SOCIETY FOR COGNITIVE STUDIES OF THE MOVING IMAGE CONFERENCE
JUNE 13-16 2012

SARAH LAWRENCE COLLEGE & NEW YORK UNIVERSITY

<u>SCHEDULE</u>

WEDNESDAY JUNE 13: HEIMBOLD VISUAL ARTS CENTER, SARAH LAWRENCE COLLEGE

12.00	LUNCH, WELCOME & JOE ANDERSON	LUNCH, WELCOME & JOE ANDERSON	LUNCH, WELCOME & JOE ANDERSON
	201	**135**	**134**
	Chair: Dirk Eitzen	**Chair: Sheena Rogers**	**Chair: Carl Plantinga**
1.15-2.10	Rikke Schubart "Monstrous Appetites in True Blood and The Vampire Diaries: A Cognitive Approach to the Sexual Emotions of Horror	Kaitlin Brunick, James Cutting & Jordan DeLong "Use of Hue and Saturation in Hollywood and Children's Films"	James Fiumara "Showing and Telling: Montage, Collage, and Visualized Narration in Procedural Crime Dramas"
2.15-3.10	Mette Kramer "Relational schemas and the nonverbal communication of security in attachment films"	Sam Wass, Parag Mital, & Tim Smith "Cutting through the blooming, buzzing confusion: signal-to-noise ratios and comprehensibility in infant-directed screen media"	Patrick Keating "Coming Up Next: Prospection and Deception in Reality Television"
	COFFEE	COFFEE	COFFEE
	Chair: Johannes Riis	**Chair: Sheena Rogers**	**Chair: Carl Plantinga**
3.35-4.30	Michael Grabowski "Understanding PECMA: Joining Media Ecology and Embodied Cinema"	Dan Levin & Alicia Hymel "Prediction is not necessarily the basis of perceptual and cognitive continuity"	Evan Davis "Disrupting the Real: A (Re)definition of Fake Documentary"
4.35-5.30	Torben Grodal "The aesthetics of anxiety in von Trier and Spielberg"	James Cutting, Kaitlin Brunick & Ayse Candan "Event dynamics in Hollywood Film"	

7.30pm: Alva Noe, "Art and the Limits of Neuroscience," Heimbold 202

THURSDAY JUNE 14: HEIMBOLD VISUAL ARTS CENTER, SARAH LAWRENCE COLLEGE

8.15	BREAKFAST	BREAKFAST	BREAKFAST
	201	**135**	**134**
	Chair: Todd Berliner	**Chair: Jeff Smith**	**Chair: Ed Tan**
9.00-9.55	Johannes Riis "Constraints and the study of acting styles"	Margrethe Bruun Vaage "Why so many morally bad main characters in recent American television series?"	Sam Cumming, Gabriel Greenberg, & Rory Kelly "The Semantics of Film--A Preliminary Investigation"
10.00-10.55	Lennard Hoejbjerg "Style and Body Language in the Moving Image"	Dirk Eitzen "Understanding Underdogs"	John Bateman "What counts? Generating fine-grained hypotheses concerning filmic organisation for empirical studies"
	COFFEE	COFFEE	COFFEE
11.20-12.15	Stephen Prince "Crossing the Uncanny Valley: Performance in Digital Cinema"	Richard Allen "Sympathy, Empathy and Emotional Identification"	Monika Suckfull "Emotion Regulation during Movie Reception"
	LUNCH & SCSMI BOARD MEETING	LUNCH & SCSMI BOARD MEETING	LUNCH & SCSMI BOARD MEETING
	Chair: Richard Allen	**Chair: Jonathan Frome**	
1.15-2.10	Catalina Iricinschi & James Cutting "Narrative Parsing Strategies: Spatial and Temporal Event Boundaries in Film and Literary Narrative"	Kathrin Fahlenbrach & Felix Schroter "Emotional Mechanics: Performing Paradigm Scenarios in Video Games"	
2.15-3.10	Anne Gjelsvik "What Novels Can Tell That Movies Can't Show"	Matthew Bezdek & Richard Gerrig "Spotlight On Danger: Viewer Attention During Suspenseful Scenes"	
	COFFEE	COFFEE	

THURSDAY JUNE 14 continued . . .

	201	135	
	Chair: Stephen Prince	**Chair: Kathrin Fahlenbrach**	
3.35-5.30	"Paying attention at the movies: The cognitive science of continuity editing," panel sponsored by Projections Tim Smith, "The Attentional Theory of Cinematic Continuity" Cynthia Freeland, "The Naturalness of Cinematic Seeing" Sheena Rogers, "Auteur of Attention: The Filmmaker as Cognitive Scientist" Greg Smith, "Continuity Is Not Continuous"	"Movies and Mood" panel Amy Coplan "Monitoring Movie Mood" Carl Plantinga "Art Moods and Human Moods in the Cinema" Respondent: Malcolm Turvey	

7.30pm: screening of <u>The Big Country</u> (William Wyler, 1958, 165 min.), Heimbold 202

FRIDAY JUNE 15: HEIMBOLD VISUAL ARTS CENTER, SARAH LAWRENCE COLLEGE

8.15	BREAKFAST	BREAKFAST	BREAKFAST
	201	**135**	**134**
	Chair: Tim Smith	**Chair: Casper Tybjerg**	**Chair: Joe Anderson**
9.00-9.55	Stephen Hinde "Presence while watching movies"	Meraj Dhir "Mindreading and Social Cognition in the films of Robert Bresson"	Luis Antunes "Vestibular Sense--the multisensory film experience beyond the classical 5 senses"
10.00-10.55	Susanne Schmetkamp "The Role of Immersion and Empathy in our Aesthetic Experiences of Film"	Colin Burnett "An Immodest Beginning? Pictorialist and Surrealist Aesthetics in Robert Bresson's Still Photographs of 1932"	Aline de Borst & Pia Tikka "A glance into the future: neurofeedback controlled cinema"
	COFFEE	COFFEE	COFFEE
11.20-12.15	Ed Tan et al "The experience of 'being there': cinematic presence and a dozen other ways to relate to the story world"	Birger Langkjær "Promoting realism as intimacy and longing: The two-shot still photography"	Karen Pearlman "Shared Memories: neural processes and spectators' affective responses to long-term relationships with characters in Serial TV"
	LUNCH & SCSMI FELLOWS MEETING	LUNCH & SCSMI FELLOWS MEETING	LUNCH & SCSMI FELLOWS MEETING
	Chair: Richard Allen	**Chair: Torben Grodal**	**Chair: James Cutting**
1.15-2.10	Todd Berliner "The Hollywood Aesthetic: Pleasure in Mainstream Cinema"	Jonathan Frome "Is Evolutionary Psychology Hopeless?"	David Mautz "Music and the Segmentation of Film Narrative"
2.15-3.10	Jeff Smith "Cognitive Framing and Allegorical Interpretation: Making Sense of Inconsistent Readings"	Daniel Barratt "The Geography of Film Viewing: What are the Implications of Cultural-Cognitive Differences for Cognitive Film Theory?"	Parag Mital & Tim Smith "Investigating Auditory Influences on Eye-movements during Figgis's Timecode"
	COFFEE	COFFEE	COFFEE

FRIDAY JUNE 15 continued . . .

	201	135	134
	Chair: Todd Berliner	**Chair: Torben Grodal**	**Chair: James Cutting**
3.35-4.30	Miklos Kiss "Mapping narrative complexity"	William Brown "The Face of Hollywood: beauty, goodness, and social feedback"	Jordan DeLong "Sight-Sound-Scene: Continuity in two dimensions"
4.35-5.30	David Bordwell "I Love a Mystery: Narrative Innovations in l940s Hollywood"		

7.30pm: Ken Jacobs, Heimbold 202

SATURDAY JUNE 16: CINEMA STUDIES DEPARTMENT, TISCH SCHOOL OF THE ARTS, NEW YORK UNIVERSITY

Time	Michelson Theater	674
7.45	BREAKFAST	BREAKFAST
8.30	SHUTTLE PICK-UP	SHUTTLE PICK-UP
	Michelson Theater	**674**
	Chair: Kristin Thompson	**Chair: Malcolm Turvey**
9.50-10.45	Jason Gendler "The Primacy Effect and Narrative Beginnings"	Paul Taberham "Paths of Resistance: Film, Cognition and the Avant-Garde"
10.50-11.45	Ted Nannicelli "Movies in the Mind's Eye?"	Henry Bacon "The inextricable intertwining of direct and indirect perception--psychological and social construction in the perception of the cinematic image"
	LUNCH	LUNCH
	Chair: Carl Plantinga	**Chair: Cynthia Freeland**
1.15-2.10	Ethan de Seife "Melville in Miniature: Cognition and Special Effects"	Kevin Sweeney "Repetition Gags And The Incongruity Theory Of Humor"
2.15-3.10	Jake Dole "Rethinking Metafiction: Hollywood Films and Embodiment"	Lisa Broad "Apichatpong Weerasethakul and the Varieties of Cinematic Space"
	COFFEE	COFFEE
	Chair: David Bordwell	**Chair: Cynthia Freeland**
3.35-4.30	Casper Tybjerg "The Two Faces of Joan: Form, Feelings, and Film History"	Lester Hunt "Who is the Author of Letter from an Unknown Woman?"
4.35-5.30	Yuri Tsivian "Cinemetrics Looks at Acting: Chaplin versus Cutting"	

6.00-7.30pm: Keynote, Noel Carroll, 408 Silver Center, 100 Washington Square East

7.30-10.00pm: Closing Banquet, NYU Kimmel Center for University Life, Rosenthal Pavilion, 10th Floor, 60 Washington Square South

Richard Allen, New York University

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"Sympathy, Empathy and Emotional Identification"

This paper will clarify the relationship between empathy and sympathy in our emotional response to films. It challenges the routine yet implausible assumption made by emotion theorists that our emotional responses may be neatly carved up into two piles: 'sympathy', where my emotional response is correlated to yours, and 'empathy', where it is not. Rather, it conceives empathy as a deeper form of emotional response than sympathy that involves imaginative understanding.

Luis Rocha Antunes, University of Kent

luisrochaantunes@hotmail.com

"Vestibular Sense - the multisensory film experience beyond the classical 5 senses"

This paper examines how the vestibular sense is experienced in film, and how it helps to create stronger sensations of embodiment through the control and simulation of movement, balance, and orientation. Understanding the vestibular sense reveals new modes of immersion and simulation in film, and shows how our senses are combined and activated through the association of sound and sight. This allows us to go beyond a merely visual query of film, and to find a new frame of reference on film language based on aspects of motion discrimination, spatial recognition, gravitational forces, and motor action.

Henry Bacon, University of Helsinki

henry.bacon@helsinki.fi

"The inextricable intertwining of direct and indirect perception--psychological and social construction in the perception of the cinematic image"

Perception has both a direct and an indirect component. These are related to the two streams of visual perception, the ventral and the dorsal. Furthermore, even if we assume that certain perceptual functions can be described as direct, we still have to take into account, first of all, an element of psychological constructionism, and secondly, the extent to which even our immediate perception, not to speak of perceiving human action as depicted in a film, is socially constructed.

Daniel Barratt, Copenhagen Business School

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"The Geography of Film Viewing: What are the Implications of Cultural-Cognitive Differences for Cognitive Film Theory?"

While many cognitive scientists assume that the fundamental nature of human cognitive faculties is universal, recent research suggests that cognitive differences exist between Westerners and East Asians. The goal of the proposed paper is to assess the potential implications of this research for the field of cognitive film theory.

John Bateman, University of Bremen
bateman@uni-bremen.de

"What counts? Generating fine-grained hypotheses concerning filmic organisation for empirical studies"

As techniques for gathering detailed physiological and behavioural data from viewers while watching movies become more readily available, questions arise concerning suitable hypotheses for interrogating that data. This talk describes how a detailed model of filmic 'discourse semantics' can be used to generate explicit hypotheses concerning just when reactions might be expected.

Todd Berliner, University of North Carolina Wilmington
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"The Hollywood Aesthetic: Pleasure in Mainstream Cinema"

Grounded in the philosophical and psychological literature in aesthetics, this paper examines the formal features characteristic of Hollywood cinema that induce aesthetic pleasure. Hollywood movies create exhilarating aesthetic experiences by balancing a tendency toward formulaic structures and easily processed artistic devices with a correlative tendency toward complexity and incongruity.

Matthew Bezdek & Richard J. Gerrig, Stony Brook University
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rgerrig@notes.cc.sunysb.edu

"Spotlight on Danger: Viewer Attention During Suspenseful Scenes"

We present research testing the claim that, during suspenseful film scenes, viewers' attentional resources are captured by moments in which negative outcomes are highly salient. We use reaction times to audio probes to index moment-by-moment differences in the availability of attentional resources. We discuss the implications for studying suspenseful narratives.

David Bordwell, University of Wisconsin--Madison
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"I Love a Mystery: Narrative Innovations in 1940s Hollywood"

How to explain the prominence of unusual storytelling techniques in 1940s American cinema? The paper argues that to a surprising degree strategies derived from mystery fiction became central to mainstream filmmaking. The paper considers some ways in which mystery-based techniques emerge in genres not traditionally associated with thrillers or detective stories.

Lisa K. Broad, New York University
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"Apichatpong Weerasethakul and the Varieties of Cinematic Space"

This paper attempts to characterize the unique and often fantastic spaces depicted in the films of Apichatpong Weerasethakul. It focuses in particular on the way Apichatpong reshapes real-world locations through the use of film style, constructing heterogeneous diegetic spaces that mirror the complex narrative structures of his films.

William Brown, University of Roehampton
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"The Face of Hollywood: beauty, goodness, and social feedback"

This paper uses cognitive psychological studies of the human face to try to understand Hollywood's conception and organisation of human facial beauty. It will also address how 'good' character traits are seemingly both projected on to and reflected in the human face, such that the link between beauty and goodness is reflected in Hollywood's treatment of its star faces. Finally, it will also suggest how the popularity of Hollywood (and other cinemas) means that it feeds back into the social construction of goodness and beauty, reinforcing the conditional link between them.

Kaitlin L. Brunick, James E. Cutting and Jordan E. DeLong, Cornell University
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"Use of Hue and Saturation in Hollywood and Children's Films"

This study examined the use of color in two film samples: 128 Hollywood films and 89 children's films. Saturation across the film and the use of hue within each frame were examined computationally. These dimensions are assessed with known research on human color preference developmentally.

Margrethe Bruun Vaage, Norwegian University of Science and Technology
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"Why so many morally bad main characters in recent American television series?"

As with friendship in real life, knowing someone well make us partial. Due to their long duration, television series may be better equipped to activate partiality than fiction film. So-called quality television series thrive on this, telling tales about morally transgressive main characters that spectators find both engaging and thought-provoking.

Colin Burnett, Washington University
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"An Immodest Beginning? Pictorialist and Surrealist Aesthetics in Robert Bresson's Still Photographs of 1932"

Although recent efforts have been made to connect one of Robert Bresson's early still photographs to the thematics of his later films, an analysis of all eight of his unpublished photographs reveals the French auteur's deep and sustained commitment to specific compositional strategies and underlying aesthetic principles.

Amy Coplan, California State University--Fullerton
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"Monitoring Movie Mood"

I contend that mood responses are critically important to viewers' experience of film due to their influence on viewers' subsequent cognitive and affective responses. After explaining how certain cinematic techniques express and elicit mood, I argue that film is better at arousing mood responses than almost any other art form.

Sam Cumming, Gabriel Greenberg & Rory Kelly, University of California--Los Angeles
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roryk@ucla.edu

"The Semantics of Film--A Preliminary Investigation"

While it is true that movies exploit many of the same perceptual and cognitive capacities that we utilize everyday to comprehend reality, it cannot be the case that we interpret film in the same way we interpret everyday experience. We hypothesize that as is the case with language there are tacit rules by which humans understand film.

James E. Cutting, Kaitlin L. Brunick & Ayse Candan, Cornell University
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"Event dynamics in Hollywood Film"

Viewers parsed 24 Hollywood films into events. Onto the boundaries of those events we then mapped the shot transition types, shot durations, shot scales, motion, luminance, color, and changes in represented place and time. Results show that popular film is carefully crafted into (sub)scenes -- easily digestible units for comprehension.

Evan Davis, FilmDistrict, LLC
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"Disrupting the Real: A (Re)definition of Fake Documentary"

This paper uses a case study, Jia Zhang-ke's 24 City (2008), to propose a new definition of the fake documentary. It is a film which is initially indexed as a non-fiction text, but via a series of intra-textual markers, must be re-indexed as fictional. Functionally, the fake documentary does not exclusively expose the fictionality of cinematic texts, but can also assert truth claims with the same veracity as a traditional documentary.

Aline W. de Borst & Pia Tikka, Aalto University
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"A glance into the future: neurofeedback controlled cinema

While neurofeedback was originally used as a research tool in clinical settings, nowadays it is applied to a range of video games and gadgets. Here we present an overview of neurofeedback development in EEG and fMRI and its potential value for research, rehabilitation and entertainment when combined with naturalistic stimulation such as cinema.

Ethan de Seife, Hofstra University
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"Melville in Miniature: Cognition and Special Effects"

This essay uses a cognitive/perceptual approach to analyze "fake-looking" special effects, and asks which specific processes are engaged in teasing apart the "reality" of the diegesis from the fantastical elements that threaten its unity. The essay also considers the effect of this perceived disunity on critical readings of certain films.

Jordan E. DeLong, Cornell University
jed245@cornell.edu

"Sight-Sound-Scene: Continuity in two dimensions"

Filmmakers are able to create visual and auditory scenes that are physically impossible, yet have continuity in both dimensions. This talk looks at differences between the visual and auditory system's methods of interpreting the world.

Meraj Dhir, Harvard University
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"Mindreading and Social Cognition in the films of Robert Bresson"

Jake Ivan Dole, Carleton University
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"Rethinking Metafiction: Hollywood Films and Embodiment"

A wide variety of contemporary Hollywood films display a tendency for self-awareness that is traditionally understood as "metafiction". This author argues that Hollywood metafictions commonly rely on spatial cues that facilitate nonconscious, embodied spectatorial engagement, as opposed to the common understanding of metafiction as necessitating conscious self-reflection on the part of the spectator.

Dirk Eitzen, Franklin & Marshall College
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"Understanding Underdogs"
What makes an underdog sympathetic? What makes a sympathetic underdog? This paper reports recent psychological research on the underdog phenomenon, offers a biologically-based explanation for its findings, and tests this explanation by teasing apart the triumph- over-adversity formula in four well-known boxing films, including Rocco and His Brothers (1960) and Cinderella Man (1995).

Kathrin Fahlenbrach & Felix Schröter, University of Hamburg
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felix.schroeter@uni-hamburg.de

"Emotional Mechanics: Performing Paradigm Scenarios in Video Games"

Most video games provide players with recurrent themes of conflict, social exchange or competition that are based on "paradigm scenarios" (de Sousa 1987) which structure our knowledge and interpretation of emotional situations. Drawing on this concept we will scrutinize relevant aesthetics of video games. In our paper we will discuss how paradigm scenarios such as the 'hunter-prey scenario' structure the mechanics of popular video games as well as their play on a basic level.

James Fiumara, University of Colorado--Denver
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"Showing and Telling: Montage, Collage, and Visualized Narration in Procedural Crime Dramas"

This paper explores formal strategies used by contemporary procedural crime dramas to visualize aspects of narration typically represented linguistically. In particular, I argue that in addition to the use of traditional montage sequences and character voice-over, crime dramas such as CSI, Numb3rs, and Sherlock employ a variation of narrative collage to visually represent mental processes of analysis, hypothesis, and abstract scientific concepts.

Cynthia Freeland, University of Houston
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"The Naturalness of Cinematic Seeing"

My comments on Tim Smith's essay Attentional Theory of Cinematic Continuity fall under three headings: (1) recent philosophical work on perceptual experience and especially vision, and on cross-modal cuing of attention; (2) visual continuity's role in relation to narrative; and (3) the role of conventions in viewing avant-garde films.

Jonathan Frome, University of Texas
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"Is Evolutionary Psychology Hopeless?"

Evolutionary psychology (EP) has been widely rejected, not just by fervent social constructivists, but also by many cognitive film scholars. I evaluate EP theory and propose that it is a useful and legitimate approach, but only in a very limited sense. I illustrate its potential in part through an analysis of Invasion of the Body Snatchers (Kaufman, 1978).

Jason Gendler, University of Califorina--Los Angeles
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"The Primacy Effect and Narrative Beginnings"

This paper will attempt to examine in depth the primacy effect's implications for narrative beginnings in film. It will investigate its explanatory strengths as well as its limitations, and consider a range of variables that can impact its prominence.

Anne Gjelsvik, Norwegian University of Science and Technology
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"What Novels Can Tell That Movies Can't Show: Adapting violence from literature to film"

This paper investigates adaptations of literature to film that contains violent representations. It analyses the emotional impact of violent cinematic representations and discusses the role of the medium in this regard. The goal is to provide an account for medium specific explanations for the effects of moving images, or the "distinctness" of the cinematic medium.

Michael Grabowski, Manhattan College
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"Understanding PECMA: Joining Media Ecology and Embodied Cinema"

As mediated narratives are perceived, how does that mediation transform what is perceived? Referencing current research in neuroscience and cognitive psychology, this paper outlines the common ground between the perspective of media ecology and Torben Grodal's PECMA flow model of film aesthetics. After establishing an evolutionary and biological basis for media perception, the paper conjectures on possible collaborations between cognitive film studies, media ecology and brain science.

Torben Grodal, University of Copenhagen
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"The aesthetics of anxiety in von Trier and Spielberg"

The talk will describe the aesthetic use of anxiety in films by von Trier, Spielberg and Hitchcock and explain the difference between fear and anxiety and the link to bonding in jeopardy. It will focus on situations and cues with an ambiguous reality status, and on obsessive actions of vigilance. It will further analyze the role of music as an ambiguous mean of expressing anxiety but also soothing bonding.

Stephen Hinde, University of Bristol
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"Presence while watching movies"

This talk presents some preliminary findings from experimental studies on presence with participants watching movies. The presence measure is used to study the effectiveness of film craft in creating increased immersion in the experience. The elements studied so far in film include stereoscopic 3D, color versus black-and-white, and varying shot length.

Lennard Hoejbjerg, University of Copenhagen
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"Style and Body Language in the Moving Image"

Body Language is used in reality by all of us, but how is body language applied in the moving image? And how does style mediate body language and to what purpose? Mediation is the key word which can describe how style is transforming the body language of reality in to fiction film, but how does this process of transformation takes place? And in which way does this task interact with the other stylistic obligations – supporting story construction, creating emotional engagement in the viewer etc.?

Lester H. Hunt, University of Wisconsin--Madison
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"Who is the Author of Letter from and Unknown Woman?"

Screenwriter Howard Koch should be regarded as a central member of the small group of people who "authored" the classic American film, Letter from an Unknown Woman. This conclusion is here argued for both on the basis of the film's relations with Koch's other works and general considerations on the role of the screenwriter.

Catalina Iricinschi & James Cutting, Cornell University
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"Narrative Parsing Strategies: Spatial and Temporal Event Boundaries in Film and Literary Narrative"

Literary and cinematic narratives afford different parsing strategies with respect to spatial- temporal dimensions. In a self-paced task, participants segmented excerpts from literary narratives and corresponding film adaptations into meaningful events. Parsing in the literary medium favors temporal event boundaries, whereas film segmentation tends to be driven by spatial shifts.

Patrick Keating, Trinity University
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"Coming Up Next: Prospection and Deception in Reality Television"

Drawing examples from Top Chef and Project Runway, this presentation will offer a narratological account of the use of openly misleading editing techniques in the shows' prospective montages.

Miklós Kiss, University of Groningen
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"Mapping Narrative Complexity"

The present paper is a sequel to my presentation held at the 2011 SCSMI Conference. While in Budapest I was exploring the constituents, possibilities, and consequences of viewer navigation in fictional worlds' diegetic spaces, recent proposal focuses on the embodied-cognitive foundations, and also the analytical methods, challenges, and benefits of mental and graphic mapping of narrative structures' various complexities.

Mette Kramer, University of Copenhagen
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"Relational schemas and the nonverbal communication of security in attachment films"

This paper will argue that "attachment films" (romantic films, melodramas and children's films addressing social bonds) are aesthetically orchestrated to emphasize the quality of nonverbal cues related to the security and vulnerability of relationships stored in relational schemas or internal working models (mental clusters of knowledge about interpersonal relatedness).

Birger Langkjær, University of Copenhagen
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"Promoting realism as intimacy and longing: The two-shot still photography"

The publicity still photo is meant to communicate the kind of aesthetic and emotional affordance offered by a film. I will show that the prototypical pictorial motif for (Danish) films within the tradition of social and psychological realism combines intimacy and longing. This will be tested through a small empirical study (survey).

Daniel Levin & Alicia Hymel, Vanderbilt University
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"Prediction is not necessarily the basis of perceptual and cognitive continuity"

In this talk, we discuss research exploring people's ability to detect misorderings in the sequence of events depicted in rapidly cut films. We find that this task requires limited-capacity resources, and argue that this is evidence that natural event perception is not predicated upon perceptual predictions.

David Mautz, University of Bremen
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"Music and the Segmentation of Film Narrative"

This paper describes our ongoing empirical research on the effects of music on the segmentation of film narratives. The results revealed by this study will help to explain the structuring effects of music on film and will serve as groundwork for a semantic model on the textual interaction of film, music and language.

Parag K. Mital & Tim J. Smith, University of London
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"Investigating Auditory Influences on Eye-movements during Figgis's Timecode"

Recent advances in computer vision have begun to reveal how filmmakers craft a viewer's experience. However, the role of sound in cinema is often overlooked. We investigate the influence of low-level auditory features on eye-movements during Mike Figgis's Timecode, describe a newly developed computational model of auditory event extraction and investigate its correlation with shifts of attention during cinematic viewing.

Ted Nannicelli, University of Waikato
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"Movies in the Mind's Eye?"

It is often claimed that a screenplay cues its readers to visualize a potential film in the mind's eye, but the nature of this visualization is left vague. This paper attempts to clarify and refine the notion of visualization in the context of screenplay reading.

Karen Pearlman, Australian Film, Television and Radio School
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"Shared Memories: neural processes and spectators' affective responses to long-term relationships with characters in Serial TV"

Are my memories formed differently by Serial TV than they are by feature films and if so, how does that impact on my affective response to characters with whom I share memories? Can the neurology of memory help explain why I am finding Serial TV so much more compelling than feature films?

Carl Plantinga, Calvin College
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"Art Moods and Human Moods in the Cinema"

A first step in understanding the workings of mood in the cinema is to distinguish art moods, or in other words, the "affective character" of films, from the human moods that films have the capacity to evoke. After describing the ways that films evoke moods in viewers, I will argue that moods can strongly influence the viewer's thought and perception, and that moods thus play a central role in the aesthetics of film.

Stephen Prince, Virginia Tech
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"Crossing the Uncanny Valley: Performance in Digital Cinema"

The paper explores the cinematic processes by which filmmakers eventually crossed the uncanny valley, from early and unsuccessful efforts in Final Fantasy, The Polar Express, and Beowulf to, more successfully, The Curious Case of Benjamin Button and Rise of the Planet of the Apes. This history shed lights on the expanded performing venues available to actors in digital cinema and, more generally, on the ways in which performing in cinema uniquely differs from performance in live theater.

Johannes Riis, University of Copenhagen
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"Constraints and the study of acting styles"

The distinction between identifying styles, as in the style of a period or an actor, and understanding acting style as part of recurrent problems and solutions will be discussed within the context of historical sources and Nico Frijda's Laws of emotions.

Sheena Rogers, James Madison University
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"Auteur of Attention: The Filmmaker as Cognitive Scientist"

The basic attentional and perceptual processes described by Smith are foundational to our experience of film. Filmmakers act as cognitive scientists in investigating and discovering the rules of continuity editing, then use their discoveries to manipulate the experience of the viewer. Higher-level aesthetic experiences are richer and more collaborative.

Susanne Schmetkamp, University of Basel
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"The Role of Immersion and Empathy in our Aesthetic Experiences of Film"

I will argue that both immersion and empathy are not paradigms of an aesthetic and emotional fusion. Instead they are more distanced experiences. Following Edith Stein I will show that empathy is a particular kind of an understanding of the situation of the other. Furthermore, within an empathic process an immersive act takes place.

Rikke Schubart, University of Southern Denmark
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"Monstrous Appetites in True Blood and The Vampire Diaries: A Cognitive Approach to the Sexual Emotions of Horror"

This paper examines sexual emotions in horror. Based on neuropsychology and sociobiology, first part discusses excitement, desire, love, being-in-love. Second part analyzes these in two television series, examining their interaction with negative emotions, their relation to innate biology and social behavior, and their appeal to male and female spectators.

Greg M. Smith, Georgia State University
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"Continuity Is Not Continuous"

This presentation will argue that, although we discuss the continuity "system," there is nothing systematic about the concept. It mixes together viewing practices, folk psychology assumptions, and production rules, and this presentation uses strategic examples to argue that "continuity" may have more to do with attention than editing.

Jeff Smith, University of Wisconsin--Madison
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"Cognitive Framing and Allegorical Interpretation: Making Sense of Inconsistent Readings"

Using High Noon and The Dark Knight as case studies, this paper applies the concept of cognitive framing to an analysis of the critical reception of films as political allegories. I argue that framing effects are especially evident in films that have produced rival, mutually inconsistent allegorical interpretations.

Tim J. Smith, University of London
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"The Attentional Theory of Cinematic Continuity"

What is continuity? Existing theories of cinematic continuity lack specificity and cannot be empirically validated. The Attentional Theory of Cinematic Continuity (AToCC) endeavors to provide a cognitive framework within which all continuity editing techniques can be explained and testable hypotheses can be formulated.

Monika Suckfüll, Berlin University of the Arts
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"Emotion Regulation during Movie Reception"

In my lecture I will present the results of an analysis of data gathered during the reception of an animated short film. Physiological measurement was combined with an observation of facial expressions and body movements. The patterns of reactions caused by certain scenes of the movie are interpreted in the light of emotion regulation theories.

Kevin W. Sweeney, University of Tampa
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"Repetition Gags and the Incongruity Theory of Humor"

I argue that the Incongruity theory of humor is too narrow and that other structural relations besides incongruity such as repetition that can be humorous. I support my argument by examining the humor in several repetition gags in Jacques Tati's films.

Paul Taberham, University of Kent
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"Paths of Resistance: Film, Cognition and the Avant-Garde"

Avant-garde film and evolutionary accounts of aesthetics seem to posess a natural aversion to each other. I will suggest that the cognitive aesthetician can draw from a rich pool of research to discuss art that challenges skills of perception and comprehension. I will also offer a provisional evolutionary account for the emergence of such work.

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"The experience of 'being there': cinematic presence and a dozen other ways to relate to the story world"

The paper reviews a number of related concepts from current media psychology that specify a felt relationship between self and the world portrayed in various media. It evaluates to what degree these concepts are of use in empirical studies of the cinematic experience of 'being in the portrayed world'.

Yuri Tsivian, University of Chicago
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"Cinemetrics Looks at Acting: Chaplin versus Cutting"

This paper times and compares cutting rates of Chapin's early films to learn more about Chapin's ways of adjusting stage-derived comic routines to time constrains of the film medium. Did ASLs of his films grow within the span of Chaplin's Keystone year and his subsequent years at Essanay and Mutual?

Casper Tybjerg, University of Copenhagen
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"The Two Faces of Joan: Form, Feelings, and Film History"

From a comparison of Falconetti's acting in two different surviving variants of Dreyer's 1928 film La Passion de Jeanne d'Arc, this paper addresses the idea of embodied meanings and asks whether it is possible to recapture historical spectators' visceral experience of film form.

Sam Wass, Parag K. Mital & Tim J. Smith, University of London
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"Cutting through the blooming, buzzing confusion: signal-to-noise ratios and comprehensibility in infant-directed screen media"

Infants experience the world as "one great blooming, buzzing confusion" (James, 1890). How can this insight be used to understand and improve the design of infant-directed screen media? We present information theoretical analyses that quantify the comprehensibility of infant-directed screen media by assessing signal-to-noise ratios across audiovisual information streams.