictorial. Furthermore, the representation along a constant timeline, which much resembles a musical score, allows the rendition of the time flow of the moving picture.

By virtue of its clarity, this transcription system is outstandingly suitable for obtaining an overview of the film, because it makes visible the change of camera angles in their duration and frequency as well as the relation between pictorial and textual flow in their synchronicity. It thereby provides a valuable aid and basis for the interpretative work supplementary to the film itself.

In the present case the system was amended by marking the visible cuts and adding symbols for the camera work, because ruptures in the picture flow, which could suggest cuts that are not actually present in the film itself (example teacher film 8:09 - 8:13, Illus.2), appear in the transcript particularly in the case of a left turn of the camera.

TC:	E24 8:09	8:10	8:11	8:12	8:13	E25 8:14
Sound:				gong		2x knock
Camera:	←	↖	↖	←		

Illustration 2

The analytic stance of the documentary method

The documentary method is characterized by a change in the analytical stance from WHAT to HOW: Not the literal or "immanent" meaning of a statement, the WHAT, is at the center of interest, but the way in which this statement comes about, how it is produced and that it is produced at all - hence the THAT and the HOW of a statement - are at the focus. Because particularly herein the underlying habitus presents itself and the pre-reflexive atheoretical practical knowledge, which the documentary method aims at, becomes visible (Bohnsack, 2003b: 87 et seq.; Bohnsack, 2003a: 158).

In the documentary interpretation the distinction between these two levels of meaning finds expression in two clearly delimitable steps:

In the first step, the "formulating interpretation", that which is thematized, hence the WHAT, is merely reproduced by summarizing it without any interpretation or evaluation, if possible, and by making visible the sequence of the thematic progression by means of an outline (Bohnsack, 2003a: 33 et seq., 134 et seq.).

In the second step, the "reflecting interpretation", the question is explored of HOW these statements of the actors are defined, how they are represented and how they are substantiated (Bohnsack, 2003a: 34 et seq., 135 et seq.). The objective is to retrace the *creation* of the reality constructions of the actors, but not to, however, examine them for their correctness or to judge them. Any validity claims of statements are deliberately excluded here (Bohnsack, 2003a: 64 et seq.).

This second interpretative step thus "breaks with common sense" (Bourdieu, 1996: 269), because unlike usually, the constructions of meaning of the protagonists are not up for discussion but are purposely excluded and transcended.

When communicating in the medium of the pictorial these constructions of meaning, which are to be transcended, are located on the level of the iconographic. Panofsky makes this clear using the example of a gesture of greeting: The gesture of lifting a hat only becomes a "greeting" by means of a construction of meaning, by ascribing a motive to the actor. That which we call "greeting" on the iconographic level is merely to be identified as the lifting of a hat on the pre-iconographic level (Bohnsack, 2005: 249 et seq.).

The distinction between iconographic level and pre-iconographic level can also be compared to the distinction between connotation and denotation. Barthes clarifies this distinction by means of an example: A black man in a French uniform is depicted standing in front of the Eiffel Tower on the title page of a magazine. This description captures the denotative meaning. On the connotative level this picture, however, can also be read as a reference to French colonialism (Barthes, 1970; Hickethier 2001: 118).

In a common sense interpretation we are initially inclined to "read" non-abstract pictures or gestures by mentally constructing actions and stories that

could take place in a picture or film (Bohnsack, 2005: 253). Barthes therefore terms this level of meaning the so-called "obvious meaning" (German: "entgegenkommender Sinn") (Barthes, 1990: 49 et seq.), which immediately imposes itself on the observer. In order to access the documentary meaning or the "characteristic meaning" (German: "Wesenssinn", Panofsky) it is necessary to penetrate this level of connotations or iconographic codes. Only when one has "(mentally) gotten rid of the connotations" (Barthes, 1990: 37) it is possible to reach that level of meaning which provides information about the habitus of the actors or producers. Barthes describes that level of meaning as "obtuse" meaning ("sens obtus"[5]) as opposed to the "obvious meaning".

For a documentary film interpretation this means that, analogously to the interpretation of pictures, it begins as far as possible at the pre-iconographic level in order to effect this break with common sense, which is associated with the change of the analytic stance from the WHAT to the HOW. The first step in which the WHAT of a statement is described, thus must not remain on the iconographic level but has to step behind it and leave aside the iconographic meanings as far as possible.

1 The Formulating Interpretation (or "Describing Interpretation")

Due to the complexity of a film this first step of the formulating interpretation takes place on various levels of specificity:

At the beginning of the interpretation the film as a whole is looked at and retraced in its flow. The point is not to capture the "story" that the film (putatively) tells in its "obvious meaning" (Barthes), but to describe the succession of the scenes without causal relationships or constructions of meaning. In film studies this approximately corresponds to the distinction between "story" and "plot"[6] of a film.

For this purpose the sequence order of the film is described in which the changes of the camera angles and the sceneries (the settings and persons) are traced. This description does not yet go into detail but strives for a structuring of the flow in superordinate and subordinate or enclosed sequences. It remains at the pre-iconographic level as far as possible and merely resorts to communicatively generalized bodies of knowledge which contain insights

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5   Title of the original edition by Barthes 1990: "L´obvie et l´obtus."

6   Faulstich describes the "story" as the mere succession of sequences, while the "plot" is characterized by a meaning structure on the basis of causal relationships (*"because..."*) (Faulstich 2002, p. 80 et seq.; similar: Steinmetz 2005, p. 42 + 34). Mikos employs these terms in a different manner (Mikos, 2003: 43; p. 106, 128 – 135).

regarding social institutions and role relations (e.g., what is a school, a teacher or a student - in the example of Barthes, the clothing of the black man is already identified as "French uniform".)

This structure primarily orients itself at the visual in order to be able to disregard, for the time being, the iconographic level as far as possible, which finds its way in through the inclusion of language. The recourse to that which is explicitly thematized is only secondary.[7]

The step of the "formulating, respectively describing interpretation" is performed again and again in the later course of the film interpretation as well: In the context of the reflecting interpretation a formulating interpretation is produced of every single "focusing metaphor" (see below) in preparation. This formulating interpretation, however, exists on a very high level of specificity and once again begins as far as possible back at the pre-iconographic level. The form of the description can turn out differently depending on the type of the chosen focusing metaphor.

2   Reflecting Interpretation

2. 1 The Formal Structure of the Film

In principle, the documentary method does not focus on individual isolated elements but on their connections and reference to each other and to the overall context. When interpreting a group discussion, for example, the progression of discourse is traced first, or when interpreting a picture, the formal structure of a picture is analyzed in order to obtain a view of the whole.

To reveal the formal structure of the films a structural diagram of the progression was prepared for each film. These orient themselves primarily on the change of camera angles and the montage. This way the order of sequences (e.g., subordinate or enclosed), the change of places, or the continuity of separate action strata becomes clear. Persistently recurring elements can also be illustrated in this manner.

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7   E.g., the comparison between the then and now, which is made explicit by the students in the text, is employed for structuring (cf. Baltruschat, 2010).

Illustration 3a

S1	S2	S3/4	S5	S6/7	S8.1	S8.2/3	S8.4	S8.5/6	S9.1	S9.2-5	S9.6	S9.7

curtain raiser   schoolhouse   student council „interview"

GS 1: sports lessons now – then

GS 2: general lessons then – now

„film in the film" …

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Illustration 3b

S10	S10.9	S11.1-4	S11.5	S11.6	S12.1	S12.2	S12.3	S12.4	S13	S14 – 15.5	S15.6-8
outdoor		GS 3: computer / writing now – then				GS 4: musical lessons then – now				final credits	outtakes

…„film in the film"

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A distinction between different types of narrations as described by Bordwell (1985: 3 et seqq.) following Artistotle, was utilized for the structuring of the student film - the distinction between diegetic and mimetic narration: While in the diegetic narration a narrator directly addresses the audience, the mimetic narration takes place in the acting out of situations and actions. Usually one of the narrative styles dominates in a film. In the present film a permanent change between both narrative styles becomes evident.

Also striking is the permanent back and forth between the setting of the school and a private setting (in the scenes on the sofa - Illus. 3 a+b marked in red).

Some important characteristics of the student film already become visible here, which later come up again as homologous structures in the interpretation of individual details.

This marks an important difference to the second film I interpreted[8]: No change in location is found there. And precisely this prison-like confinement to an enclosed space, which also echoes in the title ("Chamber of Terror") proves to be one of the main characteristics of this film. Merely two enclosed sequences transcend this setting (1. a close-up of a clock; 2. the same clock in connection with a portrait) by being inserted into the film in a completely unrelated and therefore not precisely defined (by means of editing) manner. The structuring power which is ascribed to these symbols also shows itself as a homologous structure in the interpretation of individual scenes.

In this film, the alternation between different narrative styles does not play as important a role as in the student film. In contrast, a kind of leitmotif becomes visible through variations of a permanently recurring action stratum in which the teacher, "Marianne", works behind tall stacks of paper with red smudged hands (cf. 2.2.3).

While in the student film a dissociation of the school setting and the typically scholastic situations becomes visible through the changes in narrative styles and settings (they *"(only) perform"* - as they themselves state *"a little play"* at the school), a prison-like frame of action and a fixation on a "dual-headed" (clock and portrait, cf. Illus.2) structuring power is in the foreground of the teacher film.

So the central orientations of both groups already become visible to some extent in the overall structure of the respective films. They can be further specified by contrasting both films by use of a comparative analysis such as I have hinted at with respect to their different formal structures.

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8   Due to a lack of space the illustration of the structural diagram of the teacher film was not included here. It can be found in: Baltruschat, 2010.

2.2 The Selection of "Focusing Metaphors"

In the documentary method, focusing metaphors are passages or sections which are characterized by high interactive and metaphorical density. In these passages, the collective consciousness and the collective identity of the producers appear in a particularly concentrated manner. This facilitates access to their conjunctive spaces of experience and their common orientations which are documented in the overall product (Bohnsack, 2003a: 138 et.s.).

Related to the search of such focusing metaphors in the interpretation of films, the question is how "the intrinsically filmic" (Barthes, 1990: 65) manifests itself. Barthes answers this question with a reference to the photogramme, i.e. a film still: "Paradoxically", the "filmic" "in the film cannot be grasped 'at the right place', 'in the movement', 'in reality', but so far only in an important artifact, the photogramme" (Barthes, 1990: 64). There one can most likely best transcend the "obvious meaning", rid oneself of the connotations and thereby arrive at the "obtuse" meaning. Barthes demonstrates this by means of an interpretation of a photogramme from the film "The Battleship Potemkin" by Eisenstein (Barthes 1990). On the basis of the facial expression of an old woman Barthes illustrates the appearance of a dimension of meaning, which verbally can only be expressed in dichotomies. Here then that density of meaning becomes evident, which Imdahl calls the "complexity of meaning which is characterized by transcontrarinesss" (Imdahl, 1996: 107).

In contrast, a number of other film theoriticians, from Pudowkin to Deleuze, locate the particularity of the film in the montage, respectively the cut. This position is very concisely mirrored in a quotation which is ascribed to Stanley Kubrick: "Editing is the only process in which the film does not borrow anything from other arts. Only when being cut the film is entirely one with itself" (Weidemann, 2005: 371).

The topos of a unique "language of film" comes up time and again in the context of montage theories. Balázs phrases this topos as follows: "What is it that the camera does not reproduce but creates by itself? What makes film a unique language? The close-up. The angle. The montage. (...) It is only through the montage, the rhythm and the associative process of the picture sequence that the essential becomes visible: the composition of the work" (Balázs, 1930: 56). Mikos (2003: 207) notices: "The filmic reality is created only by joining together the individual pictures." Meanings, which are not contained in the pictures themselves, are only created through the linkage of pictures by means of editing (Mikos, 2003: 101).

Kracauer on the other hand, following Panofsky, sees the particularity of film compared to other art forms in the fact that it is not created on the basis of an abstract idea but arises directly out of the physical reality. Consequently, according to Kracauer, it is the "small units" or elements of actions,

respectively the "moments of everyday life", or even just individual fragments of visible reality, that open up a dimension of meaning which extends far beyond the mere contents of the story told by the film (Kracauer, 1964: 393).

When selecting focusing metaphors it suggests itself to include these different answers to the question regarding the particularity of film. This way, individual photogrammes, as in the case of Barthes, as well as individual gestures or parts of sceneries, i.e., "small units", as in the case of Kracauer, or the technique of the montage, can be placed at the center of attention. An interpretation for each of these areas will be exemplarily introduced in the following (see below 2.2.1 - 2.2.3).

Particular focusing serves as a criterion for the choice of certain elements or sections which are subjected to an intensive analysis. This focusing is characterized by: a striking density in the filmic composition or the movements of the represented film producers, breaks or discontinuities, integration of metaphorical meanings in word and/or picture, a prominent positioning in the overall composition, or other unusual features.

In the case of film, two dimensions of relations, which are meaningful for the documentary interpretation, come into view: On the one hand one finds *simultaneous* relations[9], much like in a still; on the other hand, however, similar to texts, there are also sequential relations[10] which arise in virtue of the temporal development of the film. The simultaneous relations of the film, however, do not confine themselves solely to the relations within the picture (in the so-called "photogramme"), but can also be seen in the construction of the filmic reality, respectively the filmic space in its entirety, in which the domain of acoustics appears alongside the domain of the visual.

According to Bordwell (1985: 117) the filmic space results from three different components:

1) from the photographed space, the "shot space"
2) from the "editing space", which results from the montage and the changes of the camera angles, and
3) from the "sonic space", the acoustics added to the picture.

In their interplay the components result in the "scenographic space" (Bordwell) or the "narrative", respectively "diegetic" space of the film (Hickethier, 2001: 85), which only becomes perceptible in the sequentiality, in the unfolding of the film into the dimension of time[11].

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[9] Regarding the "simultaneous structure" (German: "Simultanstruktur") of pictures cf.: Bohnsack, 2003a: 168
[10] Regarding the "interconnection of sequentiality and simultaneity" (German: "Verschränkung von Sequenzialität und Simultaneität") cf. Wagner-Willi, 2005: 269 et seqq.
[11] Because of this peculiarity of the film (as opposed to the picture) Sachs-Hombach describes the film as a "sculpture of time" (German: "Zeit-Plastik"): Unlike the picture, the film is "three-dimensional, with the third dimension not being represented by the spatial depth, as in a sculpture, but rather by the temporal extension". (Sachs-Hombach, 2003: 130)

In a film, unlike in stills or texts, we thus have to deal with both relational dimensions at the same time: sequentiality is added to simultaneity. The simultaneous relations here occur synchronously at different filmic levels and in doing so unfold sequentially.

The focusing metaphors which are selected for a detailed analysis can confine themselves either to individual dimensions and components or they can integrate several at once. In the case of a photogramme as a focusing metaphor, for example, a reduction to the dimension of simultaneity and the component of the "shot space", the photographed space, takes place.

This reduction is possible if one assumes that the documentary can already appear in individual fragments, without having to grasp the entire work in its objective connotations (Mannheim, 1964:119-123). These fragments form "novel totalities" (Mannheim, 1964: 123). In this process it is decisive, however, that such individual elements are not looked at in isolation but are put in relation to the other elements and the whole as parts of a totality and that thereby homologous structures can be shown again and again. Because the whole as a superordinate framework is always also present in the details.[12]

Due to the superordinate significance of the pre-iconographic level for the film, the interpretation of the spoken text, provided that it is of interest, is carried out only after the interpretation of the visual. It is then put into relation to the corresponding sequence of pictures. The sonic space of a film can take very different forms (original noise, background music, language, etc.) and may in turn be interwoven with the other spaces constitutive of the film in manifold ways (on-off; accentuation or contrasting of the visual, etc.) . This can only be hinted at here.[13]

Comparative analysis as a methodical principle

Depending on the background against which a picture or another unit of meaning is being interpreted, different aspects or dimensions of meaning come into the focus of the interpreter. In order to methodically control both, one's own positional dependence and the polysemy, i.e. the ambiguity, of the element to be interpreted, the comparative analysis as a methodical principle therefore plays a central role in documentary interpretation. The more complex and ambiguous a product is, the more meaningful this principle becomes (Bohnsack, 2007: 32-34).

Due to the complexity of a film interpretation the number of comparable empirical cases, which are also subjected to an interpretation and therefore

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[12]   Following Imdahl: "From the outset, the whole exists in its totality and is coexistent in every individual [component] as the manifest framework whenever each individual (component) is considered." (Imdahl, 1996: 23)

[13]   For additional deliberations regarding the word-picture relation cf. Hickethier, 2001: 107-109; regarding sound and music: Hickethier, 2001: 96-102; Faulstich, 2002: 131-143

can be drawn on for a comparative analysis, will usually be rather low. It is therefore all the more important to exhaust the possibilities of comparisons and relationships internal to the film in order to forego, as far as possible, imaginative horizons of comparison chosen by the interpreter.

In the interpretation of the student film it suggests itself, for example, to tie in with the explicit comparison, which the students pick out as a central theme in their film, by contrasting four scenes each of the school of the past and the school of the present. The corresponding sequences can be contrasted and compared with each other and the four resulting relationship pairs can then be juxtaposed in opposition. In doing so the "principle of contrast in commonality" (German: "Prinzip des Kontrasts in der Gemeinsamkeit") (Bohnsack et al., 2001: 236; Bohnsack, 2003a: 37), or obversely, the commonality in contrast, takes effect. On the basis of these relationships one can look for homologies, i.e., for structural identities, which make visible the whole of the film in its documentary content (Bohnsack, 2009: 37; Bohnsack, 2003a: 203 et seq.) and which simultaneously are employed for the validation of the reconstructed orientations.

Additional possibilities of comparison arise from the contrasting of pictures or sequences that are directly connected to each other. For example, the use of two immediately successive final pictures in the student film is very striking and invites an evaluation of relationships as well as a comparative analysis.

Illustration 4

The search for homologies finally continues on broader levels and dimensions of meaning as well. The reconstructed orientations are, for example, also validated by the fact that they reveal themselves both in the picture and in the text and furthermore at the level of the overall structure as well as in details. In the following it is to be shown by means of individual focusing metaphors, which are introduced, illustrated and reflected upon, how these basic principles can be emphasized in the interpretation of films.

Individual photogrammes allow a detailed analysis of simultaneous relations without taking into account the sequentiality. Choosing a still as a focusing metaphor particularly suggests itself in the case of complex pictorial structures, or for instances where the camera angle remains unchanged over a long period of time. The following examples reveal the opportunity but also the limitations of work with photogrammes in the interpretation of films.

For the interpretation of photogrammes one can resort to the approach of the documentary picture interpretation, which, however, shall be outlined only briefly in this context[14]:

Initially, a detailed description of the picture on the pre-iconographic level is prepared in the context of the formulating interpretation. Subsequently, the formal composition of the still is then analyzed in three dimensions on the level of the reflecting interpretation: regarding the planimetric composition, the perspectivic projection and the scenic choreography. In this approach the analysis of the planimetric composition has priority (Bohnsack, 2005: 256).

Because the documentary picture interpretation is not at the center, the emphasis in the presentation of the following examples shall focus on how the methodical principles of the documentary interpretation, with respect to the film interpretation, can be implemented in the work with photogrammes.

Photogrammes of the student film regarding the comparison "Then - Now"

The producers of the student film "Melanchthon - I like it" themselves generate a comparison horizon by contrasting the school of the past with the school of today. This comparison is played out by means of four scene pairs. Physical education, general lessons, writing and music lessons are the central themes (cf. Illus. 3 a+b). The students place the explicitly negative counter-horizon of this comparison into the *Then*, because at the end of the film they draw the following conclusion: *"It is our personal opinion that we like the development from that time to today much better"*.

As previously mentioned, it suggests itself to employ this explicit comparison horizon intrinsic to the film for a comparative analysis. The individual elements, the photogrammes, are systematically arranged into relationships with each other, and then these relations can be compared to further relations. This results in "setting the relationships into relation to each other" (Bohnsack, 2009: 37), the process of which already begins with the relationships within the simultaneous structure of the individual photo-

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14 Detailed presentations and examples can be found in: Bohnsack, 2003a: 236-257; Bohnsack et al., 2001: 323-337; Bohnsack, 2005: 256-259

grammes. This way, both dimensions of the film, the simultaneity and the sequentiality, are apparent also in the analysis of photogrammes. I would like to clarify at least the basic principles of this approach. To this end I start with the first scene pair which is dedicated to physical education.

Illustration 5a and 5b

At first glance, the different camera angles that were chosen stand out. The classifications of the camera angles, which are common in film studies, orient themselves at the relation between the person shown (or the object) and his/her surroundings. Different graduation scales with continuous transitions are used, which distinguish between five, seven or eight different shot sizes (Korte, 1999: 25 et seq; Hickethier, 2001: 57-60). The following overview illustrates the various setting options.
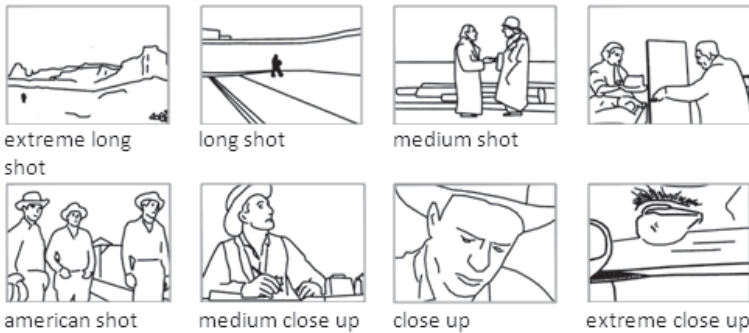

Illustration 6 (Steinmetz, 2005: 21-23)

In the long shot, e.g., the individual appears far in the background and thus becomes of minor importance in comparison to his/her surroundings. In contrast, in the "American shot" or "medium close-up" the individual persons are prominently featured while their surroundings recede. In the extreme close up, however, the holistic impression of a single person disappears again in favour of the individual detail, which is at the center of attention.

In virtue of the different camera angles in the physical education lesson the students of the present disappear in a seemingly highly structured space, while the students of the *Then* appear very present. The different sharpness of the pictures and the arising inconsistency with respect to the presence of the protagonists is striking: The persons in the *Now* are examined more "sharply" and at the same time disappear in the crowd and the space, the lines of which become all the more dominant because of the sharpness. Despite or because of the sharpness the students in the *Now* scene are ultimately less present than the students in the *Then*, who are portrayed rather out of focus.

Illustration 7a and 7b

If we look at the second pair of scenes against the background of the first scene pair, the different camera angles stand out here as well. While for the *Then* a medium shot (figure shot) was again used, close-up and extreme close-up dominate the *Now*. Additionally, regarding the composition, the resulting fragmentation of the represented people is striking.

This leads to a similar conclusion as in the case of the first pair of scenes, even if it is reached in a different way: Here also, the overall persons disappear in the depiction of the present; this time, however, due to the concentration of the attention to details.
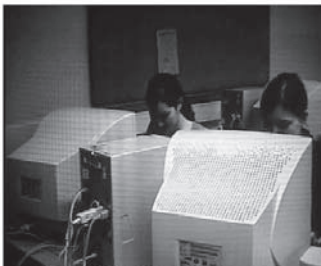

Illustration 8a and 8b

The third scene pair is less different in the chosen camera angle than in the positioning of the protagonists. This creates the same discrepancy between protagonist and surroundings in the *Now* scene that had been expressed by the different camera angles in the previous scene pairs: The protagonists in the now disappear behind the expansive props (the computers). In contrast, the view on the student in the *Then* scene remains clear and unobstructed.

The chosen point of comparison ("tertium comparationis"), which structures this relation, is confirmed through the contrasting of these three scene pairs (cf.: Bohnsack, 2003a: 204). It consists of the relationship of the actors with their environment. This relationship came into play through the different camera angles and continued in the positioning of the actors in their surroundings (with the camera angle remaining the same) in the third pair of scenes. In comparison to the scenes in the *Then* this relationship in the scenes regarding the *Now* changed to the disadvantage of the represented persons.

In the photogramme the contrast between the last pair of scenes can only be seen to some extent. It is primarily created by means of the camera work and the resulting editing space. One can best retrace this on the basis of the running film.

Illustration 9a

Illustration 9b

While the music in the *Then* scene ("sonic space") finds its correspondence in "dance-like", circular camera work (c.f. Illus. 9a), the *Now* scene does not exhibit an immediately noticeable connection between music and composition. The camera remains motionless and the only thing displayed is the name of the band whose music is played: "Fettes Brot" (c.f. Illus. 9b). In virtue of the camera work a "non-space" is juxtaposed to a moving three-

dimensional space in the *Then*: The picture in the *Now* remains two-dimensional and static.

While by means of a pan shot into the music room (7:05 - 7:06) the scene about the *Then* is still placed in the school, the scene about the *Now* remains completely undefined with respect to the filmic context thanks to the cuts in 7:28 and 7:53 and thus represents a kind of "non-place". The music culture of the teenagers remains apart from the sphere of the school. No insight into this sphere is granted apart from the sign that reads "Fettes Brot".[15]

In comparing these four scene pairs one notices that in the *Now* scenes the people in their entirety and as individuals take a back seat, are blocked, or are completely ignored. While there is a relatively balanced relation between person and surroundings in the *Then* scenes, it is striking that there is rather an "in-congruity" between the people and their environment, between person and institution, in the *Now* scenes.

From the perspective of a committed educator, who brings his own horizon of interpretation to the film, this could be read as a reference to the idea that the personalities of the students receive too little attention and interpreted as a demand for focusing on them more strongly. If one looks at the relevance system of the students as it is expressed many times throughout the film, however, one reaches the exact opposite conclusion: At the documentary meaning level the retreat of the protagonists from the attention to the individual person, which is perceived as exaggerated, is expressed again and again and the implementation of a clear separation between the institution school and one's own privacy repeatedly becomes visible. At the end of the film (S 15: "Outtakes"), e.g., the intrusive gaze of a "hidden camera" into one's own privacy is once again highlighted and fended off at the same time c.f. Illus. 10).
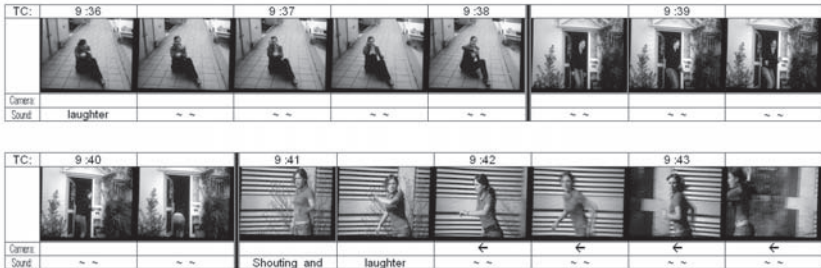

Illustration 10

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15   A more detailed description of the interpretation is not possible in this context (cf. Baltruschat 2008).

When analyzing the film more closely, one can furthermore reconstruct an implicit horizon of comparison out of the explicit horizon of comparison between the *Then* and the *Now*, which becomes evident in the overall composition of the film. In this new comparison horizon the outdoor scene (S 10, cf. Illus. 3 a+b), which can be found exactly at the center of the film, becomes an antithesis to the scenes which play in the school.[16] This reconstructed horizon of comparison is not located between the *Then* and the *Now*, but between the institution of the school and life outside of this institution. It also finds expression as a homologous structure in the double final picture of this film (cf. Illustration 4).

2.2.2 *Focusing Metaphors from the Domain of Editing*

For the analysis of a montage, knowledge of the conventions of film making, i.e., that which is commonly referred to as the "language of film"[17], is very useful. It facilitates the understanding of the specific production of the filmic narration by means of cuts and camera work. Such cinematographic elements of the "language of film" thereby represent communicatively generalized bodies of knowledge and thus a kind of "iconographic level" which can be transgressed in order to access the HOW, i.e., the specific type of production of the respective statement. I would like to clarify this in the following example.

The sequence "The Path" (German: "Der Weg") from the teacher film[18]

With the aid of the conventions of film-making and by means of the camera work and montage a "narrative space" is constructed, which we "read" as follows: A person of whom we can only see the feet slowly walks straight ahead and moves through a group of adolescents. At first her gaze is directed to the floor, then horizontally, then to the floor again and so on. Her glances move below the eye-level of the students. This person is therefore either short or she walks with a stoop (c.f. Illus.11).

This description constitutes the "iconographic" or connotative level of this

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16　For further detail cf. Baltruschat, 2010

17　The conventions for the creation of films, which have, for example, developed for editing or camera work, are frequently considered a particular form of "language", which has to be learned by film-makers as well as for the recipient of the film. This is also for example expressed in the titles of handbooks and instruction manuals, which are geared towards the practitioner, e.g. Arijon, 1976"Grammar of the Film Language"; for the film-maker or Steinmetz, 2005, "Filme sehen lernen" ("Learning to See Films"; for the recipient). The concept of the "language of film" is to be understood rather metaphorically since the cinematic structures merely resemble those of a language. Cf. also: Mikos, 2003: 10 et seq.; Kessler, 2002: 108 et seqq.

18　This is the only scene in the two films, in which the represented and the representing film producers belong to different realms of experience.

sequence, so to say, and retraces the story which is here told with the means of this so-called "film language".

On the denotative or pre-iconographic level, however, we merely have two very different film pictures which are put together alternately. If one compares the pictures with each other, one notices that both pictures show incomplete, fragmented people: feet in the one, torsos without heads and legs in the other. From a film-making perspective, these two different film pictures are contextualized by the fact that they are connected in a constant forward motion. This forward motion is thus the connecting element of this sequence.

This is a certain editing technique which is also referred to as "Match Cut" (cf. Steinmetz, 2005: 36) (to match: "to fit together"; Steinmetz, 2005: 24). For means of comparison and contrast I would like to draw on two examples of Match Cuts from two well-known films:

Numerous Match Cuts can be found in "Run Lola Run" by Tom Tykwer, in which the continuity of the respective sequence is created through a constant theme, which is common to the different sections: the running Lola. In "2001: A Space Odyssey" by Stanley Kubrick, a bone is thrown into the air by an ape. After the cut the bone is replaced by a spaceship which has a similar shape and seamlessly continues the movement of the bone.[19]

In the first case the connecting element of the sections that are put together is thus a running woman, in the second case the movement of an object, with the movement and the outer shape of the object remaining constant and the object itself being exchanged.

If one now draws a comparison between these three types of "matching", it is striking that the connecting element in the teacher film is not a visible person (as in Tykwer's film), nor an object in motion (as in Kubrick's film), but rather something immaterial - namely a mere movement that is executed by the camera.

The connection between these two disparate scenes thus remains very vague and loose, with the absence of the walking person, who actually represents the connecting element, standing out. This absence was already visible in the first section (0:58 - 1:05) in which one only saw the feet, but it is once again emphasized by means of this type of montage. So this depersonalization appears as a homologous structure both in the film image as well as in the montage.

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[19] cf. film clips on the DVD accompanying Steinmetz, 2005

Illustration 11

It is interesting that this is the only scene in the film in which teachers and students meet. Through the type of montage used, among others, this encounter becomes, however, more of a "non-encounter": As we have already seen, the connecting element in the process of "matching" simply consists of the movement of something absent. In addition, there is a rupture in the sonic space of this sequence which is unusual for matching. Typically, the togetherness of such a "matched" sequence is underlined by a continuation of the sonic space, e.g., by unchanging running noises or by continuing background music (e.g., in "Run Lola Run").[20] In the example "The Path" (German: "Der Weg"), however, the sonic space ends abruptly with each cut. That this is not due to technical inability on the part of the production team becomes clear if one compares a montage directly prior to this sequence: There different sections are connected with each other by means of continuous background music.

So the "non-encounter" of the teacher with the students not only becomes apparent by virtue of the vague connection of the sequences but is additionally augmented by the ruptures in the sonic space. By this arrangement of the acoustics two differentiated spaces are created in which both groups of people act separate from each other - the teacher in the one, the students in the other.

Finally, this "non-encounter" is also underlined by the direction of the gazes: If one compares the present passage with a so-called "Eyeline Match" (Steinmetz, 2005: 24) in which the visual axes of the actors are presented and connected in a way that they appear to be looking at each other[21], the non-meeting of the looks in this sequence becomes all the clearer. The visual axes of the two parties create the impression that they do not notice each other at all. In addition, attention is called to the fact that the teacher moves "below the eye level" of the students.

The expressed lack of communication between the two parties, the teacher and the students, on the one hand repeats itself in the composition of the picture, in which the heads of the students are partially cut off (hence those parts of the body that are relevant for communication) and in which the only visible parts of the teacher are her feet. On the other hand it is also amplified through the contrast with the high communication density which prevails among the students. While the students are in lively exchange with each other the teacher, particularly also because of the structure of the sonic space, seems to live in an isolated world in which all sounds from the outside appear very muffled, as if from afar, and in which only the sounds of her own steps are present.

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[20] In the Kubrick example a cross-fade from one sonic space to the next is employed.
[21] cf., e.g: Fred Zinnemann: "High Noon": While the young wife of the sheriff is driving out of the town a meeting of their eyes is created by means of the "Eyeline Match" technique, although both of them are not present in the same picture (cf. film clip on the DVD accompanying Steinmetz, 2005).

This isolation itself is intensified through additional homologies: The way in which the camera is directed through the student group simulates a "blinker-like" view, which is not focused on anything in particular. And also when looking to the floor no other persons or objects come into focus. She sees only her own feet and briefcase.

In the representation of the isolation another characteristic feature of this sequence becomes clear at the same time, however: the self-centeredness and the seclusion of the teacher. This self-centeredness is ultimately also under-lined by means of a filmic narrative technique used here: the so-called "sub-jective camera". This refers to a filmic narrative concept in which the camera is directed in such a way that it reflects the view of an actor (here: the teacher). The so-called "objective camera", which reflects, so to speak, the "objective" view, hence the view of an outsider (a viewer) onto the events, would be its counterpart (Hickethier, 2001: 130-132; Faulstich, 2002: 120).

The only "encounter" between teachers and students in this film thus takes place in form of a "subjective" look of the teacher onto the students (or rather: past the students), while in regards to the direction of the gaze, the sound design and the composition of the picture, the teacher appears as an isolated person (or rather "non-person"), completely trapped in her own world; a person who furthermore disappears behind a giant briefcase (a me-tonymy for apersonal activities).

So in this sequence a "non-encounter" – a coexistence of two separate worlds – documents itself in numerous ways. The approach used for the interpretation will be revisited in the following summary: In order to be able to capture the characteristic features of this montage more precisely a com-parison with other films is carried out, in which typical forms of "Match Cuts" are employed. This means that *comparisons external to the film* were drawn.

The scene directly prior in this film in which the sonic space remained the same was employed for a *comparison internal to the film.* Additionally, the joined disparate sequences of pictures were compared with each other and resulted in the observation regarding the aspect of the fragmented ("mu-tilated") persons.

Finally, homologous structures were identified between the mode of the montage and the composition of the picture, between the camera work and the composition of the picture, as well as between the design of the sonic space, the composition of the picture and the mode of the montage.

Multiple relationships between the individual elements and between the various dimensions of the films were thus drawn and analyzed. The "narra-tive space", which in this sequence is constituted through the particular mode of film-making, makes statements about a person who remains almost invisi-ble and who walks a certain path through a building looking neither left nor right. This is the level of the WHAT - or as Barthes put it - the level of the

"obvious meaning", which a practiced film recipient will grasp immediately. The level of the documentary meaning only discloses itself when looking at the HOW, upon examination of the specific manner of creation of the "narrative space". This HOW becomes accessible during the reflection of the particular mode of montage, camera work, composition of the picture, sonic space and style of the filmic narrative perspective.

2.2.3 Focusing Metaphors from the Domain of Gestures and Elements of "Physical Reality"

According to Kracauer and Panofsky the particularity of film consists of the fact that it operates with "physical reality" (Kracauer, 1964: 389): "The substance of the film is the outer reality as such", Panofsky (1999: 54) emphasizes. And Balázs stresses, among others, the "subtlety and power of the gesture" which defines the art of film.[22]

On the basis of this it becomes clear "that the medium of film opens up an access to an elementary level of social communication and social reality that was unknown before": to the "level of corporeality, of incorporated gestures and facial expressions." (Bohnsack, 2009: 15). This level plays a special role for documentary interpretation, particularly for the reconstruction of the habitus as a form of incorporated practical knowledge of people. Mannheim, for instance, also points out that "body language" (German: "Leibsprache"[23]) is much better suited for grasping the "structure of atheoretical formations of meaning" than "the principal medium of theoretical meaning, the verbal language" (Mannheim, 1964: 136).

While in a picture gestures and movements can only be hinted at as a "snapshot", they can actually be executed in the film. They thus experience a differentiation regarding the speed, the exact sequence of movements and the intensity, which can not be portrayed in a static picture in this way.

The scene "Marianne" from the teacher film

The scene, "Marianne", shall be introduced as an example of a focusing metaphor in which a gesture is in the center of interpretation (c.f. Illus.12).

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[22] Balázs 2001 (1924), p. 26: "Subtlety and power of the picture and the gesture constitute the art of the film. It therefore has nothing in common with literature."

[23] The German word ("Leibsprache"), used by Mannheim, is not the common translation for "body language" (German: "Körpersprache"). This word includes connotations which are related to the different terms "Leib" and "Körper" that exist in German and which can be connected with different anthropological concepts.

Illustration 12

Strip 1 (TC 2:54 – 3:01)

	2:54	2:55	2:56	2:57	2:58	2:59	3:00	3:01
Af.:	kann nicht	mehr.		Ich	kann	nicht mehr		Ich
Bm:	Wenn	ich das	jetzt	wüsste I	k a n n	Des	w e m m a …	
Sound:		slam on paper	slam on paper		bang on paper			slam on table
Camera:	↑	↑	↑	↑	↑	←	←	

Strip 2 (TC 3:02 – 3:09)

	3:02	3:03	3:04	3:05	3:06	3:07	3:08	3:09
Af.:						I	c	h
Bm:			kann nicht mehr	**a u f –**	**h ö r e n !**			
Sound:			slam on paper			hands on paper		
Camera:								

Strip 3 (TC 3:10 – 3:17)

	3:10	3:11	3:12	3:13	3:14	3:15	3:16	3:17
Af.:	k a n n	n i c h t	m e h r .	I c h	k a n n	n i c h t	ich kann nicht	mehr **aufhören!**
Sound:	hand on table		slam with paper		hand on paper		slam with paper	

The identification and classification of an action, such as greeting (in the example by Panofsky, see above), takes place at the iconographic level and denotes the level of immanent meaning, the level of the WHAT. In order to advance to the level of documentary meaning it is, however, necessary to abandon the assignment of the motive of greeting and to pay attention to the creation and the exact execution of this action instead - hence to focus on the HOW of this action.

The action, which the teacher "Marianne" (Af in Illus. 12) carries out behind the stacks of paper, cannot be conclusively classified on the iconographic level, because the way in which it is executed here does not belong to the usual action repertoire of teachers. One could perhaps best describe this action as a sorting of files. While doing so, Marianne sits behind mountains of papers and even expands these by adding additional stacks.

If one describes this action at the pre-iconographic level, one can identify various "small behaviours"[24] (Goffman, 1979: 24) which are very contradicttory: Right at the beginning of the passage, after Marianne appears in the picture, her right hand reaches and *pulls* forward and is reminiscent of the hand of a drowning person who wants to reach safe ground. Immediately after, her left hand *pushes* a paper stack from the back to the front. This results in a seemingly contradictory forward-backward crawl movement.

Also contradictory is the way in which she moves her arms downwards: Partly they are dropped weakly, partly they slam down powerfully, resulting in the impression that the paper is being beaten. This movement thus oscillates between violent aggression and feeble resignation. These two poles can also be seen in the "small behaviors" in which Marianne puts her hands onto the paper stacks: The first time she lets her arms feebly sink onto the stacks; the second time she pushes away from them with claw-like positioned fingers.

Illustration 13

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[24] At the pre-iconographic level, Bohnsack furthermore differentiates between "gestures" and "operative actions" (Bohnsack, 2009, p. 18 et seq.).

This inconsistency also continues as a homologous structure on additional levels of meaning: Marianne's intonation shifts between a whimpering whiny pianissimo and a furious forte.

The text in itself also reveals this inconsistency:

When repeated the 9th time, the permanently recurring sentence *"I can't (any)more..."* (German: *"Ich kann nicht mehr...")*, is supplemented by *"... stop"* (German: *"aufhören"*) and thus becomes ambiguous. On the one hand the original sentence is intensified to a double appeal *"I can't anymore! Stop!".* On the other hand this text, when understood as one whole sentence, means the opposite *"I can't stop anymore!"* (German: *"Ich kann nicht mehr aufhören!"*), hence "I want to, respectively I have to, continue!"[25]

The rhythm that accompanies the text *"I can't (any)more"* in way of the slapping of the table and the paper stacks, accentuates the two words *"Can!"* and *"More!"* and places a kind of subtext below the spoken text which also points in the opposite direction of meaning: *"(I) can! - More!"* (German: *"(Ich) kann! - Mehr!"*). The powerlessness of a victim, who would like to stop but is not allowed to and the driving force of a doer/perpetrator, who does not want to (or can't) stop flow together in a kind of transcontrariness.

This inconsistency finally recurs in the imagery and the symbolism of the red smeared hands and the way in which Marianne positions her hands.

7:30

7:35

Illustration 14

Here, the bleeding hands of the victim (7:35) and the "bloodstained" claw of the doer/perpetrator (7:30) are juxtaposed.

If one includes communicatively generalized bodies of knowledge of the iconographic level, the selective tasks of teachers come into view: Because the piles of paper are stacked sets of class tests and the color red represents the typical color teachers use for making corrections. At this level, the red on

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[25]   In the original German, the sentence structure is the same for both sentences. In order to illustrate the ambiguous meaning of the sentence expressed in the original, the sentence structure was changed in the English translation.

Marianne's hands appears to be a result of excessive correction activity. In the context of this activity the powerlessness and aggression which become evident here are charged with additional meanings: Vis-a-vis the selective tasks of the school she herself becomes a victim and a perpetrator at the same time: She cannot escape these tasks and is injured ("bleeds") on the one hand while on the other hand she becomes a driven henchman to an act of violence in which she "beats" the files (as representatives of the students) and "lets them bleed". The motif of the "bleeding file", which bleeds in place of the person whom it belongs to, also appears in the film which is cited in the title of the teacher film: "Harry Potter und die Kammer des Schreckens".[26]

The inconsistency and the oscillation between powerlessness and aggression, between "being a victim" and "being a perpetrator" that shows itself in the gesture of Marianne piling up the paper stacks, continues through various levels of meaning of this scene as a homologous structure. In addition, it reveals itself in additional sections of the film in which this scene, which runs through the film as a central theme, is revisited, and it finally also finds expression in completely different scenes by way of changed means and different imagery.[27] The orientation reconstructed here validates itself by means of the homologies, which reveal themselves on the various levels of meaning within this scene but which also extend beyond this scene.

3 Summary of the Steps of a Film Interpretation

- Transcription of the film
- Formulating/describing interpretation I: Progression of the film
- Reflecting interpretation I: Structural sketch of the film
- Interpretation of individual focusing metaphors:
    - Formulating/describing interpretation II
    - Reflecting interpretation II
- Interpretation of the film title
- Complete overview of the film (synopsis of the central orientations)

The order suggested here merely represents an ideal progression. The circular movement of any interpretative or hermeneutical processes ("hermeneutic circle") is further reinforced by the polysemy and the complexity of the present data material "film". It is hence not precluded that the actual importance of some peculiarities of the overall structure of the

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[26] This citation is not recognizable in the English title ("Harry Potter and the Chamber of Secrets"), but only in the German version: "Harry Potter und die Kammer des Schreckens", which literally means: "Harry Potter and the Chamber of Terror".

[27] for additional details see Baltruschat, 2010

film only comes into focus in the interpretation of individual focusing meta-phors or that the final intensive examination of the film title leads to a more detailed interpretation of additional passages. Even when working on the complete overview there can still be surprises and new discoveries which call for a correction or a more exact revision of the interpretation results.

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