



# SCSMI

# 2018

**June 13-16**

Montana State University  
Bozeman, Montana

## Emergency Phone Numbers

In an immediate emergency, dial **911**

Emergency hotline: 406-411-2287

MSU Police: 406-994-2121

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Wednesday and Friday: Mike Wright, 406-994-5197

Thursday and Saturday:

Ask Us Desk: 406-994-4636

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Open wifi is available throughout campus. Click on "MSU-Guest." If your home university is a member, eduroam is also available.

## ATM Machines

ATMs are located on the lower level of the SUB as well as next to its main west entrance.

## Food and Drink

A light Continental breakfast is provided by the conference. Coffee breaks and light snacks are provided as well. For lunch and dinner, see the Campus Restaurant Guide and other materials in your Registration folder.

## Free Access to

### ***Projections: the Journal for Movies and Mind***

Berghahn has kindly provided free online access to *Projections* for conference attendees. See the earlier email concerning access to *Projections* for details.

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### Conference Organizer

Dan Flory • [dfory@montana.edu](mailto:dfory@montana.edu)

# WELCOME

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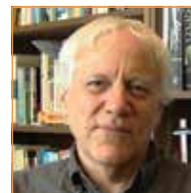
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# PLENARY PRESENTATIONS

Wednesday, June 13, 6:30-8:30 PM  
SUB Procrastinator Theater



## Reenacting Torture: *The Act of Killing, Empathy and Evil*

Thomas E. Wartenberg  
Research Professor of Philosophy, Mt. Holyoke  
College, USA

One of the most remarkable features of *The Act of Killing* (2012), a documentary film concerned with the Indonesian genocide of 1965–66, is the breakdown that one of the former perpetrators experiences as a result of playing a victim during a filmed reenactment of the torture he participated in over forty years earlier. This talk will analyze the unusual nature of this reenactment using ideas from cognitive film theory in order to explain a number of things: first, how such a breakdown could occur; second, how it triggers an empathetic reaction previously unavailable to the perpetrator in which he comes to understand the suffering of the victims of his crimes; and third, how this use of reenactment allows the film to make a contribution to the philosophical understanding of evil, especially as developed in Hannah Arendt's *Eichmann in Jerusalem*.

Thomas E. Wartenberg is the author of *Thinking on Screen: Film as Philosophy* (Routledge), *Unlikely Couples: Movie Romance as Social Criticism* (Westview) and *Mel Bochner: Illustrating Philosophy* (Mount Holyoke College Museum of Art). He has edited or co-edited four books in the philosophy of film including *Fight Club (Philosophers on Film)* (Routledge) and *The Philosophy of Film: Introductory Text and Readings* (Blackwell, with Angela Curran). He is the film editor for *Philosophy Now* and has taught philosophy and film at Mount Holyoke College. In addition to the philosophy of film and aesthetics, his other research interest is philosophy for children.

Thursday, June 14, 6:30–8:30 PM  
SUB Procrastinator Theater



**Black Skin, White Mask:  
Get(ing) Out of the American  
Dream/Nightmare**

Mia L. Mask

Mary Riepma Ross Professor of Film,  
Film Department, Vassar College, USA

This paper examines the way that Jordan Peele’s film, *Get Out*, simultaneously accomplishes three significant tasks. First, *Get Out* spoofs the classic American interracial romantic comedy *Guess Who’s Coming to Dinner* by offering a subaltern perspective on the homecoming narrative. *Get Out* re-stages the social problem of interracial marriage embedded in the film, and the narration, by telling an analogous story from the perspective of the black male character rather than the white female protagonist. Second, *Get Out* re-imagines the horror film as a transgressive cult picture in which familiar cinematic conventions of the genre are comically subverted. The comic subversive reconfiguration of narration, point-of-view, and tone enable audiences to recognize the inviolable humanity of African American characters and the fact that Black Lives Matter. Finally, by closely reading the protagonist’s experience of the all-American family and his encounter with cognitive dissonance, we see how *Get Out* mobilizes critiques of racial categories and concepts of race. Many similar critiques were clearly articulated by psychiatrist Frantz Fanon (1925–1961) in his philosophical study of racial categories: *Black Skin, White Masks* (1952).

Mia Mask is a Professor of Film at Vassar College. She teaches African American cinema, Documentary History, seminars on special topics such as the horror film, and auteurs like Spike Lee, Charles Burnett and Ava DuVernay. She also teaches feminist film theory and African national cinemas. Mask is the author of *Divas on Screen: Black Women in American Film*. Formerly an assistant editor and regular contributor at *Cineaste* magazine, she has written film reviews and covered festivals for *IndieWire.com*, *The Village Voice*, *Film Quarterly*, *Time Out New York*, *The Philadelphia Inquirer* and *The Poughkeepsie Journal*. Her criticism was anthologized in *Best American Movie Writing*. She is currently on the editorial board of *The Black Scholar*. She has been a Visiting Professor of Film Studies at Yale University and University of Pennsylvania. Her scholarly essays are published in the *African American National Biography*, *Screen Stars of the 1990s*, *Film and Literature* and *American Cinema of the 1970s*. Mask edited *Contemporary Black American Cinema* (Routledge, 2012) and *Poitier Revisited: Reconsidering a Black Icon in the Obama Age* (Bloomsbury, 2014). Her cultural commentary can be heard on National Public Radio.

Friday, June 15, 6:30–8:30 PM  
SUB Procrastinator Theater



**The Science and Art of Creating  
Compelling Interactive Digital  
Characters**

Jonathan Gratch

Director for Virtual Human Research and Research  
Professor of Computer Science and Psychology,  
University of Southern California, USA

Whether it is the Holodeck from *Star Trek* or the theme park in *Westworld*, storytellers have long dreamed of a story world where audience members can feel ownership over a compelling narrative experience. While *Westworld* is (fortunately) still far from our grasp, virtual reality and computer gaming technology is increasingly incorporating life-like digital character that think, talk, and even express emotions in response to human players. When it works well, players suspend disbelief and respond to these facsimiles as though they were real thinking and feeling beings. In this talk, I will discuss the state-of-the-art in interactive digital characters. I will review their current capabilities and underlying technologies, including natural language processing and the ability to recognize and model emotions. I will also discuss cognitive theories of why we treat these machines like people. Finally, I will consider the question of “authenticity”. In other words, should a digital human strive to replicate actual human behavior, or can art tell us more about how to create a compelling interactive experience?

Jonathan Gratch ([www.ict.usc.edu/~gratch](http://www.ict.usc.edu/~gratch)) is Director for Virtual Human Research at the University of Southern California’s (USC) Institute for Creative Technologies, a Research Full Professor of Computer Science and Psychology at USC and director of USC’s Computational Emotion Group. He completed his PhD in Computer Science at the University of Illinois in Urbana-Champaign in 1995. Gratch’s research focuses on computational models of human cognitive and social processes, especially emotion, and explores these models’ role in shaping human-computer interactions in virtual environments. He studies the relationship between cognition and emotion, the cognitive processes underlying emotional responses and the influence of emotion on decision making and physical behavior. He is the founding Editor-in-Chief of IEEE’s *Transactions on Affective Computing*, associate editor of *Emotion Review* and the *Journal of Autonomous Agents and Multiagent Systems*, and former president of the Association for the Advancement of Affective Computing. He is an AAAI Fellow, a Cognitive Science Fellow, and SIGART Autonomous Agent’s Award recipient.

# OTHER CONFERENCE HIGHLIGHTS

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**Thursday, June 14, 3-5 PM**  
**SUB Procrastinator Theater**

## Author-Meets-Critics Book Panel

**Margrethe Bruun Vaage**

*The Antihero in American Television* (Routledge, 2016)

**Critics:**

Rikke Schubart  
Johannes Riis  
Eva Dadlez

**Respondent:**

Margrethe  
Bruun Vaage

**Chair:**

Dan Flory

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**Friday, June 15, 3:00-5:00 PM,**  
**Byker Auditorium,**  
**Chemistry & Biochemistry Building, Room 3**

## Author-Meets-Critics Book Panel

**Carl Plantinga**

*Screen Stories: Emotion and the Ethics of Engagement*  
(Oxford University Press, 2018)

**Critics:**

Jane Stadler  
Malcolm Turvey  
Cynthia Freeland

**Respondent:**

Carl Plantinga

**Chair:**

Jane Stadler

# WEDNESDAY AGENDA

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## 9 AM-3:30 PM

Registration, Coffee and  
Continental Breakfast  
*Jabs 207*

Board Meeting *with lunch*  
10 am-1 pm  
*Jabs 311*

## 1-1:20 PM

Welcome

Dean Nicol Rae, MSU College of Letters & Science  
*Jabs 311*

## 1:25-2:15 PM

Timothy Justus

Form and Meaning in Music:  
Implications for Cognitive Film  
Studies  
Chair - Aaron Taylor  
*Jabs 305*

Stephen Prince

Cheating Physics: the Challenges  
and Perils of Subverting  
Photorealism  
Chair - Dirk Eitzen  
*Jabs 307*

## 2:25-2:50 PM

Lyuba Bugaeva

Blank Screen and Still Image as  
Narrative Device  
Chair - Kathrin Fahlenbrach  
*Jabs 305*

Joseph Kickasola

Oppenheimer's *The Act of  
Killing* as Ethical and Perceptual  
Dissonance  
Chair - Carl Plantinga  
*Jabs 307*

## 2:50-3:15 PM

Philip Cowan

A Taxonomy of Elements of Shot Composition  
Chair - Kathrin Fahlenbrach  
*Jabs 305*

### 3:30-5 PM

Poster Session and Reception *with ice cream*  
SUB Procrastinator Theater

#### Dooley Murphy

Towards an Attentional Engine for Virtual Reality

#### Samaneh Yasaei

Timelapse and the Visibility of Change

#### Szilvia Ruszev

HETEROTOPIAS, a VR Essay: Blinking as Cinematic Cut in VR

#### Einar Egeland

Measuring Peak Emotional Involvement by Self-adjusting Visual Rhythm

#### David Hayes

Developing a Model of the Video Gameplay Experience: A Systematic Scoping Review of the Theoretical Models of Video Gameplay

### 5-6:30 PM

Dinner *See maps for food locations*

### 6:30-8:30 PM

#### Plenary Speaker Thomas E. Wartenberg

Reenacting Torture: *The Act of Killing*, Empathy and Evil  
SUB Procrastinator Theater

# THURSDAY AGENDA

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### 8:30 AM-3 PM

Registration, Coffee and Continental Breakfast  
SUB Ballroom Foyer

### 9-9:50 AM

#### Andreas Lindegaard Gregersen

Understanding or Pity: On Accepting and Rejecting Invitations to Empathize

Chair - Stephen Prince  
SUB 233

#### Wyatt Moss-Wellington

Television As Bully

Chair - Malcolm Turvey  
SUB 235

### 10-10:50 AM

#### Aaron Taylor

From Action to Perception: Empirical Studies of Film Acting and Viewing

Chair - Todd Berliner  
SUB 233

#### Héctor J. Pérez

Narrative Climax and Multiplot Design: Aesthetic Experience & Cognitive Richness in Contemporary Serial Fictions

Chair - András Bálint Kovacs  
SUB 235

### 10:50-11:20 AM

#### Coffee Break

SUB Ballroom Foyer

### 11:20 AM-12:10 PM

#### Jason Gendler

*Breaking Bad* and Psychologically Rich Situations Across an Entire Series

Chair - Daniel T. Levin  
SUB 233

## 12:10-1:45 PM

Lunch See maps for food locations  
Fellows' Luncheon SUB Ballroom D

## 1:45-2:10 PM

**Kathrin Fahlenbrach**

Audiovisual Aesthetics and Modes of Reception Across Digital Media

Chair - Joseph Kickasola  
SUB 233

**Shu Feng**

"Free at Last!": Transforming the Monstrous Human Invention—*Dr. Jekyll and Mr. Hyde* Across Time

Chair - Steve Hinde  
SUB 235

## 2:10-2:35 PM

**Peter Turner**

Problematic Allegiance with Charismatic Killers in *Man Bites Dog*, *The Last Horror Movie* and *Zero Day*

Chair - Joseph Kickasola  
SUB 233

**Aubra Shepard**

Themes and Symbols Related to Trauma Symptomatology in Darren Aronofsky's *Mother!*

Chair - Steve Hinde  
SUB 235

## 2:35-3 PM

Coffee Break

SUB Ballroom Foyer

## 3-5 PM

Author-Meets-Critics

Margrethe Bruun Vaage's *The Antihero in American Television*

Rikke Schubart • Johannes Riis • Eva Dadlez • Margrethe Bruun Vaage

Chair - Dan Flory

SUB Procrastinator Theater

## 5-6:30 PM

Dinner See maps for food locations

## 6:30-8:30 PM

Plenary Speaker Mia L. Mask

Black Skin, White Mask: *Get(ting) Out* of the American Dream/Nightmare

SUB Procrastinator Theater

# FRIDAY AGENDA

## 8:30 AM-3 PM

Registration, Coffee and Continental Breakfast

Jabs Southwest Foyer, 1st floor

## 9-9:50 AM

**Gabriel Greenberg and Sam Cumming**

A Dynamic Model of Spatial Interpretation in Film

Chair - Margrethe Bruun Vaage  
Jabs 305

**Torbin Grodal**

Reality Experiences in VR and Film by Interactions Between the Senses and Feelings of Agency

Chair - David W. R. Brown  
Jabs 307

## 10-10:50 AM

**Katalin Bálint and Brendan Rooney**

Narrative Sequential Position of Close-Up Shots Enhances Cognitive and Affective Processing, and Theory of Mind Ability in Viewers of Animated Film

Chair - Johannes Riis  
Jabs 311

**Sam Cumming and Gabriel Greenberg**

Axial Symmetry as Focal Point in Spatial Interpretation of Film

Chair - Eva Dadlez  
Jabs 305

**Jonathan Frome**

The Illusion of Choice in Videogames

Chair - Rikke Schubart  
Jabs 307

## 10:50-11:20 AM

Coffee Break

Jabs Southwest Foyer, 1st floor

## 11:20-11:45 AM

### **Kacie Armstrong**

Cryptic Emotions, and the Emergence of a Metatheory of Mind in Popular Filmmaking

**Chair - Lyuba Bugaeva**

*Jabs 311*

### **Stephen Hinde**

Just How Engaging is High-Dynamic Range Video Range?

**Chair - Sadia Sadia**  
*Jabs 305*

### **Michael Grabowski**

Reality Status Assertions of Documentary VR

**Chair - Catalin Brylla**  
*Jabs 307*

## 11:45 AM-12:10 PM

### **Sampsa Huttanen**

Psychophysiological Reactions to the Human Face Under Different Lighting Conditions

**Chair - Lyuba Bugaeva**

*Jabs 311*

### **Chris Robinson**

Technicolor Exposed: The Aesthetics and Economics of the Dye-Transfer Process

**Chair - Sadia Sadia**  
*Jabs 305*

### **Stuart Bender**

Headset Attentional Synchrony: Tracking the Gaze of Viewers Watching Narrative Virtual Reality

**Chair - Catalin Brylla**  
*Jabs 307*

## 12:10-1:45 PM

Lunch *See maps for food locations*

## 1:45-2:10 PM

### **Henry Bacon**

Bridging Stylistic and Discourse Analysis

**Chair - Dan Flory**  
*Jabs 311*

### **Grant Brighter**

Lights, Camera, Perception: The Effect of Editing Patterns on Ability to Process Scene Transitions

**Chair - Andreas Lindegaard Gregersen**  
*Jabs 305*

### **Lennard Højbjerg**

The Dogma Style

**Chair - Catalina Iricinschi**  
*Jabs 307*

## 2:10-2:35 PM

### **Lester Hunt**

The Illusoriness of Cinematic Motion

**Chair - Dan Flory**

*Jabs 311*

### **Alex Smith**

An Odyssey into the Mind of Cinema

**Chair - Catalina Iricinschi**  
*Jabs 307*

## 2:35-3 PM

### **Coffee Break**

*Jabs Southwest Foyer, 1st floor*

## 3-5 PM

### **Author-Meets-Critics**

Carl Plantinga's *Screen Stories: Emotion and the Ethics of Engagement*  
Cynthia Freeland • Jane Stadler • Malcolm Turvey • Carl Plantinga

**Chair - Jane Stadler**

*Byker Auditorium, Chemistry & Biochemistry Building, Room 3*

## 5-6:30 PM

Dinner *See maps for food locations*

## 6:30-8:30 PM

### **Plenary Speaker Jonathan Gratch**

The Science and Art of Creating Compelling Interactive Digital Characters

*SUB Procrastinator Theater*

# SATURDAY AGENDA

## 8:30 AM-Noon

Registration, Coffee and Continental Breakfast

SUB Ballroom Foyer

## 9-9:50 AM

Meraj Dhir

Enriching Perception/Sensitizing the Viewer: Social Cognition and Film Style in the Films of Robert Bresson

Chair - Lennard Højbjerg

SUB 233

Johan-Magnus Elvemo

Visual Composition of Camera Movements in Film: Implications for the Generation of Saccades and Saccade-related Processing

Chair - Chris Robinson

SUB Ballroom C

## 10-10:50 AM

András Bálint Kovacs

Watching Classical and Experimental Films: EEG Signatures of Coherent and Incoherent Cinematic Narratives

Chair - Torben Grodal

SUB 233

Todd Berliner

Expect the Expected: Planting and Payoff in Cinema

Chair - Jonathan Frome

SUB Ballroom C

## 10:50-11:20 AM

Coffee Break

SUB Ballroom Foyer

## 11:20 AM-11:45 AM

David W. R. Brown

Cognition, Culture, and Facial Expression: A Case Study in Animation

Chair - Kacie Armstrong

SUB 233

Sadia Sadia

The 'Wow Factor' and the Loudness Wars

Chair - Jason Gendler

SUB Ballroom C

## 11:45 AM-12:10 PM

Jose Cañas-Bajo

How do Culturally Different Audiences Experience Feature Length Film: An Empirical Study on Interest

Chair - Kacie Armstrong

SUB 233

Catalina Iricinski

Story Networks: Defining Narrative Fluency

Chair - Jason Gendler

SUB Ballroom C

## 12:10-1:45 PM

Lunch See maps for food locations

SUB food areas are closed on Saturday

## 1:45-2:35 PM

Daniel T. Levin

Looking Through or At: How Do Cinema Viewers Judge Whether Characters' Gaze Reveals Internal Focus or Is Externally Directed?

Chair - Henry Bacon

SUB 233

John P. Hutson

The Role of Prior Belief on Attentional Selection and Subsequent Memory in Political Videos

Chair - Cynthia Freeland

SUB Ballroom C

## 2:35-3 PM

Coffee Break

SUB Ballroom Foyer

## 3-3:50 PM

Dirk Eitzen

Using Psychology to Redesign How We Teach Film

Chair - Wyatt Moss-Wellington

SUB 233

Screening

Catalin Brylla's

The Terry Fragments (2018)

SUB Ballroom C

## 4-4:50 PM

Michael Brodski

Embodiment and Becoming - Convergences between Cognitive Film Theory and the Affective Turn

Chair - Katalin Bálint

SUB 233

Catalin Brylla

A Social Cognition Approach to Stereotyping in Documentary

Chair - Michael Grabowski

SUB Ballroom C

## 5:30-9 PM

Closing Evening Banquet Dinner served at 6:30

Story Mansion City Park, 811 S. Willson Ave.

Appetizers, wine and beer at 5:30.

Watch your steaks get cooked on pitchforks!

# PRESENTATION ABSTRACTS

Wednesday, June 13

**Timothy Justus**

## **Form and Meaning in Music: Implications for Cognitive Film Studies**

Film music presents an opportunity for dialogue between the fields of music cognition and cognitive film studies. In this presentation, I address the question of how musical forms come to represent meaning, i.e., musical semantics, including examples of both intra-musical or absolute meaning and extra-musical or referential meaning. Particular attention is given to the association between the major and minor modes and happiness and sadness, respectively, an extra-musical association of longstanding importance to Western music since at least the classical era, and to scores and soundtracks throughout film history. Second, I draw upon recent scholarship in film and music theory, cognitive psychology and neuroscience to discuss the distinct approaches of the humanities, behavioral sciences and natural sciences to understanding film as a multimodal, audio-visual art.

**Stephen Prince**

## **Cheating Physics: The Challenges and Perils of Subverting Photorealism**

Digital tools enable filmmakers to blow past many of the constraints that governed their work in the analog period. They can cheat physical laws within the physical apparatus of cinema itself and in their depiction of characters and story situations. This presentation explores some of the common ways in which this occurs and the potential consequences for viewers and their emotional investment in the narrative world as depicted on screen.

**Lyuba Bugaeva**

## **Blank Screen and Still Image as Narrative Device**

Films, action-adventure films in particular, regularly exploit the narrative device of ellipsis that allows avoiding mundane details that slow down the action. Yet there is also the opposite tendency of keeping in place film segments that halt the visual line of the film narrative. Thus, films may contain segments with minimal visual information, e.g. blank screens or a screen with still images. Using the Russian auteur cinema as an example, the paper focuses on blank and 'still' screens, their role in film narration (and "in cine-phrase") and their relation to genre conventions. The paper explores the viewers' perception of black, blank and 'still' screens, including "cut to black" or "fade to black", and their possible interpretations. It seeks an answer the question, what emotional reactions such phenomenon as the blank or 'still' screen elicits, to describe the effects of visual 'gaps' on the human mind, and to identify functions of those gaps during the process of ongoing film perception.

**Joseph Kickasola**

## **Oppenheimer's *The Act of Killing* as Ethical and Perceptual Dissonance**

Joshua Oppenheimer's *The Act of Killing* ruptures traditional conceptions of the documentary. Oppenheimer's subjects are proud truth-tellers, as best we can tell, but it seems impossible that people could be comfortable with admissions of perpetrating torture, murder, and genocide. Incredulity seeps in at multiple levels. The philosopher Robert Sinnerbrink says the film prompts a type of reflexive ethical experience, engendering a type of ethical reflection in the viewer as well as the characters themselves. Building on Sinnerbrink's foundation, and partly challenging his formulation, I argue: 1) the film operates primarily at a *disjuncture* between the embodied, intuitive level and cognitive/rational levels, and 2) the neuroscientist Vittorio Gallese's concept of intercorporeity—"the mutual resonance of intentionally meaningful sensory-motor behaviours," which he claims comes "before and below metarepresentational mind reading" (i.e., theory of mind)—helps us begin to understand the ethical dissonance we experience in our journey through the film.

**Philip Cowan**

## **A Taxonomy of Elements of Shot Composition**

Analysing film images is one of the fundamental practices in our attempt to understand the medium. Taking up Carroll's call for a functional theory of film style, this article attempts to define a taxonomy of elements of shot composition in order to establish a clear methodology for the analysis of a film image. Carroll criticises forms of stylistic analysis that limit

themselves to a few pre-selected aspects of the film image, for example genre analysis, period styles, studies of individual filmmakers' personal styles and broad studies of film movements. Starting with Nilsen's breakdown of the cinematographer's approach to constructing an image and Russell's summary of style markers in film lighting, this article identifies the key components of a film image that could serve a functional purpose in individual films.

### Dooley Murphy

#### **Towards an Attentional Engine for Virtual Reality**

The poster previews a series of experimental studies (part of a submitted PhD project proposal) in which eye tracking, head/body positional tracking and qualitative interviews will be used to determine the efficacy of several theoretically-derived, extradiegetic attention-directing devices and/or scene transition techniques for immersive virtual reality (VR). The techniques import or augment existing conventions from cinema, and are designed to closely match low-level visual features across "edits" or transitions. The project's findings will feed back into the development of theory as to how to design an "attentional engine" for narrative virtual reality.

### Samaneh Yasaei

#### **Timelapse and the Visibility of Change**

This poster will focus on temporal features of Time-lapse as an altered paced movie. We will compare the estimation of the duration of a phenomenon in the Time-lapses with that in the other temporal art-works by assuming a distinction between temporal and non-temporal events in all temporal art-works. Then with exemplifying the theories of the perception of change and motion, we will discuss some theories of perception and motion about "temporal anchors" as what represent the time in time lapses.

### Szilvia Ruszev

#### **HETEROTOPIAS, a VR Essay: Blinking as Cinematic Cut in VR**

This poster would like to address several formal, technological and contextual aspects that emerged during the process of creating the VR essay Heterotopias. Based on the lecture of Michel Foucault, Heterotopias (Des Espaces Autres), this VR essay is set to invite the theory into space and the body. It allows users to inhabit remote and enclosed spaces. These spaces, initially defined by a quality of otherness, become gradually familiar through the inner voice of the narrator. The experience,

situated in spaces such as the well, the garden, the cemetery and the mirror, defies conventional cinematic time; instead the viewer occupies various states of sensual and cognitive exploration using blinking as a form of interaction. Heterotopias leverages new eye-tracking technology, such as the FOVE HMD, to transform the viewer's blink into a cinematic cut. With every blink, the space alters.

### Einar Egeland

#### **Measuring Peak Emotional Involvement by Self-Adjusting Visual Rhythm**

An experiment was designed to investigate connections between visual rhythm and affective involvement. Emojis with different emotional expressions were put in pairs, participants were given relational key-words and asked to adjust the interchangeable rhythm until they reached the most satisfying rate of change, in accordance to the given key-word. The experiment aims to investigate how visual rhythm-changes have an effect on our brain-body responses, and the processing of affective content. This can also be related to the act of decision-making in film editing.

### David Hayes

#### **Developing a Model of the Video Gameplay Experience: A Systematic Scoping Review of the Theoretical Models of Video Gameplay**

Video-games represent one of the most popular forms of media entertainment, yet determining what exactly makes them so entertaining for players has proven challenging. A key issue for researchers in the area is the lack of a comprehensive, accessible model to guide research efforts. To this end, the current study aimed to synthesise existing models of gameplay and identify the key components proposed within these to develop a framework of the gameplay experience. The study utilised a systematic scoping review methodology, where the screening and data extraction processes were carried out in accordance with criteria and procedures outlined in a review protocol. Data were synthesised through a combination of frequency analysis and thematic synthesis and a proposed model was formulated. Consequently, the study has the potential to make a significant contribution to the field by providing a detailed overview of existing theory and introducing an accessible, comprehensive model of video gameplay that can inform future research and industry practice.

Thursday, June 14

**Andreas Lindegaard Gregersen**

**Understanding or Pity: On Accepting and Rejecting Invitations to Empathize**

My presentation argues for the existence of character engagement processes based on the structure of a given audiovisual work leaning towards either empathy or sympathy combined with the inclinations of the viewer to accept or reject this structure. As Murray Smith puts it, a given work “invites” us to accept a particular position with regards to the characters in question and this invitation can be rejected more or less directly by the viewer. An additional point, which may be seen as optional by some since it depends on a set of normative assumptions, is that this combination of invitation and acceptance has implications for fiction engaged in what one might call “social justice work:” authors may fail in such work by inviting viewers to take a sympathetic, but essentially exploitative viewpoint, and viewers may also fail by rejecting properly complex and empathic invitations.

**Wyatt Moss-Wellington**

**Television as Bully**

This paper compares the representation of bullying in TV media with the literature on bullying behaviours across contexts, in the home, the workplace and in schools. It addresses three primary areas of bullying and TV: the formal structure of serialised television, narrative content that addresses bullying and entertainment workplaces in which bullying is positioned as intrinsic to the entertainment product, in particular reality TV. The gender politics of the popular TV antihero are addressed, as are current issues of gender, bullying and sexual abuse in entertainment workplaces, especially in America. I conclude by covering some of the more thoughtful and constructive representations of bullying’s ethical complexity in TV narratives, using three primary case studies: *Roseanne* covers bullying at home and the sitcom format, *Battlestar Galactica* covers serialised television and bullying in the military, and *Rita* presents a semi-serialised format that deals with bullying in schools.

**Aaron Taylor**

**From Action to Perception: Empirical Studies of Film Acting and Viewing**

Almost every film ever made is a study of human behaviour—and most films are works of fiction, so, astonishingly, the human behaviour thus exposed to the literal microscope of camera and screen is necessarily produced by scripted actors, faced with the incredible challenge of producing plausible, spontaneous—and authentic-seeming behaviour under the most intense scrutiny imaginable; meanwhile, film viewers effortlessly bring to bear millennia of evolved social, emotional, kines-  
thetic and prosodic sensitivity to the viewing experience. Over the last few years, we have been carefully examining the screen actor’s craft through a number of empirical studies focusing on screen actors’ profes-  
sional discourse, through structured interviews and qualitative analysis, and on actors’ actual performances, producing, in a carefully controlled production setting, a unique multi-actor, multi-scene, multi-take corpus of filmed performances for a large-scale viewer reception/perception study comparing viewers’ evaluations with one another and with those of the actors themselves.

**Héctor J. Pérez**

**Narrative Climax and Multiplot Design: Aesthetic Experience and Cognitive Richness in Contemporary Serial Fictions**

The question we seek to answer in this analysis is: does a necessary connection exist between the narrative climax and the strategic use of the multi-plot structure as an aesthetic resource? The concept of climax here refers to the turning point of a narrative work or the point of highest tension. Our hypothesis is that this aesthetic climax can be created by the multi-plot structure at certain moments within a season. This will be illustrated by an exploration of the relationship between the development of a climax and the multiplication of cognitive interactions between the different plots that comprise the narrative structure in certain notable cases such as *The Deuce* (S01), *Westworld* (S01) and *Gomorra* (S02). Finally, we will argue that these kinds of phenomena constitute a clear indication of the artistic value of the series, insofar as they entail an effective and homogenous structuring of aesthetic effects.

## Jason Gendler

### **Breaking Bad and Psychologically Rich Situations Across an Entire Series**

My paper will examine all five seasons of *Breaking Bad* (2008–2013) to inquire after how a television narrative creates psychologically rich situations across the span of an entire series. Expanding on my 2015 study of psychologically rich situations in season five of *Mad Men*, this paper will look for patterns in how different seasons of *Breaking Bad* make use of episodic, serial and blended situations, particularly whether or not later seasons possess a higher ratio of blended and serial enrichment than earlier seasons, as well as how *Breaking Bad* compares to season five of *Mad Men* in terms of the distribution of various types of enrichment (among other inquiries). In doing so, I hope to provide further insight into how serialized television engages both experienced and inexperienced viewers, and extent to which seasons are structured as partly self-contained, unified segments of a larger serialized narrative.

## Kathrin Fahlenbrach

### **Audiovisual Aesthetics and Modes of Reception Across Digital Media**

The paper offers a cognitive perspective on audiovisual aesthetics across different digital environments. A first key argument will be that relevant specifics of audiovisual media today rather lie in the cognitive and experiential framing of moving images by aesthetic styles. Hence viewers are invited to categorize and experience a moving image as being ‘cinematic’—be it a movie, a TV show or a game—by using and mixing established codes and conventions of styles of formerly specific media. A second argument being, that digital media technologies have established specific modes of reception that can only be fully explored by studying the way they address senses and minds of their recipients. The paper will sketch a typology of audiovisual forms and receptive modes and how they can variably relate into a broad spectrum of audiovisual experiences. A more specific focus will be on filmic forms in cinematic, interactive and tele-interactive audio-vision.

## Shu Feng

### **“Free at Last!”: Transforming the Monstrous Human Invention—*Dr. Jekyll and Mr. Hyde* Across Time**

Reading novels and watching films can shape our cognition. Since insights from neuroscience help to clarify the cerebral processing of the artistic experience, these findings provide a biological explanation for why we care about the arts, and validate our understanding of why fictional narratives appeal to us. This paper examines four film adaptations of Robert Louis Stevenson’s popular science fiction novel: *Dr. Jekyll*

and *Mr. Hyde* (Rouben Mamoulian 1931 and Victor Fleming 1941) and *The Nutty Professor* (Jerry Lewis 1963 and Tom Shadyac 1996). I explore how each filmmaker employs cinematic tools—especially make-up, performance and cinematography—to reframe the “mad scientist” in a narrative that either enhances or reduces the novel’s affective power in character-engagement. This methodological framework encourages theoretical practices that pay attention to “cues” in literature’s as well as film’s construction of emotion and affect, both of which are key ingredients for rigorous mental processing of what we read and watch and the artistic experience both offer.

## Peter Turner

### **Problematic Allegiance with Charismatic Killers in *Man Bites Dog*, *The Last Horror Movie* and *Zero Day***

This paper will explore the use of the diegetic camera in films such as *Man Bites Dog*, *The Last Horror Movie* and *Zero Day* and how this narrational and stylistic strategy affects the viewer’s cognition of stories, events and characters. Through analysis of a number of techniques associated with the diegetic camera, I will build upon Murray Smith’s theory of the ‘structure of sympathy’ and complicate ideas around close-ups and performance as suggested in Carl Plantinga’s concept of the ‘scene of empathy’. By analysing the combination of human and ‘inhuman’ aspects of killer characters, how this complicates their moral orientations, and also how they interact with the viewer, I evaluate the structure of sympathy when applied to the diegetic camera film.

## Aubra Shepard

### **Themes and Symbols Related to Trauma Symptomatology in Darren Aronofsky’s *Mother!***

Film and television have much to contribute to the public understanding of traumatic events and how individuals respond to them. Some notable examples include Babydoll’s response to her environment in *Sucker Punch*, Rick’s escalating responses to loss, fear and potential threat throughout *The Walking Dead* series, and Thomas’s behavior after neglect and abuse in *Crimson Peak*. This is not even to mention films which are based on natural disaster, slavery and genocide. This presentation will outline events and corresponding cognitive, emotional and behavioral responses throughout Darren Aronofsky’s film *Mother!*, which can be seen as symbols of what individuals who face trauma actually experience. Research on types of trauma responses and clips from the film will be used to support assertions. This presentation will be beneficial for individuals who want to develop a better understanding of cognitive, affective and behavioral sequelae of trauma for their own research or work, as well as how these are represented within this particular film.

Friday, June 15

### **Gabriel Greenberg and Sam Cumming** **A Dynamic Model of Spatial Interpretation in Film**

In this paper, we present a new framework for understanding the representation of space in film. We think of a film interpretation as a dynamic process. As a scene unfolds, a cognitive representation of that scene is incrementally enhanced. A critical aspect of this process is what we call *viewpoint grounding*, in which the viewpoint (or camera position) of each shot must be located within the spatial layout depicted by the film up until that point. When this relationship is established, an antecedent viewpoint is used as an origin point relative to which each new shot's content can be spatially anchored. We show how the familiar 180° Rule as well as standard techniques of POV-editing can be understood as instances of viewpoint grounding. And we consider prospects for extending this analysis to other domains of filmic expression.

### **Torbin Grodal** **Reality Experiences in VR and Film by Interactions Between Senses and Feelings of Agency**

The talk will discuss experiences of reality in some examples of two types of virtual reality (VR): VR with full 360 degrees visual and acoustic immersion and VR that also have some interactive capabilities and discuss similarities and differences between immersion and presence in VR and Film. It will focus on the way in which different senses and different interactive capabilities are in conflict with or support an experience of spatial presence, and the difference between VR's viewer-centered presence and the presence based on projections to characters in film.

### **Katalin E. Bálint and Brendan Rooney** **Narrative-Sequence Position of Close-Up Shots Enhances Cognitive and Affective Processing, and Theory of Mind Ability in Viewers of Animated Film**

The study presented in this talk investigated the effect of narrative-sequence position of close-ups—defined as the position of the narrative sequence in which the close-up shot appears—on affective, cognitive and theory-of-mind responding in viewers of animated narratives. We created ten versions (five narrative sequences x two facial expressions) of the same animated film by inserting one close-up shot into a different narrative sequence in each version, with either a neutral or a sad facial expression. Participants watched one version of the film and afterwards

were asked to write down the story of the film from the perspective of the protagonist. Story recalls were analyzed by the Linguistic Inquiry Word Count, and coded manually for theory-of-mind ability. Results showed that close-up position influenced cognitive processing, affective processing and theory-of-mind ability, but facial expression exerted no moderating effect. Findings further the understanding of how close-ups affect narrative processing, and are of general relevance for studies on formal features in visual narratives.

### **Samuel Cumming and Gabriel Greenberg** **Axial Symmetry as Focal Point in Spatial Interpretation of Film**

The relation between the axis of the camera and the central axis of on-screen action is important for maintaining a coherent sense of space across a cut. Our talk provides evidence for an overlooked relationship: the Symmetry rule. Similar to 180 degree rule, this production regularity creates expectations in the audience, which in turn support enriched spatial interpretations of edited sequences. Filmmakers often obey symmetry in shot/reverse-shot pairs (if the speaker's eyeline is 30 degrees right of the lens, the listener's look back along that eyeline will be 30 degrees left of the lens), and exit/entrance pairs with movement past the lens: the angle exiting towards the lens matches the angle entering away from the lens. In the paper, we demonstrate that the expectation of Symmetry leads to precise spatial interpretations. We further argue that the rule is a natural focus for our visual expectations, since axial symmetry is a species-wide geometrical primitive (Amalric et al. 2017).

### **Jonathan Frome** **The Illusion of Choice in Videogames**

In story-based videogames, developers frequently want to structure the narration for maximum emotional effect. Yet this goal competes with players' desire that their gameplay choices are meaningful in affecting how a videogame's events progress. Many videogames thus provide an "illusion of choice" in which players are given gameplay choices that appear highly consequential, but do not actually substantially change the game narrative. This paper will use textual analysis and psychological research on choice to discuss three questions that are raised by the "illusion of choice" strategy: Why do players demand meaningful choices in games? How do they construct videogames to persuade players that their choices are meaningful, even when they are not? And, are their strategies actually successful in creating an illusion of choice? I illustrate my answers to these questions with examples from videogames including *Until Dawn* (Supermassive Games, 2015) and *The Walking Dead* (Telltale Games, 2012).

## Kacie Armstrong

### Cryptic Emotions, and the Emergence of a Metatheory of Mind in Popular Filmmaking

Hollywood movies can be deeply engaging and easy to understand. To succeed in this manner, feature-length movies employ many editing techniques with strong psychological underpinnings. We explore the origins and development of one of these, the reaction shot. This shot typically shows a single, unspeaking character with modest facial expression in response to an event or to the behavior or speech of another character. In a sample of movies from 1940 to 2010, we show that the prevalence of one type of these shots—which we call the cryptic reaction shot—has grown dramatically. These shots are designed to enhance viewers' emotional involvement with characters. They depict a facial gesture that reflects a slightly negative and slightly aroused emotional state. Their use at the end of conversations, and typically at the end of scenes, helps to leave viewers in a state of speculation about what the character is thinking and what her thoughts may mean for the ongoing narrative.

## Stephen Hinde

### Just How Engaging is High-Dynamic Range Video Range?

The proposal is to present early findings from a research project at the Bristol Vision Institute, University of Bristol, UK in collaboration with BBC R&D, UK, on High-Dynamic Range video. The research is taking methods from cognitive psychology capable of measuring attention and immersion, to explore the importance of surface/format qualities rather and performance factors in new video broadcast formats, and the effectiveness in increasing audience immersion in real-viewing conditions. High-Dynamic Range video introduces a wider range of colors than Standard-Dynamic Range version, with the potential to create vivid, high depth, reality like experiences for audiences. But how engaging is High-Dynamic Range for audiences? The dual-task results for the HDR dynamic range condition, showed slower reaction-times (roughly 20 percent), indicative of a significant increase in engagement in the variance across the two conditions, showing that there was also a common performance element. This is interesting as it shows that both performance and format lead to engagement and we can separate these two factors in real viewing conditions.

## Michael Grabowski

### Reality Status Assertions of Documentary VR

Given the visual immersion of virtual reality (VR) documentaries within a spherical frame, how do their assertions as representations of reality differ from framed, two-dimensional "flatties?" This paper uses Torben Grodal's PECMA flow model, his distinction between perceptual and categorical realism, and Ib Bondebjerg's prototypes of documentary film to examine how VR docs assert their reality status. Research in developmental psychology shows how children use contextual cues to distinguish fantasy from reality. Likewise, contextual and intertextual cues assert the realness of many VR docs. Cues unique to VR docs, and others present only in cinematic docs, demonstrate medium-specific functions of documentary genres and may suggest how viewers critically evaluate VR docs as presentations of the real or constructions of narrative. By distinguishing the unique medium characteristics of VR, the presentation not only outlines possibilities for VR documentary storytelling, but also elicits new perspectives on the functioning of traditional cinematic documentaries.

## Sampsa Hattunen

### Psychophysiological Reactions to Human Face under Different Lighting Conditions

~~Professional filmmakers and cinematographers use the quality and direction of light to help define the film character's personality and give the audience a hint about the character's thoughts and feelings during the course of the movie. At the same time, neuroscientific studies have shown that our brain reacts to a human face already on a subliminal (unconscious) level and that emotional faces create measurable reactions in the amygdala. This short paper presentation will discuss how lighting direction may affect the viewers' subliminal reaction to a human face and introduce an experimental setup for testing the author's hypotheses related to this process.~~

## Chris Robinson

### Technicolor Exposed: The Aesthetics and Economics of the Dye-Transfer Process

This paper examines the aesthetics of the use of color in IB Technicolor during the Natalie Kalmus period and underlying economics of the process, which until the introduction of Eastmancolor in 1950 maintained an iron grip on much of U.S. color production, limiting the amount of major color productions to those that could be supervised. Technicolor was no mere laboratory process; it came with its own guidelines for usage and prescribed color choices. A "Technicolor color consultant," most often Natalie Kalmus, the ex-wife of Technicolor founder Herbert T. Kalmus,

would be dispatched by Technicolor to supervise each Technicolor film. Contrary to publicity, new research shows the advantages of large-scale Technicolor print runs were largely a myth and economies of scale were never successfully achieved. To some extent, the tight control of color supervision during the Kalmus era may have been smoke and mirrors to restrict production and distract from Technicolor's actual inability to implement color film on a large scale.

### Stuart Bender

#### Headset Attentional Synchrony: Tracking the Gaze of Viewers Watching Narrative Virtual Reality

Virtual Reality (VR) filmmaking has been presented as offering the promise that viewers can choose their own viewpoint on scenes. This study uses a hybrid creative-practice research model to test the extent to which attentional synchrony is achieved in two live-action VR productions created to test audience gaze behavior. The videos present the same dramatic narrative from two distinct optical and narrative viewpoints: a "first person" point of view and a "third person" perspective. After testing the projects with audiences using VR headsets, the results of the research show that rather than audience's choosing individual viewpoints on the scenes, very strong attentional synchrony was achieved throughout both productions. The presentation discusses practical and theoretical considerations of live-action VR filmmaking in order to synthesise industry heuristics with testable hypotheses. Attendees are encouraged to speak with the presenter during conference breaks to view the short films on a VR headset.

### Henry Bacon

#### Bridging Stylistic and Discourse Analysis

~~Cinemetrics database has created a firm ground for the objective study of film style. Yet, statistic and other numerical research results have to be interpreted in terms of how they actually function in the flow of the filmic discourse. This can be achieved by complementing strict stylistic analysis with discourse analysis. The principal hypothesis is that the notion of chain cohesion can form a bridge between the low-level stylistic data and the way recognition at different levels on the scale from types to individuals guides the attention, interest and involvement of the spectators. How do various stylistic devices calibrate the cohesion chains that guide the construction of the diegesis and the characters together with their motivations, actions and consequences of those actions. And how does the interplay of motivations as understood in neoformalist film analysis guide the construction of cohesion chains? All this will go hand in hand with broadening the scope of exploring how style generates affective reactions.~~



### Grant Brighter

#### Lights, Camera, Perception: The Effect of Editing Patterns on Ability to Process Scene Transitions

An "establishing shot" prefaces a scene in a movie with a wide shot of the scene's location. It is meant to help viewers process a shift to a new location. While the establishing shot is standard filmmaking practice, some argue that establishing shots are unnecessary (Bordwell, 2002). This study investigated the degree to which three types of establishing shots help viewers process location shifts by seeing which variant elicits the most arousal, time spent looking at background and cognitive load in the viewer during the following scene. Eye movements were measured using the MangoldVision eye tracking system, as well as pupil dilation as a measure of arousal and cognitive load and blink rate as a measure of cognitive load. Oxygen levels in the brain provide an additional measure of cognitive load assessed through Functional Near Infrared Spectroscopy.

### Lennard Højbjerg

#### The Dogma Style

The paper will show two aspects of the Danish dogme movement. First the reason behind the dogme movements emergence in the middle of the 1990s, and secondly demonstrate how dogme films differ in style—by Thomas Vinterberg and Lars von Trier on the one hand to Kristian Levring, Susanne Bier and Lone Scherfig on the other hand.

The paper will justify the contention that other determinants than the vow of chastity are involved in the making of dogme film style. Among those are basic factors as economy, cultural values in film production, directors educational backgrounds, etc. The presentation will show how they play a part in the way that we see differences in the dogme style.

### Lester H. Hunt

#### The Illusoriness of Cinematic Motion

The thesis that the motion we seem to perceive on the movie screen is an illusion is defended against formidable objections by Gregory Curry and Noël Carroll. Cinematic motion is illusory in the same way that the difference in length of the lines in the Müller-Lyre illusion is illusory. Further, it is possible to consistently maintain that though cinematic motion is illusory, secondary qualities like color are indeed real.

**Alex Smith**

### **An Odyssey into the Mind of Cinema**

"An Odyssey into the Mind of Cinema" adds to the evolving discourse in Cognitive Film Studies of the Moving Image by proposing a model of spectatorial measurement that takes into account the multiplication of factors that lead to the expansion of the cinematic mind. The better prepared brain when exposed to the right text leads to an "ideal spectator" experience, though what is "ideal" differs based on the individual. *An Odyssey into the Mind of Cinema* examines what creates an ideal spectator experience for the everyman as well as the cinematically gifted. This presentation applies a cognitivists approach, examining philosophical, theoretical, aesthetic, psychological and historic topics in film. *An Odyssey into the Mind of Cinema* also utilizes the most recent neuroscience and technological breakthroughs in brain data, with additional information gleaned from physicists, art historians, cinema scholars, filmmakers and audiences. Extra-textual films of reference include *The Wizard of Oz* (Fleming 1939), *Star Wars* (Lucas 1977) and *2001: A Space Odyssey* (Kubrick 1968), building from early childhood spectator experience through the maturation of the cinematic mind.

**Saturday, June 16**

**Meraj Dhir**

### **Enriching Perception/Sensitizing the Viewer: Social Cognition and Film Style in the Films of Robert Bresson**

Through a close analysis of *Au hasard Balthazar* (1966) and *Mouchette* (1967) as well as the recurrent use of particular formal strategies in several of the director's other films, I argue that Bresson's deployment of film form streamlines characterization in the service of particular emotional and artistic effects. I explain how Bresson's style can be explained as an attempt to confront the problem of cinematic expression as he defined it. The director's interest in non-hierarchical compositional structures, his development of a facially inscrutable performance style in the direction of actors, the rhythmic and precise alternation of eyelines, gestural cues and facial movements, and the way his films frequently frame the human body in unconventional ways—often making parts of feet, legs, torsos, compositionally dominant while rerouting other more traditional nodes of human expression (i.e. the faces of his performers and prototypical emotion expressions), are explained in my account as strategies of cinematically representing "interiority," character subjectivity and streamlining thought processes into a kind of visual cinematic shorthand.

**Johan-Magnus Elvemo**

### **Visual Composition of Camera Movements in Film: Implications for the Generation of Saccades and Saccade-related Processing**

To be able to scan visual scenes in a voluntary way is a key process in visual perception. The performance of voluntary saccades is closely connected to cognitive processing. If camera movements are composed in such a way that it is difficult for the audience to apply voluntary saccades on incoming spatial information, some of these cognitive processes will not be performed. A condition like this will affect how close the audience relate to the cinematic space.

## Andras Balint Kovacs

### Watching Classical and Experimental Films: EEG Signatures of Coherent and Incoherent Cinematic Narratives

In this study we used EEG to compare brain wave activities while watching a film clip with causal, time-space continuity and another film clip without coherent space-time and causal structure. We also recorded self reports about associations at different points of the two films. Comparing the results show differences that are due most likely to the differences between the two narrative structures. We infer from these results the differences between the various mental operations needed to process each type of the two narrative structures. We conclude that the difference between causal (classical) and non-causal (non-classical) narrative structures lies not in the intensity but in the types of mental work needed to process them.

## Todd Berliner

### Expect the Expected: Planting and Payoff in Cinema

This paper examines "planting and payoff," a ubiquitous storytelling device in commercial cinema. A plant creates a narrative gap that prompts spectators to hypothesize future events, which will fill the gap with a fitting payoff. The payoff satisfies our expectation and unites different parts of the story. Screenwriting gurus typically regard the device as sacrosanct, yet we find many intriguing instances in cinema in which plants are left dangling. These unfulfilled plants have the potential to enhance aesthetic value by making films more elusive and difficult to master. Films such as *Detour* (1945), *Red River* (1948), *Psycho* (1960), *Say Anything* (1989) and *Mulholland Drive* (2001) offer instances of aesthetically productive planting without payoff. The films cause us to reappraise their stories in an effort to restore consistency to our beliefs and expectations. Whereas "planting and payoff" enhances unity and tightens causality, "planting without payoff" can increase spectator curiosity and interest, as our minds reach to grasp an unstable object.

## David W. R. Brown

### Cognition, Culture and Facial Expression: A Case Study on Animation

This paper explores the interaction of culture and cognition in relation to faces and facial expression in animated narrative filmmaking. I first consider how caricaturing and exaggeration can potentially heighten the viewer's capacity to recognise, engage with and respond to faces and facial expression. Then, through a specific focus on Japanese animated

films, I proceed to argue that the representation of faces in animation demonstrates a complex intersection of universal human capabilities, culturally-specific nuances and artistic conventions and inventions. The paper evaluates a range of evidence and research from psychology, neuroscience and philosophy, as well as the insights, principles and accumulated knowledge of practitioners in animation and cartooning.

## Sadia Sadia

### The 'Wow Factor' and the Loudness Wars

Over the last few years we have become increasingly inured to digital sensory stimuli. Every medium we engage with attempts to deploy the 'wow' factor to keep us engaged. In the case of pop music, this takes place by producing 'events' at regular intervals to keep the listener invested. This phenomenon is also reflected in the 'loudness wars,' the expanding use of digital compression to generate a relative 'loudness,' which is then compounded by radio compression in the ongoing battle for listeners' attention. Parallels lie in film, where the increasing use of complex and sophisticated digital visual effects vie for currency in the attention economy. This paper argues that these tropes are creating a form of sensory 'exhaustion,' and makes a case for a return to dynamics and for 'quietness' as a means of engaging viewers and listeners. These observations have implications not only for cinema and audio production but for immersive artworks and VR as well.

## Jose Cañas-Bajo

### How do Culturally Different Audiences Experience Feature Length Film: An Empirical Study on Interest and Emotional Valence

In the digital world, audiovisual products have fast and easy access to global audiences. In this context, understanding cultural differences between audiences is critical for the film industry. In the present study, a methodological approach that combines quantitative and qualitative data is used to compare the emotional experiences of Spanish and Finnish audiences to three culturally loaded films. Participants were to press a key when they considered some aspect of the film interesting and they were to signal the emotional valence of the scene. We then used questionnaires to ask for other qualitative features of the sequences. Results of the study indicated that, although the two audiences had overall similar reactions, some subtle differences could be observed. The results are discussed in terms of the importance of cultural factors in film theories. They also suggest that methods that combine qualitative and quantitative on-line approaches to assess audiences' experiences might be useful to unravel the effect of these factors.

## Catalina Iricinschi

### Story Networks: Defining Narrative Fluency

High-level semantic connections among narrative events (e.g., causal, goals, temporal) result in cohesive narrative representations and elicit reports of high narrative fluency. Low-level perceptual features of film narrative (e.g., color, soundtrack) do not sustain causal chains or knowledge structures and result in perceived processing difficulty. Lack of shared cultural background may translate into a perception of film narratives as loosely-connected due to the absence of the knowledge structures needed to identify semantic connectors. Analyses of complex films as well as films from different cultures will address these theoretical accounts.

## Daniel T. Levin

### Looking Through or At: How Do Cinema Viewers Judge Whether Characters' Gaze Reveals Internal Focus or is Externally Directed?

We report a series of experiments exploring how cinematic cues affect viewers' judgment of whether a character's gaze is externally focused on the outer world of objects and events, or whether it is internally focused on the character's own thoughts and feelings. Participants viewed short films that systematically manipulated two cues: the duration of a close-up showing a character looking off-screen and the presence of an event in the long shot following the close-up. Results demonstrated that the presence of events in the subsequent long shot increased attributions of externally-focused attention while the duration of close-ups had no effect on internal/external judgments of gaze. We argue that the need to distinguish externally and internally directed gaze of other agents is important both in everyday life and in cinema and that this judgment is foundational to theory of mind.

## John P. Hutson

### The Role of Prior Belief on Attentional Selection and Subsequent Memory in Political Videos

Through two experiments, this study investigated how eye-movements while watching political videos and subsequent memory are influenced by attitude congruence with the information presented, and belief superiority. Competing hypotheses tested if 1) the video stimuli guided participants to have similar eye-movements and memory regardless of attitude, or 2) eye-movements differed and memory was better for attitude-congruent information, or 3) belief superiority interacted with attitude congruency. Participants were shown pro-life and pro-choice advertisements and a debate on abortion while their eyes were tracked.

Participants then completed verbal and visual recognition and recall memory tests. Overall, there is support for top-down effects of attitude and belief superiority on eye-movements and memory.

## Dirk Eitzen

### Using Psychology to Redesign How We Teach Film

At SCSMI, we are all interested in and familiar with cognitive psychology, most of us are professional teachers, and as scholars of moving images, we are all deeply invested in understanding and teaching what might loosely be called visual thinking. Yet rarely (if my own experience is typical) have we thought deliberately how these three areas of interest and expertise might inform each other in the classroom. The purpose of this presentation is to report, with examples, on the results of an 18-month effort to bring them together in the systematic re-design of a large introductory film studies class, to incorporate scaffolded active-learning exercises, lab-like classroom experiences and simple audiovisual production challenges, without unduly increasing the professor's grading workload.

## Michael Brodski

### Embodiment and Becoming—Convergences between Cognitive Film Theory and the Affective Turn

This paper will draw upon contemporary rather tentative approaches in cognitive film theory which make first interdisciplinary passes to the multi-discursive philosophical currents of the *affective turn* and the notion of affect which developed from it. Consequently, an integrative analytical model will be constituted which will examine the use and practicability of affect theory in relation to different approaches and methodologies in cognitive film studies. Following Brian Massumi, affect can be distinguished from emotions in that it "escapes confinement". Thus, it occupies an abstract condition and resists a description and comprehension via language existing aside of definite historical, cultural and political meanings (see Massumi 2002, 2015). In the tradition of Baruch Spinoza, Henri Bergson, Gilles Deleuze as well as Félix Guattari, Massumi nevertheless also offers a useful frame for considerations about qualitatively evaluating different embodied phenomena of the human brain discovered by neuropsychological and evolutionary anthropological methodologies and therefrom resulting cognitive approaches to film reception.

## Catalin Brylla

### **The Terry Fragments (2018) (documentary; 49 minutes)**

*The Terry Fragments* features Terry Hopwood-Jackson, a non-congenitally and totally blind painter, who also writes short stories and poems, and who loves solving crosswords with his partner Pam. Terry also plays the guitar and loves his nocturnal ritual of preparing and drinking a glass of whisky dry.

## Catalin Brylla

### **A Social Cognition Approach to Stereotyping in Documentary**

This paper examines the formation of 'otherness' through social stereotypes, fuelled by the undifferentiated, categorical perception of outgroup members. Such perceptions represent potential prerequisites for prejudice and discrimination, as is the case for disabled people. In films, social stereotypes are formed and perpetuated through the specific configuration of popular narrative formulas and categorical socio-cultural schemas. These narrative formulas are informed by folk-psychological mechanisms shared by filmmakers and audiences, and they are tacitly disseminated in documentary filmmaking textbooks. From a cognitive film studies perspective, this knowledge highlights the importance to critically engage with particular social contexts framing the construction and reception of documentary films, rather than hypothesising a universal audience response. From a documentary practitioner perspective, this knowledge enables the deliberate conception of films that potentially reconfigure social stereotypes, thus reducing the perceived abnormality of the outgroup 'other.' The case study of this discourse is the examination of a body of documentaries portraying blind people.

# MAPS

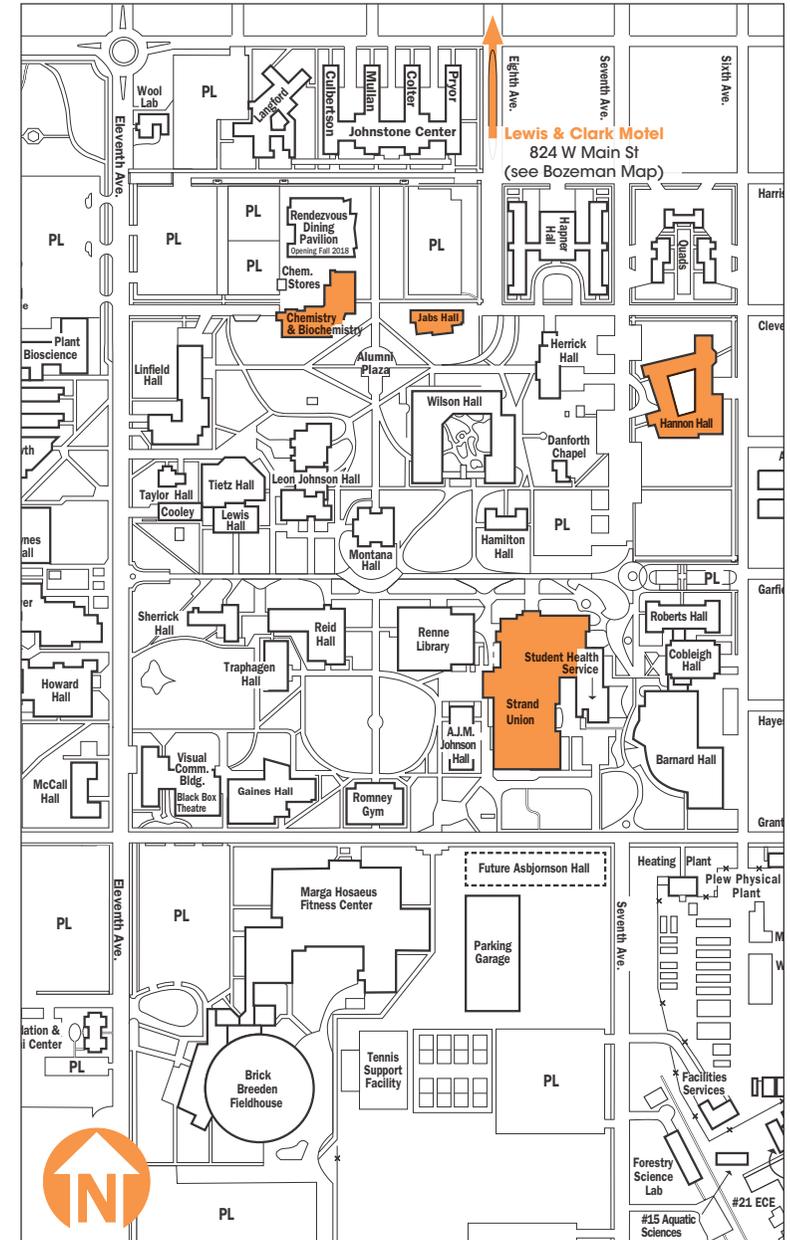
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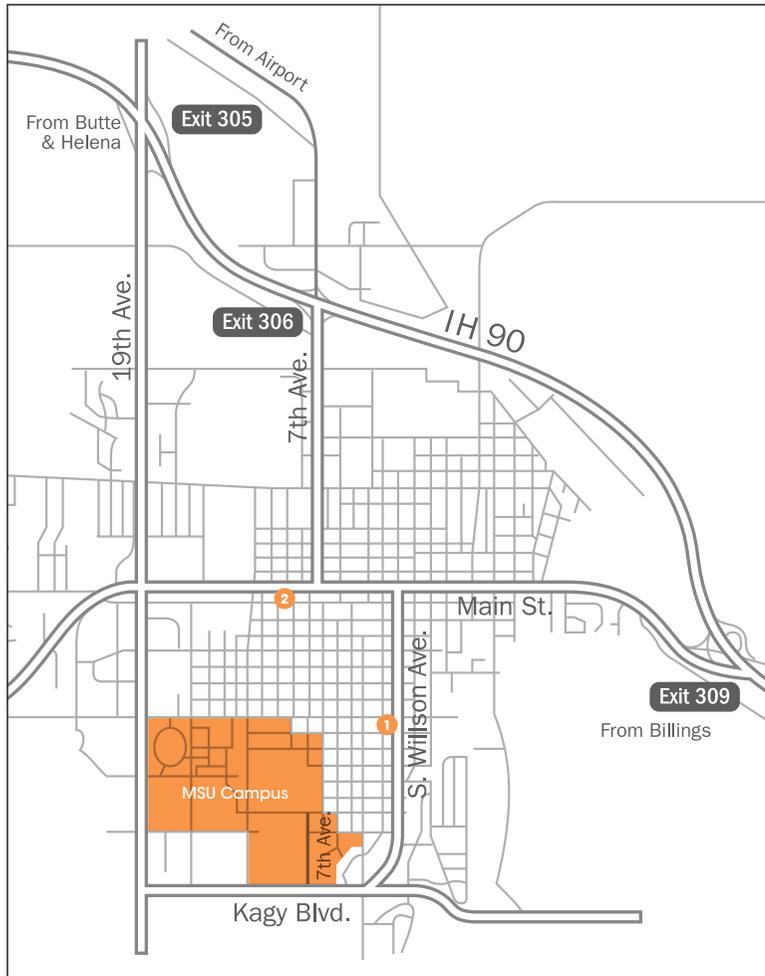
**Strand Union Building (SUB) Second Floor**



**Montana State University Campus**



## Bozeman



**1 Story Mansion**  
811 S Willson Ave

**2 Lewis & Clark Motel**  
824 W Main St

# berghahn journals

## PROJECTIONS

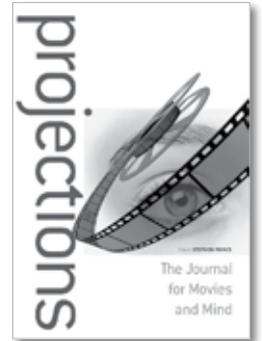
### The Journal for Movies and Mind

Editor: Ted Nannicelli, *University of Queensland*

Published in association with *The Society for Cognitive Studies of the Moving Image*

*Projections: The Journal for Movies and Mind* is an interdisciplinary, peer-reviewed journal that explores how the mind experiences, understands, and interprets the audiovisual and narrative structures of cinema and other visual media. Recognizing cinema as an art form, the journal aims to integrate established traditions of analyzing media aesthetics with current research into perception, cognition, and emotion, according to frameworks supplied by philosophy of mind, phenomenology, psychology, and the cognitive and neurosciences.

Volume 12/2018, 2 issues p.a.



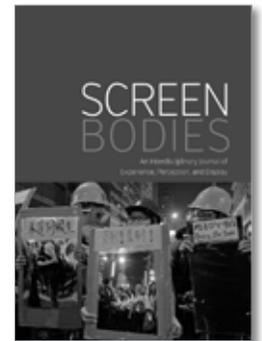
## SCREEN BODIES

### An Interdisciplinary Journal of Experience, Perception, and Display

Editor: Brian Bergen-Aurand, *Bellevue College, Washington*

*Screen Bodies* is a peer-reviewed journal focusing on the intersection of Screen Studies and Body Studies across disciplines, institutions, and media. It is a forum promoting research on various aspects of embodiment on and in front of screens through articles, reviews, and interviews.

Volume 3/2018, 2 issues p.a.



## berghahn books

### LESSONS IN PERCEPTION

The Avant-Garde Filmmaker as  
Practical Psychologist

Paul Taberham

 Available Open Access

### NEW USES OF BOURDIEU IN FILM AND MEDIA STUDIES

Guy Austin [Ed.]

### BODIES IN PAIN

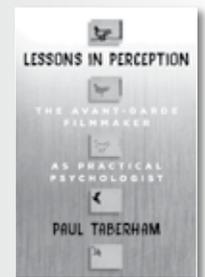
Emotion and the Cinema of  
Darren Aronofsky

Tarja Laine

### ORGANIC CINEMA

Film, Architecture, and the  
Work of Béla Tarr

Thorsten Botz-Bornstein



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