The time of the Amish Country Tour is incorrectly stated in the Conference Guide on page 9. The tour will leave at 7:30am and will arrive back on the Franklin & Marshall campus around 10:45am.

Two individuals were not properly highlighted in the guide. Their information can be found below. We regret the error.

On pages 8 and 18:
affiliated with Character Engagement as Central to the Filmmaker’s Experience in Documentary Films: “En Construcción” (José Luis Guerin) as a Case Study

Héctor Pérez
Polytechnic University of Valencia
hperez@har.upv.es

On pages 8 and 17:
affiliated with Cognitive Foundations of Point of View in Film: An Empirical Study

Gabriel Greenberg
UCLA Philosophy
gabriel.greenberg@gmail.com
Emergency Phone Numbers
Conference and Event Office — 717.291.3873
Public Safety Office — 717.291.3939

ID Card and Keys
Please keep your ID card and keys with you. You need the ID to access the cafeteria and fitness center and doors in the New College House lock automatically. Note that there is a $50 charge for each lost key or electronic key.

Internet Access
WiFi is available across campus. Log onto “FandM-Guest-WiFi.” You will be prompted to register. No password is required.

Bank/ATM Machines
ATMs are located outside College Square (across Harrisburg Pike) and inside the CVS (at the intersection of Harrisburg Pike and College Ave.)

Food & Drinks
The price of meals is included in your registration fee. For those who wish to visit over drinks in the evening, we recommend Iron Hill (across Harrisburg Ave.), John J. Jeffries (in the Arts Hotel, three blocks east on Harrisburg Ave.), and The Fridge (a craft beer shop on Mulberry, just past the Arts Hotel).

Sports and Fitness Center
Across Harrisburg Ave. Use your ID for admission. The Fitness Center opens at 6 am on weekdays and 7am on Saturday. It closes at 6:45pm on weekdays and 4:45 on Saturday. The pool is open from 11:30am to 1:30pm and 4:30 to 6:30pm on weekdays and from 1:00 to 4:00 on Saturday.

Sightseeing
Downtown Lancaster is a walk of about a mile from F&M: west on Harrisburg Ave., then right on Prince or Queen Street. For those not taking the Lancaster County bus tour on Saturday morning, we recommend that you visit Lancaster’s historic Central Market, at the intersection of King and Queen. If you have a car and wish to strike out on your own, the town of Intercourse, to the east, has everything Amish, from furniture to food. Lititz, to the north, was last year voted “America’s Coolest Small Town.”
http://www.centralmarketlancaster.com/
http://lancasterpa.com/intercourse/
http://www.lititzpa.com/

Conference Organizer
Dirk Eitzen, deitzen@fandm.edu

Conference Support Team
Rebecca Gant, DJ Kime, Daisy Mase, Sarah Reynolds
## Wednesday, June 11

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>9:00 -</td>
<td>Check-in at Ware College House</td>
</tr>
<tr>
<td>11:30 - 1:00</td>
<td>Lunch at Dining Hall</td>
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<tr>
<td>1:00 - 1:20</td>
<td>Welcome by the conference hosts</td>
</tr>
<tr>
<td>1:30 - 2:20</td>
<td><strong>Murray Smith</strong>&lt;br&gt;<em>Putting Transparency in its Place</em></td>
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<tr>
<td>2:30 - 4:00</td>
<td>Panel Presentation, Moderator: Colin Williamson&lt;br&gt;<strong>David Bordwell</strong>&lt;br&gt;<em>Partitioned Plotting and Exposed Architecture: Block Construction in 1940s Hollywood</em>&lt;br&gt;<strong>Jason Gendler</strong>&lt;br&gt;<em>Narrative Beginnings and Psychologically Rich Situations</em></td>
</tr>
<tr>
<td>4:10 - 5:30</td>
<td>Reception with poster presentations, New College House Commons&lt;br&gt;<strong>Ayse Candan, Jordan DeLong, James Cutting, David Field</strong>&lt;br&gt;<em>Memory for Briefly Presented Movie Frames and Clips: Motion Enhances Retention of Visual Images</em>&lt;br&gt;<strong>Rebecca Gant, David J. Kime, Daisy Mase, Sarah Reynolds, Dirk Eitzen</strong>&lt;br&gt;<em>Reality Rumspringa’d: What Do Viewers Care if “Amish Mafia” is Real?</em>&lt;br&gt;<strong>John Hutson, Tim Smith, Joseph Magliano, Lester Loschky</strong>&lt;br&gt;<em>The Tyranny of Film: Understanding the Eye-Movements/Comprehension Relationship in Orson Welles’ “Touch of Evil”</em>&lt;br&gt;<strong>James Clinton, Stephen Briner, Andrew Sherrill, Joseph Magliano</strong>&lt;br&gt;<em>Some Folks Call It the Kuleshov Effect: Engendering Emotions in Narrative Film</em>&lt;br&gt;<strong>Brendan Rooney, Eilis Hennessy, Katalin Bálint</strong>&lt;br&gt;<em>Viewer versus Film: Exploring Interaction Effects of Immersion and Cognitive Stance on the Heart Rate and Self-Reported Engagement of Viewers of Short Films</em>&lt;br&gt;<strong>Jussi Tarvainen, Pirkko Oittinen</strong>&lt;br&gt;<em>The Look and the Feel: Aesthetic Components of Film Mood</em></td>
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<tr>
<td>5:30 - 6:50*</td>
<td>Dinner at Dining Hall&lt;br&gt;*serving ends at 6:30</td>
</tr>
<tr>
<td>7:00 - 8:30</td>
<td>Keynote Presentation, LSP 142&lt;br&gt;<strong>Keith Oatley</strong>&lt;br&gt;<em>The Projection of Meaning: Image and Experience in American and Japanese Films</em></td>
</tr>
</tbody>
</table>
Thursday, June 12

7:00 - 8:30
Breakfast at Dining Hall

9:00 - 9:50
**Carl Plantinga**  
*Narrative Affect and Moral Change*

**Jonathan Anderegg,**  
David Ewoldsen, Zheng Wang  
*The Impact of Visual Editing on Processing Discontinuous Narrative Scenes in Film*

10:00 - 10:50
**Malcolm Turvey**  
*Vertov and the Expanding Circle*

**Lester Loschky,**  
John Hutson, Joseph Magliano, Adam Larson, Tim Smith  
*Explaining the Film Comprehension/Attention Relationship with the Scene Perception and Event Comprehension Theory (SPECT)*

10:50 - 11:20
Coffee in Druker Commons

11:20 - 12:20
Panel Presentation,  
Moderator: **Todd Berliner**

**Stephen Hinde,**  
Iain Gilchrist, Tim Smith  
*Attention While Watching Movies: Using a Dual Task Paradigm to Investigate Immersion*

**Felix Schröter**  
*Awesome! Video Game Aesthetics and the Moment of Awe*

**Tomas Axelson**  
*Thick Viewing: Empirical Examples of Condensed Moments of Narrative Impact in Fiction Film Developing Theoretical Concepts of Intensiﬁed Engagement*

12:20 - 1:40*
Lunch at Dining Hall  
*serving ends at 1:20*

1:50 - 2:40
**Stephen Prince**  
*Realism in Digital Space: Mapping Actors to a Virtual World in “Gravity”*

**Johan-Magnus Elvemo**  
*Is the Visual Convention “Lead Room” a Product of Perceptual and Cognitive Processing Rewards?*
## Thursday, June 12

<table>
<thead>
<tr>
<th>Time</th>
<th>Location</th>
<th>Presentation / Session</th>
</tr>
</thead>
</table>
| 2:50 - 3:40   | LSP 142        | Todd Berliner  
Ideology and Aesthetic Pleasure in Commercial Cinema                                      |
| 3:40 - 4:10   |                | Coffee in Druker Commons                                                                |
| 4:10 - 5:10   | LSP 138        | Lennard Højbjerg  
Body Language or Body Involvement in the Moving Image?                              |
| 4:10 - 5:10   | LSP 258        | Andreas Gregersen  
(Don’t) Look Now: An In-Depth Case Study of Gaze Work in Interviewing               |
| 5:10 - 7:20   |                | Dinner at Dining Hall / Board Meeting at Gibraltar Restaurant  
*serving ends at 6:30*                                                                   |
| 7:30 - 9:00   | LSP 142        | Donald Kraybill, Ben Riehl, Dirk Eitzen  
Reality TV and the Amish                                                               |
<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
<th>Presenters</th>
<th>Location</th>
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<tbody>
<tr>
<td>7:00 - 8:30</td>
<td>Breakfast at Dining Hall</td>
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<tr>
<td>9:00 - 9:50</td>
<td>Tim Smith: Audiovisual Correspondences and Their Influence on Attention and Arousal During Film Viewing</td>
<td>Cornelia Klecker: Viewer Cognition and False Memory in Film</td>
<td>LSP 142</td>
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<tr>
<td></td>
<td></td>
<td>Miruna Doicaru, Ed Tan: Measuring Aesthetic Appreciation in Film: The Development and Validation of a Scale</td>
<td>LSP 258</td>
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<tr>
<td>10:50 - 11:20</td>
<td>Coffee in Druker Commons</td>
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<tr>
<td>11:20 - 12:20</td>
<td>Catalina Iricinschi, Donald Hu: The Structure of Film Trailers: Components of Trailers and Viewers' Parsing Strategies</td>
<td>Sylvie Bissonnette: Character Engagement, Storytelling, and Uncanny Effects in Animation</td>
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<tr>
<td></td>
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<td>Monika Suckfüll: Movie Trailers: An Empirical Study</td>
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<tr>
<td>12:20 - 1:50*</td>
<td>Lunch at Dining Hall / Fellows Meeting in Catering Suite</td>
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<tr>
<td>2:00 - 2:50</td>
<td>Matthew Bezdek, Richard Gerrig, William Wenzel, Eric Schumacher: Using fMRI to Investigate Neural Markers of Narrative Transportation During Suspenseful Film Viewing</td>
<td>Henry Bacon: Formalist Analysis of Non-Verbal Features of Character Construction in Film</td>
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<td></td>
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<td>Rikke Schubart: Touchy? Werewolf Affordances in “Wilderness,” “Ginger Snaps,” “Hemlock Grove,” and “Bitten”</td>
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## Friday, June 13

<table>
<thead>
<tr>
<th>Time</th>
<th>Location</th>
<th>Session</th>
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</thead>
</table>
| 3:00 - 3:50  | LSP 142  | **Joe Kickasola**  
*To Flow and Know: Wong Kar-Wai’s Multisensory Aesthetic* |
|              | LSP 138  | **Sam Cumming, Elsi Kaiser, Rory Kelly, Gabriel Greenberg**  
*Cognitive Foundations of Point of View in Film: An Empirical Study* |
|              | LSP 258  | **Sebastian Armbrust**  
*A Cognitive Semantics of Plotting in Serial Television Drama* |
| 3:50 - 4:20  |          | Coffee in Druker Commons                                                |
| 4:20 - 5:20  |          | **Panel Presentation, Moderator: Murray Smith**  
*William Evans*  
*How Television News Assures Us We Accomplish Optimal Environmental Surveillance* |
|              |          | **Panel Presentation, Moderator: Stephen Prince**  
*Kathryn Rhett Nichols*  
*The Moving Image versus the Moving Viewer: Film in Scale, Frames of Reference, and Cognitive Systems* |
| 5:20 - 7:00* |          | Dinner at Dining Hall  
*serving ends at 6:30* |
# Saturday, June 14

## 7:00 - 8:30
- Amish country tour, brunch at Amish home, multimedia “Amish Experience”
  (Optional. Extra cost.)

<table>
<thead>
<tr>
<th>Time</th>
<th>Location</th>
<th>Lecture</th>
</tr>
</thead>
<tbody>
<tr>
<td>LSP 142</td>
<td></td>
<td>Kathrin Fahlenbrach&lt;br&gt;Embodied Humor: Audiovisual Metaphors and Metonymies in Funny Moving Images</td>
</tr>
<tr>
<td>LSP 138</td>
<td></td>
<td>John Rhym&lt;br&gt;Extending Cognition and Perceptual Experience: Revisiting the Modernity Thesis</td>
</tr>
<tr>
<td>LSP 258</td>
<td></td>
<td>Alberto Carrillo&lt;br&gt;Canán, David Carrillo&lt;br&gt;Fuchs, Marco Antonio&lt;br&gt;Calderón Zacaula&lt;br&gt;The Role of Fiction in the Affective Experience of Cinema</td>
</tr>
<tr>
<td>11:50</td>
<td></td>
<td>Lunch at Dining Hall</td>
</tr>
<tr>
<td>1:00</td>
<td></td>
<td>James Cutting, Catalina Iricinschi&lt;br&gt;Re-Presenting Space in Hollywood Movies</td>
</tr>
<tr>
<td>1:50</td>
<td></td>
<td>Katalin Bálint, Ed Tan&lt;br&gt;Describing What It is Like to be Absorbed in a Movie: The Container Metaphor</td>
</tr>
<tr>
<td>2:00</td>
<td></td>
<td>James Fiumara&lt;br&gt;Framing Reality: Genre History and the Poetics of the Found Footage Horror Film</td>
</tr>
</tbody>
</table>

## 2:00 - 3:00
- Panel Presentation, Moderator: Malcolm Turvey
  - Johannes Riis<br>Information Value of Expressiveness in Film Acting: Representation or Suggestion?
  - Alaina Schempp<br>Aesthetics of the Real-Time Narrative: Emotion and the Subjectivity of Time

## 3:00 - 3:30
- Coffee in Druker Commons

## 3:30 - 5:00
- Keynote Presentation, LSP 142
  - Jeff Zacks<br>Event Parsing in Life and Film

## 5:30 - 7:15*<br>*Optional. Extra cost.
- Closing banquet at Cork Factory Hotel. Bus departs campus at 5:15 and returns at 7:30*
Sunday, June 15

7:00 - 8:00am Final check-out from New College House
(Arrangements can be made to store luggage.)
Sebastian Armbrust
University of Hamburg, Germany
sebastian.armbrust@uni-hamburg.de

A Cognitive Semantics of Plotting in Serial Television Drama

Serial television drama is today regarded a complex and culturally valuable narrative form. Its mode of production, distribution and consumption puts considerable demands on its structural organization: The situations represented need to form somewhat self-consistent installments, while “cliffhangers” or “tags” also create coherence across episodes. Furthermore, over time most shows develop vast serial storyworlds, saturated with recurring characters, places, themes, unresolved issues, etc. Serial plotting creates stories by negotiating between these different structural dimensions. The logical principles connecting events in the microstructure, as well as the macrostructures of serial storyworlds, are as of yet unexplored in terms of conceptual structure. Drawing upon concepts from cognitive psychology, metaphor theory, narratology and film theory, I propose a model that identifies several dimensions of narrative comprehension and particular plotting principles employed to create and sustain interest. My layers of analysis range from the single event and its various intraserial and extratextual contexts of interpretation, via causal and thematic relationships between parallel plot lines, to the abstract principles that constitute serial storyworlds. This will be illustrated with a few examples drawn from my corpus, which includes House, Lost, Dexter, Breaking Bad, Mad Men, and The Wire.

Jonathan J. Anderegg
Ohio State University
anderegg.2@osu.edu

David R. Ewoldsen, Ohio State University
Zheng Wang, Ohio State University

The Impact of Visual Editing on Processing Discontinuous Narrative Scenes in Film

Film editing practices have long been seen as attempting to engage the viewer at optimal levels of engagement. The current study seeks to apply current findings from physiological research to determine how visual edits interact with a viewer’s cognitive and emotional systems. Past research using physiological measures has demonstrated that viewers of video stimuli orient themselves to new or novel elements within the video. This experiment measures audience member’s response to visual transitions (direct cuts, dissolves, and fades) across temporally discontinuous material to see if differences in orienting response occur. Heart rate (ECG) and skin conductance (EDA) data were collected and analyzed for evidence of orienting responses. Viewers were also asked to report perceptions of scene importance to the narrative. Dissolves intensify viewer orienting response while fades did not elicit an orienting response. The strength of orienting response also lessened viewer’s perception of scene importance for information before the transition.
Henry Bacon  
University of Helsinki  
henry.bacon@helsinki.fi  

Formalist Analysis of Non-Verbal Features of Character Construction in Film

This is a study of how cinematically articulated body language can be used in elliptical narration to create a character effect in order to suggest the possibility or absence of a narrative truth. Of particular importance is the examination of the type, intensity and timing of facial expressions and the function of different types of gazes in a given narrative context, as well as of bodily gestures both as signs and symptoms. These not only participate in the construction of characters, they also have a crucial function in the dispensing of narrative information and guiding spectator responses. This connects with the way the construction of the characters functions in relation to the narrative in general, particularly on the degree to which the narrative is elliptical and non-obvious, thus leaving it for the non-verbal features of acting to reveal the truth of the characters – inasmuch as the narration allows.

The films of Michael Haneke will be used to demonstrate these points by examining how certain aspects of body language articulated by cinematic means in the context of elliptical narration is used to suggest the possibility – or absence of – a narrative truth.

Tomas Axelson  
Högskolan Dalarna University  
tax@du.se  

Thick Viewing: Empirical Examples of Condensed Moments of Narrative Impact in Fiction Film Developing Theoretical Concepts of Intensiﬁed Engagement

A case study about viewing habits in a Swedish audience supports claims about viewers as active and playful. The outcome also supports theories about fiction films as important sources for moral and spiritual reflection. The reported impact of speciﬁc movies such as Avatar, Gladiator or Pulp Fiction is analyzed through theories where cognition and affect are central aspects of spectators’ engagements with a ﬁlm. Crucially important are theories of meaning-making where viewers’ detailed interpretations of speciﬁc scenes are embedded in high-level meaning-making where world view issues and spectators’ moral frameworks are activated. Analyzing the qualitative results of the case study, I challenge the claim that the viewer has to suspend higher order reﬂective cognitive structures in order to experience suture.

There are a several proﬁtable concepts suggested to address complex high-level meaning making processes in response to ﬁctional narratives; “deepening gaze” or “transformative viewing” (Johnston 2007: 305pp), “higher meaning” (Tybjerg 2008: 60), “feelings of deep meaning” (Grodal 2009: 149), “thick description” (Detweiler 2007: 47) or “thick interpretations” (Callaway 2013: 203). Inspired by Cliﬀord Geertz and others, I advocate thick viewing for capturing these speciﬁc moments of ﬁlm experience when profound and intensiﬁed emotional interpretations take place.
Todd Berliner
University of North Carolina Wilmington
berlinert@uncw.edu

_Ideology and Aesthetic Pleasure in Commercial Cinema_

We don’t normally think of ideology as an aesthetic attribute of an artwork. But ideology contributes to aesthetic pleasure when it connects intimately to formal features and concentrates—or complicates—beliefs, values, and emotional responses.

My paper explains two distinct aesthetic pleasures afforded by a film’s ideology:

1. Ideologically typical films concentrate their formal features to guide spectators toward coherent beliefs and values, pure appraisals of depicted situations, and unified emotional experiences.

2. Ideologically challenging films complicate viewers’ beliefs, values and emotions. Such films make mastery difficult, potentially leading to a more exhilarated aesthetic experience than that offered by typical commercial cinema.

We can think of aesthetic pleasure as the satisfaction of a perceiver’s epistemic goal—either to maintain knowledge or to expand it. This formulation helps us understand the relationship between ideology and aesthetics. Whereas the ideologically typical film satisfies a desire for immediate understanding, the ideologically challenging film satisfies a desire for deeper understanding. The challenging film exercises our cognition as we seek connections among conflicting information in an effort to restore coherence to our beliefs and values. Spectators engaged by such films will try to reconcile their dissonant features so that the works might yield to understanding.

Katalin Bálint
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Ed S. Tan, University of Amsterdam

_Describing What It is Like to be Absorbed in a Movie: The Container Metaphor_

Narrative absorption is a spontaneously and temporarily occurring change in the state of consciousness due to an exceptionally intense awareness of a fictional narrative. This study aims at contributing to the understanding of what it is like to be absorbed in a movie. An important source of information for answering these questions is the actual verbal expressions of film viewers. Following a cognitive linguistic approach we assume that to establish deeper understanding of the experiential level of narrative absorption we need to pay attention to how people express their experience. We propose that the image schema is a fruitful concept to examine the content of viewers’ consciousness and identify relevant mental schemata of absorbed film viewing. In order to generate thick description of experiences of absorbed film viewing a qualitative study was conducted. Respondents participated in two individual in-depth interview sessions. We analyzed the interviews qualitatively employing the image schemas as the system of the thematic analysis. Three image schemas seemed to be basic in metaphorical references to absorption-like experiences. The Centre-Periphery, Container, and the Source-Path-Goal schemas provide us with deeper insight into the contents of consciousness, and the nature and structure of regularly recurring embodied patterns of absorbed film viewing.
Sylvie Bissonnette
UC Berkeley
Sylvie_bis@hotmail.com

Character Engagement, Storytelling, and Uncanny Effects in Animation

The ambiguous love-hate relationship that we have developed with cyberstars has been a fruitful source of investigation in Cinema Studies and in the cognitive sciences. In particular, the phenomenon of the uncanny valley takes center stage in many analyses of The Polar Express and Final Fantasy: The Spirits Within. The “uncanny valley” effects, a mixture of feelings of discomfort and displeasure, occur when verisimilar synthespians start to look “too human.” Starting from the premise that these effects are unwanted, scholars and designers have tried to identify the mechanisms responsible for these effects in order to eliminate them. Those who posit that the human perceptual system or poor design is responsible for the strangeness of digital facial expressions investigate techniques that can increase their photographic realism. Alternatively, other scholars claim that defective storytelling is sole responsible for such uncanny effects. According to them, good storytelling could drive viewers’ attention away from gaps in photorealism and thus eliminate these distracting feelings. Drawing on studies in the humanities and in the cognitive sciences, I argue that both the human perceptual system and storytelling can explain the presence of defamiliarizing effects. However, unlike the position mentioned above, I also contend that uncanny effects can be compatible with good storytelling.

Matthew Bezdek
Georgia Institute of Technology
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Richard Gerrig, Stony Brook University
William Wenzel, Stony Brook University
Eric Schumacher, Georgia Institute of Technology

Using fMRI to Investigate Neural Markers of Narrative Transportation During Suspenseful Film Viewing

According to the theory of narrative transportation, engaging narratives can at times command viewers’ cognitive and emotional processing, while suppressing processing of the physical world beyond the screen. We used functional magnetic resonance imaging (fMRI) to test for evidence of suppression of peripheral visual processing at time points when suspense increased in film excerpts. We also tested for enhanced memory for film content at time points of increasing suspense. We found evidence supporting both of our hypotheses: 1) increases in suspense were associated with a decrease in the blood-oxygen-level dependent (BOLD) signal in brain areas along the calcarine sulcus that process the visual periphery, and 2) correctly recalled events have a higher average suspense rating than non-correctly recalled events. In addition, we found that increases in suspense evoked a pattern of activation across the brain suggestive of focused attention to the external film stimulus, including decreased BOLD signal in nodes of the default-mode network and increased BOLD signal in the right-lateralized ventral attention network. These findings illustrate how fMRI can be used to investigate fluctuations in attention-related neural activity on a moment-by-moment basis, during the viewing of narrative films.
“What? You Do Not Eating? – Thanks, I Had Bugs for Lunch”: Is Spectator Disgust an Empathetic, Sympathetic, or a Direct Response?

Plantinga (2006) and Carroll (2011) characterize spectator disgust as a direct response. Thus, if the spectator feels disgusted when watching a character who feels disgusted by a monster, this is because the spectator directly appraises the monster as disgusting himself, from the spectator’s own point of view. However, as Hanich (2009; 2011) shows, there are many disgust-eliciting scenes where this theory appears to be wrong. For example, when we feel disgusted by the scene from Apocalypto where a man eats animal testicles, the intensity of this response can hardly be explained by the spectator’s response to the mere sight of the testicles. Hence, in Hanich’s view, spectator disgust can also be triggered by empathetically imagining to be the character in the character’s situation. However, as with the hair gel scene from There’s Something About Mary, spectators often also respond with disgust to situations that the character doesn’t find disgusting because the character lacks information. In Hanich’s view this is because in these cases, the spectator feels sympathetically disgusted for the character. In my paper I will argue that Hanich’s pluralistic account of spectator disgust is unconvincing and that a modified version of the direct response theory is more promising.
**Kaitlin Brunick**  
*Cornell University*  
klb256@cornell.edu

James Cutting, Cornell University  
Michael Goldstein, Cornell University  
Jennifer Schwade, Cornell University

*The Beginnings of Visual Literacy: How Do We Learn to Watch Film?*

This paper reviews topics of how we “learn” to watch film through the lens of developmental psychology. The anthropological case studies of naïve viewers in isolated populations provide an interesting framework for asking whether our capabilities to watch and understand film are innate or learned. This paper will examine evidence in developmental psychology as it relates to this question; in particular, we will address findings related to the video deficit phenomenon, where toddlers appear to undergo a shift in their abilities to learn from film and television media. Finally, we will present initial findings of an ongoing study that examines the role of contingency in ameliorating video deficit. This paper aims to unify some of the cross-disciplinary work on children’s cognitive capacities and early film experiences in order to best understand if and how we develop as film viewers.

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**Keith Bound**  
*University of Nottingham*  
aaxkrb@nottingham.ac.uk

*A Biometric Model for Predicting Cinematic Suspense Anticipatory Stress Patterns*

The digital age in the 21st Century takes suspense beyond its traditional cinematic roots, with experimental *Transmedia* creating a seamless story across digital platforms using, film clips (micro-narratives) combined with voice/text/image messages, email and the web. This approach to storytelling challenges traditional methods of building cinematic suspense because micro-narrative suspense sequences need to hook the viewer into the story world rapidly to maintain viewer interest and become absorbed within the story world. However, at present there is no defined framework to measure suspense and how the viewer responds to life-threatening situations in a story world. Therefore, this paper proposes a psychophysiological approach to measure micro-narrative suspense time structures and audience anticipatory patterns so that filmmakers can work within a formal framework, to maximise viewer experience. The study measures participants’ physiological arousal when watching 32 micro-narrative suspense sequences, divided into 4 narrative forms of suspense, vicarious, direct, shared and mixed. Each micro-narrative presents the protagonist, facing a life-threatening situation with a dangerous antagonist, isolated or trapped in a dark confined space. The outcome of the study, will lead to the development of a biometric model of suspense, predicting viewer anticipatory stress patterns to different types of threat in a story world.
Fernando Canet
Polytechnic University of Valencia
fercacen@upv.es
Héctor Pérez, Polytechnic University of Valencia

Character Engagement as Central to the Filmmaker's Experience in Documentary Films: “En Construcción” (José Luis Guerin) as a Case Study

The Other has been the subject of documentary films since the birth of the genre. It was present in Robert J. Flaherty's film documenting the life of Nanook and his family, the legendary Nanook of the North (1922), and of course it continues to be the protagonist of contemporary documentaries, such as the film En construcción (Work in progress, 2001), directed by Spanish director José Luis Guerin. In these cases, the approach to this other reality is documented on camera from an ethnographic perspective, where the main objective is to see how the Other lives. To identify how this translates onto the screen we will adopt the approach to character engagement taken by cognitive film theory, as we want to demonstrate that this perspective is very useful for explaining the relationship established between director and character in this kind of film. Especially useful to this explanation is the 'structure of sympathy' posited by Murray Smith in his book Engaging Characters (1995), which involves three processes: recognition, alignment, and allegiance.

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Cornell University
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Jordan DeLong
Cornell University
jed245@cornell.edu
James Cutting, Cornell University
David Field, Cornell University

Memory for Briefly Presented Movie Frames and Clips: Motion Enhances Retention of Visual Images

The present study investigates how people process and remember dynamic naturalistic images at brief presentation rates (80-400 ms/item), with a specific focus on how motion can be a beneficial cue for memory accuracy. Research has demonstrated that although visual scenes are remembered with high accuracy when presented for a few seconds each, recognition decreases significantly with shorter presentation times. Previous research in this area has predominantly used static photographs to examine people’s memory for image content, description, or visual properties. In this study, we employed movie frames both as static images and brief clips to investigate the possible added value of motion as a cue for later memory, using a Rapid Serial Visual Presentation (RSVP) paradigm. Results of the study have indicated that memory performance for movie sequences was significantly better compared to still frames presented for the same duration and the presence but not the amount of motion benefited memory. These results suggest that motion can be a valuable cue for memory when one has limited exposure to a visual stimulus.
In this paper, we describe an empirical study to determine the effect of four different visual factors – viz., shot order, height, angle and position – on the interpretation of a shot as being either (i) from a character’s point of view, or else (ii) from an angle understood as objective. The results of our empirical investigation will help inform an account of the cognitive mechanisms that underlie the ubiquitous use of point of view in film.
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Measuring Aesthetic Appreciation in Film: The Development and Validation of a Scale

Film is the ubiquitous form of art nowadays: extremely large audiences get exposed to movies every day without any utilitarian scope, but for the movies’ intrinsic aesthetic value, and in order to get entertained. However, it is not yet known how aesthetic appreciation of film works and there is no valid instrument to measure it. Based on the model of aesthetic judgment and appreciation with visual arts (Leder, Belke, Oeberst, & Augustin, 2004), and starting from the scale of aesthetic appreciation of visual artworks developed for paintings (Hager et al., 2012) we have developed and validated a scale of aesthetic appreciation with film.

We performed a PCA with an initial set of 58 items. Dutch participants in number of 322 rated the items three times, for three different films of different genres: a classical film, an art-house and an experimental film. The PCA resulted into the Scale of Aesthetic Appreciation with Film that has 4 distinct components: cognitive stimulation, negative emotionality, self-reference/inspiration; artistic quality. Our scale shows that there are important differences between aesthetic appreciation of film and aesthetic appreciation of paintings. Interesting differences in the components’ scores were found between film genres.
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*How Television News Assures Us We Accomplish Optimal Environmental Surveillance*

This paper reviews evidence that the most distinctive formal features of television news are employed to convince viewers that the news provides efficient and thorough environmental surveillance. This perspective is helpful in understanding why and how television news differs from narrative film, and it provides insights (including testable hypotheses) regarding recent changes in television news as the news adapts to the era of online and social media. Some scholars foresee an imminent end of narrative television news. Some herald the beginning of a post-television news era in which the ready availability of online video about people and places in the news eliminates the need for anchors and reporters and perhaps even eliminates the need for newscasts. This paper suggests that television news is refining itself, abandoning many of the narrative and formal features it shares with narrative film, but also honing its ability to persuade viewers that surveillance is best accomplished by attending to a screen programmed by news professionals.

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*Is the Visual Convention “Lead Room” a Product of Perceptual and Cognitive Processing Rewards?*

Visual communication can be characterized in light of several compositional conventions that are widely accepted as aesthetic forms of representation, but are seldom explained in their perceptual nature. This paper addresses questions related to the perceptual and cognitive processing of moving objects within the borders of a frame, and aims to explain the foundations of the well established visual convention “lead room” in light of perceptual and cognitive processing specifics.

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*Embodied Humor: Audiovisual Metaphors and Metonymies in Funny Moving Images*

The paper studies funny scenes in moving images, especially in entertainment films. It is assumed that metaphors and metonymies matter as salient comic cues in a film in order to prime viewers for the playful mode and humorous reception of specific performances on the screen.

Cinematic humor often deals with emotions which are usually appraised being negative (like shame, aggression, and sadness), providing viewers with a playful and funny treatment of them that allows for cognitive and embodied release. Using popular film examples, it will be discussed how ‘negative emotions’ are transformed in the playful mode of entertainment films into a joyful experience for the viewers, combined with mirth and pleasure. The specific question will be: How are conceptual metaphors and metonymies used as salient comic cues in a film in order to make their viewers laugh about emotions that are prototypically appraised being negative? Building on the approach of audiovisual metaphors, it will be argued that cinematic humor uses both embodied and culturally based experiential knowledge of emotions as source and target domains.
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Why Would Crying Make Videogames Art?

For years, academics, players, game developers, and others interested in videogames have argued passionately about whether videogames can be works of art, and if so, how they can achieve that status. This discussion has relied, usually tacitly, on competing assumptions about what makes something art, such as medium-specificity or particular emotional responses (including crying). In this paper, I analyze discourse in popular and industry publications about what videogames must do to gain the aesthetic legitimacy of other art forms. I explain the disagreements using the notion of cognitive lexical networks and present a theoretical framework for understanding this debate.

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Framing Reality: Genre History and the Poetics of the Found Footage Horror Film

The success of both The Blair Witch Project (1999) and the Paranormal Activity franchise (2007 – ongoing) has fostered much critical discussion of “found footage” and mockumentary tropes in relation to the horror film, but little overall agreement on their constitutive formal elements, cultural relevance, or historical lineage. Typically, this current cycle of found footage horror film is interpreted as indicative of “digital anxiety” in a postmodern age. Contrary to many zeitgeist interpretations, I argue that the use of found footage, documentary forms, and “reality-based” media technologies (e.g., camcorders, surveillance cameras, iPhones, etc.) within fictional horror films function primarily as modern updates to longstanding dominant features of the horror genre, including the use of first-person and restricted narrative points-of-view and, most significantly, the blurring of the boundaries between “reality” and “fiction.” Situating the current cycle of horror film within the history of the genre (e.g., the Gothic novel, the 1980s “mondo film,” and TV shows such as In Search Of… and Ghost Hunters) as well as within the history of hoaxes (e.g., P.T. Barnum’s “Feegee Mermaid” and the infamous Patterson-Gimlin 16mm “Bigfoot” film) foregrounds the crucial and longstanding generic motivations for found footage and mockumentary devices over generalized and ambiguous claims of “cultural zeitgeist.”
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**Reality Rumspringa’d: What do Viewers Care If “Amish Mafia” Is Real?**

People don’t like being deceived. The reality TV show *Amish Mafia* deceives its viewers. People like *Amish Mafia*. We used three empirical studies to examine this conundrum: analysis of the live Tweet feed of an episode, moment-by-moment viewer ratings of selected scenes, and focus group discussions. Among our findings is the discovery that viewers suppose that they see through the show’s contrivance and rather enjoy that. In fact, they almost all vastly underestimate the level of contrivance, the discovery of which can result in several kinds of disquiet.

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**Narrative Beginnings and Psychologically Rich Situations**

This paper explores the extent to which narrative beginnings can produce what Per Persson calls “psychologically rich situations,” or moments in a narrative where viewers are able to confidently make many sophisticated, nuanced, and precise folk psychological inferences about characters’ mental states. I shall argue that to a certain extent, narrative beginnings are less likely to be psychologically rich than later parts of a narrative because in the beginning, viewers have not yet accumulated the kind of information necessary for making complex inferences about characters’ mental states. Nevertheless, the norms of classical narration often compensate for the beginning’s predisposition toward psychologically poor situations. I shall argue that classical beginnings normatively try to grab viewers right away, organizing information so that narrative situations become psychologically rich relatively quickly, through a combination of such norms as preliminary exposition, character individuation, self-conscious narrational techniques, and restricting spatiotemporal attachment to a limited number of characters. By expediting the formation of psychologically rich situations, such norms in help viewers construct the psychological causality through which classical films are organized.
(Don’t) Look Now: An In-Depth Case Study of Gaze Work in Interviewing

This presentation presents results from a single in-depth case study of the interplay between verbal and non-verbal behaviour in one journalistic interview, with a focus on gaze behaviour. The study integrates two theoretical and methodological frameworks: The institutional talk approach within conversation analysis, and sequential micro-analysis of non-verbal behaviour. The objective has been to let these two frameworks and requisite methodological approaches inform each other, i.e. to see whether micro-analysis of non-verbal behaviour can inform the patterns found within the institutional talk framework and vice versa. As such, the study has been an exercise in methodological triangulation – the study involved a full transcript of the verbal interaction as well as a frame by frame coding in ELAN of the gaze behaviour of the interviewee. Our primary conclusion is that it is indeed possible and fruitful to combine these two approaches in the analysis of interviews, and probably in other types of media. However, our analysis also confirms a point reiterated in the literature on gaze research, namely that there is seldom if ever a 1-1 mapping between low-level bodily cues and meaningful behaviour: we conclude that gaze data in journalistic interviews need to be rather heavily contextualized to be meaningful.

Film, Metaphor, and Qualia

The talk discusses differences between vision-cued metaphors and language-cued metaphors and discusses how brain processes might provide different affordances for making verbal and visual metaphors. Audiovisual communication relies on sense impressions that appear as qualia in consciousness. However, higher order aspects of sense impressions such as categorizations do not appear in consciousness as qualia but are non-consciously ‘attached’ to the qualia surface. Language is very different: The qualia surface consists of sounds or letters that provide abstract categories, but lacks the basic perceptual salience. One of the functions of metaphor in language is to reanimate perceptual salience, but that is unnecessary in av-communication that may use hyperbole to emphasize salience. The other function of metaphor in language is to create mental models by projecting models from one area to another. Such projections are more difficult in audiovisual communication because it consist of complex perceptual information that has to be reduced in the mind to abstract categories and audiovisual communication does not ordinarily have direct ways of expressing superordinate categories like ‘peace’, ‘world’ or ‘love’. I will discuss the problems by analyzing metaphors in Strike, Modern Times, Greed, Vertigo and The Grapes of Wrath.
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Body Language or Body Involvement in the Moving Image?

In fiction, News on TV, documentaries, sports etc. we are daily presented for bodily expressions by participants, journalists, anchors, characters in film etc. It’s an interesting topic – body language in the moving image, but how do we approach this topic scholarly?

First, the media in which body language is expressed has an influence on how it appears on screen and flatscreen. The concept of mediation deals with the way that media forms body language in accordance to the purpose of presentation. Body language is formed in fiction film and television series as a tool to present meaning in a narrative context, and body language in news and documentaries is only slightly formed. It is experienced in the same way as we see it in reality. Second, we know that f.i. close ups affect us. Being closer (proxemics) to a person make us able to understand what goes on in his mind, which feelings he has and so on. Other visual expressions elicit emotions, f.i. the circular camera movement, a fast hand held camera, etc. The bodily component in visual experience can be used to create media effects which enhances, over all, the viewer experience.

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Attention While Watching Movies: Using a Dual Task Paradigm to Investigate Immersion

What we learn from attention studies involving cinema should have general applicability to the cognitive study of psychology, so is an important research area. This study reports on using a classic attention measure from cognitive psychology and also used frequently in media studies; the dual-task Secondary Task Reaction Time (STRT) instrument. Our hypotheses is that attention during film viewing will correlate with the low-level features of film, leaving the variance that can only be accounted for by top-down cinematographic components.

The attention experiments are linked to biologically inspired models of the brain’s vision mechanism and used to build attention regression models for the visual components of the film. It is hoped that this model can be improved on using further components of film, and validated across further films; ultimately allowing predictions on levels of attention to be made. Preliminary results will be presented, together with future research directions.
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The Structure of Film Trailers: Components of Trailers and Viewer’s Parsing Strategies

Film trailers are generally – and correctly – associated with forms of advertisement. Unlike the generic commercial endeavor, however, the film trailer obstructs relevant features of the promoted product. The film trailer sells a story by constructing an arguably different story. What is the trailer story made of? Do viewers process trailers with a narrative format in mind? Using a database of twenty-one 1940-2010 film trailers, formal features were analyzed in comparison with the structural make-up of the film. In addition, viewers parsed trailers into pre-determined narrative components. Results suggest that the structure of film trailers mimics the evolution of Hollywood film during the same time period. In parsing trailers, viewers’ identification of narrative segments is modulated by film genre and production year. With early trailers promoting actors and film genres as camouflage for the actual story, exposition is the dominant parsing segment. Recent dramas and action film afford complication as their main parsing segment. Faithful to their promotional intent, however, film trailers depart from the original film discourse by weakening its narrative causality and blurring the resolution: an enticing invitation to view the full-length film and fill in the blanks.
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**To Flow and Know: Wong Kar-Wai's Multisensory Aesthetic**

This essay will focus on some high stylistic moments in Wong Kar-Wai’s cinema, with particular attention on the aggregate stylistic term “flow.” In contrast with common analysis of Wong, I suggest he is not, primarily, giving meditation on the political past, so much as the way one’s self (as an aggregate of perceptual experiences) meets and dances with the perceptual present. When Wong manipulates and shapes our sense of aesthetic energy, significance, pace, rhythm, event, and movement, he is not merely “expressing” something, but toying with our sense of the perpetual unfolding of the world and our place in it. That process is best elucidated through multisensory science and Husserl’s phenomenology of the present tense. When Wong manipulates cinematic “flow,” he is: 1) engaging more senses than just sound and vision, 2) activating corporeal gestalts that are so intense and present that one may argue they are perceptual, and 3) using this perceptual dance to provoke feeling and consideration beyond the immediate perceptive event, into arenas like identity and the self-world relation.

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**Viewer Cognition and False Memory in Film**

This paper deals with a particular kind of filmic narrative, namely, what I call mind-tricking narratives (a specific kind of ‘twist film,’ such as David Fincher’s *Fight Club* and Christopher Nolan’s *The Prestige*). The challenge filmmakers encounter when they set out to create a mind-tricking narrative is, on the one hand, to plant enough seeds that the twist in the end makes sense and, ideally speaking, feels almost unavoidable once it has been revealed but, on the other hand, to divert the audience from these potential clues so that the surprise is not spoilt. The way spectators try to make sense of a film is of great importance in an analysis of how mind-tricking narratives work. How do we get fooled, why do we not pick up on the clues, and why are we often so skeptical whether the story really holds true? This paper seeks to tackle these questions by drawing on David Bordwell’s and Edward Branigan’s models of cognitive film theory.
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The Role of Audio on Perception of Continuity by First-Time Viewers

In this study we investigated whether continuous diegetic sounds could render previously uninterpretable cuts as interpretable to first-time viewers. Thus, in the present study, film clips depicted persons in shot reverse shots saying “hello” to another. First-time viewers correctly reported that they saw two men greeting one another. Previously, first-time viewers also had difficulty interpreting transitions from an exterior view to an inside view. In the present study continuous diegetic sound was added. First-time viewers again had no difficulty connecting the shots when, for example, a person calls the person inside the house even when the person inside did not react to the call and when the calling person outside the building was only heard. Similarly, a salient environmental sound helped first-time viewers connect the shots. First-time viewers were also successful in understanding film clips in which sound connected a long shot of scenery and a medium close up of an object in that scene. However, sound was not always successful in supporting first-time viewers’ interpretations. Whilst experienced viewers were able use sound in a subsequent shot to interpret a previous shot, and to understand less familiar linking sounds and environments, first-time viewers found this difficult.

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Reality TV and the Amish

Discovery Channel’s Amish Mafia, shot here in Lancaster County, exemplifies a new breed of reality TV show. It features “real” people from a “real” community and it is designed to look and smell like a “real” reality TV show, but the situations it depicts are almost entirely made up. This makes for some sensational TV. It also misleads and misinforms viewers. Is this a fair trade? Is there any real harm? Who cares? This panel is designed to prompt discussion of these and other questions. Film scholar Dirk Eitzen will introduce Amish Mafia with a 15-minute selection of clips and discuss the genealogy of the series. Amishman Ben Riehl will help us sort out sense from nonsense in the selected scenes. Sociologist Donald Kraybill will reflect briefly on the potential harms of the show. Then we will open the floor for discussion.
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Some Folks Call It the Kulishov Effect: Engendering Emotions in Narrative Film

Narrative worlds are inherently social in nature such that characters have cognitive and affective states about each other. However, filmmakers typically do not explicitly tell you what characters are thinking and feeling. They must rely on cinematic devices (such as point of view shot sequencing (POV), close ups on characters) to emphasize affective and cognitive states of characters. In this study, we utilized two existing films based on the same script, Slingblade (SB) and Some Folks Call It a Slingblade (SF). The two films were shot and directed in profoundly different ways. In a critical scene of interest, the extent to which cinematic devices are used to provide information about the internal states of one of the characters varied considerably across SB and SF. We had viewers watch a scene from either SB or SF. Participants made judgments at three different film locations regarding how the characters and the viewer felt about each other. Anger was predicted to shift towards empathy for both films. However, this shift was predicted to be greater for SF because cinematic devices emphasize what one actor is feeling towards the other actor. Differences in affective judgments between films were found. In a follow up study, we had participants answer open-ended questions about characters were thinking and feeling. Consistent with the rating experiments, participants viewing SF indicated that the target of the POV shots experienced more sadness than those watching SB. We interpret these differences as being driven by the fact that the viewer is given more information about character internal states through the use of well-documented cinematic techniques.

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Explaining the Film Comprehension/Attention Relationship with the Scene Perception and Event Comprehension Theory (SPECT)

What is the relationship between viewers’ comprehension of a film and their eye movements while watching it? This talk introduces the Scene Perception and Event Comprehension Theory (SPECT) to explain this relationship, and describes two studies testing alternative hypotheses from it. One hypothesis is that while viewing a movie, the viewer’s current mental model for the narrative in working memory (WM) influences their attentional selection processes during each eye fixation, which we call the mental model hypothesis. Nevertheless, most Hollywood movies can be considered “tyrannical” because their construction induces most viewers to look at the same things at the same time, known as attentional synchrony. Thus, alternatively, the Tyranny of Film hypothesis proposes that strong attentional synchrony eliminates any differences in attentional selection based on differences in viewers’ mental models of the narrative. These competing hypotheses were tested in two experimental case studies using two key clips, one from the James Bond film, Moonraker, and the other from Touch of Evil. Both studies manipulated viewers’ mental models through context, producing strong differences in comprehension, but either no or only subtle differences in viewers’ eye movements, largely supporting the Tyranny of Film hypothesis, while only weakly supporting the mental model hypothesis.

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Some Folks Call It the Kulishov Effect: Engendering Emotions in Narrative Film

Narrative worlds are inherently social in nature such that characters have cognitive and affective states about each other. However, filmmakers typically do not explicitly tell you what characters are thinking and feeling. They must rely on cinematic devices (such as point of view shot sequencing (POV), close ups on characters) to emphasize affective and cognitive states of characters. In this study, we utilized two existing films based on the same script, Slingblade (SB) and Some Folks Call It a Slingblade (SF). The two films were shot and directed in profoundly different ways. In a critical scene of interest, the extent to which cinematic devices are used to provide information about the internal states of one of the characters varied considerably across SB and SF. We had viewers watch a scene from either SB or SF. Participants made judgments at three different film locations regarding how the characters and the viewer felt about each other. Anger was predicted to shift towards empathy for both films. However, this shift was predicted to be greater for SF because cinematic devices emphasize what one actor is feeling towards the other actor. Differences in affective judgments between films were found. In a follow up study, we had participants answer open-ended questions about characters were thinking and feeling. Consistent with the rating experiments, participants viewing SF indicated that the target of the POV shots experienced more sadness than those watching SB. We interpret these differences as being driven by the fact that the viewer is given more information about character internal states through the use of well-documented cinematic techniques.
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The Moving Image versus the Moving Viewer: Film in Scale, Frames of Reference, and Cognitive Systems

I will apply the lens of scale, reference frames, and cognitive systems to perception of moving images, and explore implications thereof.

A predominant view holds that cognition consists of distinct systems of core knowledge with different properties, which work in concert, including space and object systems.

A transformation of scale, reference frame, and relative position can cause one to view the same thing as an object or as navigable space. One can navigate within the Earth’s reference frame, or can see the Earth as an object from space. Special symbolic objects, such as maps and scale models, map a correspondence between an object and space. I hypothesize that films, a special case of moving images, have similar properties.

At one extreme, according to a retinotopic reference frame, experience is a moving image. After transforming information to form an impression of space, one perceives space egocentrically. Navigation, which relates one’s location and orientation to that of the environment, can use a variety of egocentric and allocentric reference frames.

Films are perceived more like navigable space or more like an object, depending on their scale and presentation, and as art objects, can be viewed as objects with symbolic meaning and non-accidental details.

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Entrainment in Perception of the Moving Image

Attention is a limited resource that is shared among multiple modalities. Behavioral and neural evidence suggests that sensory rhythms have the potential to entrain (synchronize) attentional processes. The perceivers give maximum attention to expected time points and entrainment occurs in both the auditory and visual domains. Although research on entrainment traditionally concentrates on the sensorimotor functions, there is a growing body of evidence compiled in the last decade to suggest that rhythymical processes and entrainment affect our cognitive functions and serve as a predictive tool. The aim of this paper is to demonstrate that entrainment processes are essential to the perception and cognition of moving images, particularly in forming the viewer’s formal expectations not linked to the narrative. We look at entrainment as part of the “complex system theory” characterized by non-linear relationships between components. Our samples come from films and video games.
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Narrative Affect and Moral Change  
This talk explores one component of a broader argument I make in a book-in-progress with the tentative title Spectator Judge: Affect and Ethics in Narrative Film and Television. I will argue that film and television narratives are ethically significant because they play a role in the construction of morality and moral systems on both an individual and a cultural level.

The general argument would be (1) that narrative films cue us to judge, believe, and feel various ways, (2) offering various sorts of vividly represented data about why we should judge, believe, and feel in these ways, (3) and offering for our cooperation various affective pleasures and enjoyment, and (4) transferring said judgments, beliefs, and feelings from the realm of the fictional to real.

There are many rhetorical techniques used by filmmakers and storytellers to encourage assent to patterns of thought, evaluation, and feeling. In this talk I will focus on the third part of this argument, the function of affective pleasures and enjoyment in encouraging such assent.

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The Projection of Meaning: Image and Experience in American and Japanese Films  
Visual perception involves picking up cues from the retina and using them to project onto the world a constructed model of people and things in three-dimensional space. At the movies a comparable process occurs, but the projected model is of a story. Fictional stories are simulations of the social world in which, empathetically, we can take on the concerns of a protagonist. Recent empirical work shows how this works in the mind and in the brain. Hitchcock’s Vertigo and Ozu’s Late Spring are both about projection. In its shot-length, which reflects natural attention, and in its style, Vertigo is like most Hollywood movies in aiming for realism. In comparison the Japanese film, Late Spring, has longer shots, is calmer, and is more concerned for the drama to take place in the minds of audience members. Psychological effects have been found for reading fiction, and generalize to film. Art in print fiction and film does not set out to have pre-planned effects on readers or audience members. It enables them to experience their own emotions, project their own meanings, and change in their own ways.
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Realism in Digital Space: Mapping Actors to a Virtual World in “Gravity”

The actor in cinema often has been a recombinant element, choreographed and orchestrated with other components of formal design. Alfonso Cuarón’s Gravity pushes the recombinant qualities of cinematic performance into new domains. The film’s production team pursued novel methods of situating live performers in a digital world. In nearly every scene, the only live action cinematography consisted of the faces of actors Sandra Bullock and George Clooney. The actor’s bodies, along with props and settings, were achieved with digital animation that aimed for photorealism. The production methods involved splitting facial performance from body performance, with the former captured live and the latter created via animation. Under these conditions, how do the actors’ performances in Gravity relate to historical traditions of film acting? Cuarón wanted to use a photorealistic style in order to create an immersive and emotional experience for viewers, one based on strong engagement with the characters. Where might conceptions of realism be located in a film conceived in such unusual terms?

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Making Sense(s) of Memory Flashbacks

Being “veritable qualia machines” (Eder, 2008, p. 587), films have always attempted to put spectators in the proverbial shoes of their characters by employing various strategies of simulating character subjectivity, e.g. mimetically representing their imagination. Additionally, the cinematic rendering of character subjectivity often serves to reveal crucial information or showcase artistic value.

In this talk, I consider memory flashbacks a special case of represented imagining and present work in progress on a heuristic approach to analyzing memory in film that derives from current cognitive film theory as well as philosophical and psychological approaches to imagination and remembering. I believe that such real-world knowledge and assumptions are not only a necessary basis for an intersubjective understanding of representations of memories and other imaginations, but that they also structure these representations on a fundamental level and play an integral role in the specific sense-making processes performed by spectators. Moreover, examining how individual films conceptualize memory and imagination on this basis also enables us to identify their often differing concepts of the past, the self and its mental abilities.
Information Value of Expressiveness in Film Acting: Representation or Suggestion?

If we assume that the critical task of the film actor is one of conveying the inner life of characters as they attend to concerns in the narrative, it is clear that there are radically different ways for doing this. On the one hand, actor expressions may indicate a relatively specific emotion. The facial expressions identified by Paul Ekman and associates as universally recognizable for emotions such as anger, fear, surprise, disgust, happiness and sadness are examples. Postures and gestures, as employed in silent cinema in coordination with tableau shots, might be another example of rich information. On the other hand, actor expressiveness may indicate relational states such as states of inhibition or activation, which are then specified by an object. For example, a pause in the delivery of lines may be used to emphasize the object signified by a word or sentence. In my paper, I will apply theoretical concepts on emotions to expressiveness, and I will posit a few critical parameters that we might look for in our analysis of acting styles and their dependence on narrative context.

Extending Cognition and Perceptual Experience: Revisiting the Modernity Thesis

While Ben Singer has already made significant appeals to advancements in brain plasticity research in order to satisfy the neurological demands of David Bordwell and Noël Carroll in their criticisms against the plausibility of the historicity of perception, this presentation seeks to question the theory of mind which underwrites the internalist commitments that give rise to the criticisms in the first place. That is, I will argue that there is good reason to believe that by “human sense perception” Benjamin’s focus is not exclusively on underlying, brain-bound neural assemblies and processes. In reading Benjamin’s theory of “mimetic innervation” alongside recent developments of the extended mind approach to cognition and perception, my claim will be that Benjamin’s articulation of the historicity of perception is grounded in a theory of consciousness that is wide both in content and vehicle. Thus, by appealing to the analytic philosophical works of Andy Clark, David Chalmers, Susan Hurley, and Alva Noë, I will propose a provisional case that substantiates the view that changes to our physical and mediated environments alter not only the qualitative features of perceptual experience but also the very mechanisms of cognition.

Filmmaking as “Practical Cognitivism”?

Starting from the assumption that filmmakers govern viewers experience and selectively model and affect their cognitive processes, as well as that film procedures are articulated as ‘gradual’ discoveries how to reconstruct and modulate viewers experiential mechanisms in ‘special’ conditions of film perception, this paper asks whether film conventions can be described as intuitively found solutions to implicit cognitive problems, whether filmmaking practice can be seen as development and historical accumulation of ‘practical cognitivist’ knowledge, as well as what are the theoretical implications of such theoretical framework.
Aesthetics of the Real-Time Narrative: Emotion and the Subjectivity of Time

David Bordwell claims, “It is evident that in cinema many processes of narration depend upon the manipulation of time” (Narration in the Fiction Film, 74). Real-time narratives represent an attempt to make a direct correspondence between the fabula and the syuzhet. Susan Hayward suggests the phrase “reel time equals real time” (Cinema Studies, 119). In other words, one minute of fiction film time is (roughly) equal to one minute of “real” time. But what do we mean by “real” time? Torben Grodal claims, “The aesthetic experience of time in visual fiction is not directly linked to the clock-time speed of projection, but to time as constructed during perception and cognition” (Moving Pictures, 139, his emphasis). Gregory Currie maintains, “Film is a strongly temporal art; it cannot but represent time by means of time” (Image and Mind, 103). Recent research from neuroscience confirms that all (or most) experienced time is subjective, citing emotion, age, pharmaceuticals, and other factors that affect our sense of time. Real-time films present a challenge to the study of temporality because they operate under the pretense of unfolding in real-time. To give examples, I will show two clips from Russian Ark (Alexander Sokurov, 2002) and Crank (Mark Neveldine and Brian Taylor, 2006) that demonstrate the strengths, constraints, and problems of the real-time effect.

Viewer Versus Film: Exploring Interaction Effects of Immersion and Cognitive Stance on the Heart Rate and Self-Reported Engagement of Viewers of Short Films

For an emotional film, we might expect an immersive environment to arouse more intense emotional engagement than a less immersive environment. In addition, previous literature and research highlights the important role of viewers in regulating their level of involvement in film. In this study, 106 student-viewers watched 4 short films (horror, action, comedy, tragedy) while instructed to take an involved or detached cognitive stance towards the film. Half of each group watched the film in a more immersive environment and the other half watched in a less immersive environment. Physiological (HR, HRV) and self-report measures of emotional arousal, engagement and enjoyment were collected. Results showed that self-report measures of emotional arousal and engagement were higher for participants who viewed the films in a more immersive environment and for participants who were instructed to take an involved stance (rather than a detached stance). Preliminary analysis of participants' heart-rate and heart-rate variability (HRV) change scores demonstrated an interaction effect of immersion and cognitive stance. This demonstrates that the film viewing experience is a complex interaction between the film (automatic and unconscious effects) and the viewer (cognitive efforts and emotion regulation), that can be affected also by the viewing environment.

Aesthetics of the Real-Time Narrative: Emotion and the Subjectivity of Time

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33
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**Touchy? Werewolf Affordances in “Wilderness,” “Ginger Snaps,” “Hemlock Grove,” and “Bitten”**

What does a female werewolf do with her monster abilities? And what pleasures does she afford a viewer? This paper examines female werewolves in four contemporary fictions using ecological theory and neofeminism. It asks what appetites and affordances characterize a werewolf (whether male or female) and looks at how the female lycantroph uses her abilities and finds a niche in her habitat. The paper focuses on the transformation scene, the portrayal of predator instincts, and the representation of an environment/habitat balancing nature and culture. It uses James Gibson’s psychological theory of affordances (1977), Arne Naess’ philosophy of ecosophia (Deep Ecology, 1973), and Hilary Radner’s theory of neofeminism (2011) and recent ideas of SYFs (Single Young Female) in a New Girl Order. The four fictions are from 1996, 2000, 2013, and 2014, and represent lycantrophy as a curse, a challenge, a choice, and an opportunity for self-development. The paper is part of a larger work on women, emotions, and contemporary horror.

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**Awesome! Video Game Aesthetics and the Moment of Awe**

Audiovisual media frequently confront recipients with displays of power, vastness and beauty: be it the panoramic view of a mountain range, an artful piece of music, or ‘larger-than-life’ examples of human virtues. Such scenes may evoke a variety of feelings (such as aesthetic pleasure, admiration, or intellectual epiphany), but the most common and immediate response might best be labeled as ‘awe’: a mixed emotion of reverence, respect and wonder (Frijda 1986). This paper will discuss how video games such as *Shadow of the Colossus* (2005) or *Journey* (2012) employ aesthetic strategies to elicit awe in players, arguing that the specific mediality of video games does not only allow for the representation of awe-inspiring physical or social ‘vastness’ in terms of its (navigable) spaces, characters or fictional events, but also regarding its game mechanics and rule system (e.g. by limiting and expanding players’ agency and control within the game world) and its social space in the case of multiplayer gaming (e.g. by aesthetically signaling differences in social status and power).
Audiovisual Correspondences and Their Influence on Attention and Arousal During Film Viewing

Throughout its existence, film has rarely been presented without accompanying audio. Even in the early days of film live musical accompaniment would be used to accentuate the emotion, mood and drama on the screen. Film visuals typically dominate our analysis of filmic technique in the same way real-world sensory experience is dominated by vision but filmmakers have known the power of audio for shaping a viewer’s experience of film for decades. Recently, vision science has begun to appreciate the multi-modal nature of visual experience and to identify the influence of audio on even the most basic principles of visual processing such as saliency, attention and memory. In this presentation, I will discuss contemporary evidence for audiovisual interactions in how we attend to and perceive film sequences and outline two new studies inspired by film theory.
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Movie Trailers: An Empirical Study

The idea underlying the empirical investigation reported in this contribution is that the success of movie trailers is moderated by Modes of Reception (e.g., Suckfüll, 2013). Modes of Reception are a four-dimensional construct consisting of the interdependent factors Identity Work, In-Emotion, Imagination and Production. Three different trailers for the movie The Piano by Jane Campion (1993) were produced. The hypothesis was that the trailers appeal to viewers who predominantly use corresponding modes of reception. An online survey with 554 participants was conducted. A moderated regression analysis revealed that the relation between a trailer that focuses on the story told in the movie and the dependent variable Success of the Trailer (in terms of liking and intention to watch the movie) is significantly influenced by the Mode of Reception Identity Work for women, whereas the success of a trailer that focuses on the quality of the movie is significantly lower in men that predominantly use the same mode. This contribution introduces the construct Modes of Reception as a tool for audience segmentation. The idea is discussed in contrast to the popular view that genre is the silver bullet for target group-specific film marketing.

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Robert Breer and the Camera/Eye Dialectic

I will explore the animations of avant-garde filmmaker Robert Breer, and his visual style in the context of research on motion perception. My paper will advance the claim that his work compels the viewer to pay attention to their own perceptual thresholds as a means of aesthetic interest, and attend to their senses in novel and unfamiliar ways that are only possible through the medium of animation. I will demonstrate how Breer provides his spectators with visual experiences that would not be experienced in naturalistic contexts, or in other films. Five expressive techniques that Breer developed will be detailed which disrupt conventional motion perception in cinema, these will be termed: flicker, fusion flicker, fluctuation, phi disruption, and radical phi disruption. In schematizing some of Breer’s expressive techniques in the context of research on visual perception, his unique aesthetic as a whole will be better understood. In addition, the nature of cinematic motion (and how it is distinct from natural motion) will also be discussed.
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The Look and the Feel: Aesthetic Components of Film Mood

Audiences commonly speak of the “atmosphere”, “tone” or “mood” of films, but the nature of film mood has so far not been systematically studied. We investigated how aesthetics contributes to film mood, and how film mood and viewers’ emotional responses are related. Participants assessed 14 film clips according to 27 low- and high-level aesthetic features, film mood, and their personal emotional responses. Correlations between aesthetic features illustrated how stylistic means contribute to aesthetic impression in film, and revealed attributes of elusive concepts like rhythm. Low-level aesthetic features performed comparably to high-level features in mood modeling, and the three mood dimensions—hedonic tone, energetic arousal and tense arousal—were found to differ in terms of their aesthetic underpinnings. In particular, tense arousal was characterized by a certain aesthetic incongruence, and consequently, it was the most difficult mood dimension to model. Lastly, we discovered a general rise-plateau-fall arousal structure within scenes, and found the overall tenseness of film scenes to be more closely related to their peak temporal arousal than the arousal mean. In all, the results showed that film aesthetics and mood are intimately related, and highlighted the distinct contributions of the two arousal dimensions to film mood.

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Vertov and the Expanding Circle

Cognitive film theorists, such as Sarah Kozloff in a recent issue of Projections (vol. 7, no. 2, Winter 2013), have tended to argue that cinema can promote a moral concern for others primarily by eliciting sympathy or empathy for them through vivid depictions of their sufferings. In doing so, they are following philosophers such as Martha Nussbaum and Richard Rorty who have made similar arguments about literature. Such theorists rarely attend to the ethical limits and limitations of sympathy and empathy, however. Nor do they ask whether there are other ways cinema can promote a moral concern for others. In this talk, I argue that Dziga Vertov was one of the first filmmakers to understand the ethical limitations of sympathy and empathy. In order to establish what he called a “bond” between his viewers and the workers he depicted in his films, Vertov appealed primarily to reason rather than the emotions, and in this paper I build on the work of contemporary philosophers in the rationalist tradition of moral philosophy, such as Thomas Nagel and Peter Singer, in order to explicate how Vertov attempted to do this in films such as A Sixth Part of the World (1926).

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Event Parsing in Life and Film

Events are at the center of human conscious experience and memory. In this talk, I will argue that specific adaptations have been shaped by evolution for constructing and updating representations of everyday events on the timescale of seconds to minutes. Understanding the mechanisms of event comprehension can help us better understand how film comprehension and film editing work. To make this case, I will review behavioral and neurophysiological studies of event comprehension in healthy young adults and in comparison groups for whom event comprehension has been affected by healthy aging or neurological conditions.