2011 SCSMI Conference  
Budapest, June 8-11, 2011  

KEYNOTE SPEAKERS

Talma Hendler  
Functional Brain Center Tel-Aviv Sourasky Medical Center  
Physiology and Pharmacology Faculty of Medicine, Tel-Aviv University  
Psychology Department Faculty of Social Science, Tel-Aviv University  
hendlert@gmail.com

BRAIN SHOWS WHERE THE DRAMA IS: A CALL FOR AN EMPIRICAL NEUROCINEMATIC AGENDA

In collaboration with:  
Gal Raz  
Functional Brain Center Tel-Aviv Sourasky Medical Center  
Physiology and Pharmacology Faculty of Medicine, Tel-Aviv University  
Film and Television Department Faculty of Fine Art, Tel-Aviv University  
Boaz Hagin  
Film and Television Department Faculty of Fine Art, Tel-Aviv University

Abstract

Film clips are the most prevalent stimuli in the research of emotion within the field of experimental psychology. Due to their ability to arouse strong emotional reactions, which in some respects resemble the dynamism of real-life emotional experience, motion pictures are heavily utilized in the study of the physiological mechanisms that mediate emotions. However, at least when it comes to neuroscience, the field of empirical research of pure cinematic questions is virtually a virgin land.

In this lecture, a novel approach for multi-layered neural, behavioral, and physiological characterization of emotional cinematic experience will be presented. This approach, which accounts for the dynamism of integration and disintegration of specific neural networks, yields a rich and complex picture of cinematic experiences. Its productivity will be demonstrated in the context of two film segments in which a mother is permanently separated from a child in Sophie’s Choice and Stepmom. A converging emotional account of these clips was dominated by the feeling of sadness, compassion, and mercy. The analysis of the neural dynamics which takes place during the viewing of these two excerpts, revealed similarity between the cinematic states in terms of the activity of a low-level affective system. In contrast, dissimilarity was found in the connections between the affective system and higher-level cognitive system, mediating empathy and emotion regulation. Lastly, a clustering approach showed that for the same clip, individuals recruited these networks in a different manner, when showing different patterns of emotional rating.

These neuroscientific findings demonstrate how film spectatorship can be studied empirically. It offers a method in which the variance and similarity in the viewing experience between individuals who comprise “the audience” can be studied empirically and quantitatively. The different dynamics of brain modules offer a model of the spectator that is neither unitary nor universal. It augments spectatorship studies that rely on self report methods sometimes while applying theories from other fields (e.g. psychoanalysis).

Brief biographical statement

Talma Hendler is an associate professor of Psychiatry and Psychology at Tel-Aviv University, and the founding director of the Functional Brain Center at Tel-Aviv Sourasky Medical Center. With direct access to advanced neuroimaging technologies including fMRI and combined EEG, Prof. Hendler’s group has extensive experience in conducting a variety of research protocols on healthy and clinical groups. Her work focuses on emotional brain mechanisms and their pathological manifestations in humans, which represents a unique connection between basic- and clinical neuroscience emphasizing advanced imaging methodologies. During the last decade she has published more than 60 peer-reviewed journal articles and book chapters, and co-edited the volume Psychiatric Neuroimaging (with Virginia Ng and Gareth J. Barker, 2003). She has an impressive record in giving lectures at international conferences and labs in Israel, and around the world.
THE ORGANIZATION OF HUMAN ACTION IN COGNITIVE SCIENCE AND IN THE CINEMATIC EXPERIENCE

Abstract
The organization of human action has always been central to our understanding the human mind. Historically, the 19th Century reinterpretation of action organization into mechanistic and intentional actions has become central in our understanding of action representation at large. The talk shall show how the underlying intentional organization and perspective identification characterized narrative schemas in 19th century.
Many of the philosophical deconstructing ideas in modernity for Mach on, and many of the drastic changes in narration form Musil, Joyce, Gide on can be seen as exercises where the initial intention based action coherence is lost. In modern philosophy, with narrative theories such as those of Dennett and Bruner, and attempt is made to preserve the impetus of deconstruction but at the same time to look for a looser, narration based coherence.
Similar deconstructions come round in modern movie making. One essential innovation is where the seen shot create an image in the viewer similar to the one projected to the hero. The coherence due to prepared plans, the traditional intentional coherence is lost through unexpected events. Here the loss of coherence in the viewer is assumed to be similar to the one in the doer. The plot is becoming challenging by playing with the constructed nature of coherence. Some classic examples of this trend shall be presented like Au bout de souffle, and some more commercial ones like Pulp fiction.

Brief biographical statement
Csaba Pléh is the chair and founder of the Department of Cognitive Science at Budapest University of Technology and Economics, a full member of the Hungarian Academy of Sciences, and the president of the Central European Cognitive Science Association (CECOG) founded in 2009.
His research focuses on the history of cognitive approaches in different disciplines (philosophy, psychology, biology, linguistics), and the psychology of language including both language processing and language development. Lately, his work turned towards the study of language development in impaired populations (especially those with Williams syndrome) and delayed language development.

ABSTRACTS

Henry Bacon
Professor of Film and Television Studies
University of Helsinki, FINLAND
henry.bacon@helsinki.fi

FROM VISUAL RECOGNITION TO VISUAL LITERACY

Abstract
Developments in cognitive science and its convergence with phenomenology call for a reexamination of the notion of visual literacy. Visual perception is dynamically layered and so the questions is, in what sense does perception and making sense of the visual environment and visual representation entail learning at different levels and how the processes on these levels interact with one another.

Synopsis
Cognitive science has provided us with a deeper understanding of the mental mechanisms that allow us to recognize objects in our environment on the one hand, and in representation on the other. But in what sense is it illuminating to talk about having to learn to “read” visual stimuli? Earlier ecological theory of visual representation downright denies the applicability of this concept. Cognitive research could be said to both lend support and question this view. The early development of perception appears to be based on innate mechanisms, which only have to be launched through interacting with the environment. The infant explores it’s environment and in a basic sense this is an instance of learning. Soon she will enter a more sophisticated level, on which learning about the environment gains an increasingly conceptual dimension. Learning to appreciate the visual environment in all its textural complexity intertwines with learning a language and mastering all sorts of schemata needed in negotiating with one’s ecological and social environment. The visual environment turns out to be rich with intentional affordances with strong intersubjective and social networks. Major forms of visual representation such as a film exploit the schemata which allow us to cope with such an environment and puts it into aesthetic use, which in turn can teach new ways of dealing with one’s own visual environment. On this level perception is ever more intricately intertwined with socially constructed conceptualizations of all aspects that representation in the widest sense of the term might involve. Operating in this environment indeed calls for what might be meaningfully defined as visual literacy. In this framework it is the acquired/learned ability to appreciate both the ecological and social aspects of the visual field as well its representations, as well as the ability to create one’s own visual representations.

References
Messaris, Visual Literacy
Nichols, Ideology and the Image
Seppänen’s Katseen voima – kohti visuaalista lukutaitoa.
Tomasello, The Cultural Origins of Human Condition

Brief biographical statement
Henry Bacon is professor of Film and Television Studies at the University of Helsinki (2004-). Previously he has worked as an assistant professor of Film and Television Studies at the University of Oulu (1994-1999) and as a research fellow at the Finnish Film Archive (1999-2004), where he also acted as project manager in charge of designing a national radio and television archive. Among his major publications are the monographs Luchino Visconti – Explorations of Beauty and Decay (1998), Audiovisuaalisen kerronnan teoria (Theory of Audiovisual Narration, 2000), Elokuva ja muut taiteet (Film in Relation to Other Arts, 2005) and Väkivallan Lumo (The Enchantment of Fictional Violence, 2010). He has also published several articles in scholarly periodicals such as The Journal of Moving Image Studies, Film and Philosophy and Projections as well as anthologies such as Narration and Spectatorship in the Moving Images (ed. Joseph D. Anderson and Barbara Fisher Anderson, Cambridge Scholars Publishing, 2007) and Romy Schneider – Film. Rolle. Leben (ed. Karin Moser, verlag filmarchiv austria, 2008)
TAXONOMY AND EMPIRICAL RESEARCH OF CINEMA SPECTATORS’ EMOTIONAL RESPONSE - AN INTEGRATIVE PERSPECTIVE

Abstract
The lecture undertakes to examine the emotional responses of film viewers evoked by the engagement with fiction films in different narrative structure. The „thinking and feeling aloud” method was used during the act of watching of a sample of 15 students. Concurrent emotional responses were content analysed.

Synopsis
Objectives: Classifications of cinematic emotional involvement in cognitive studies of film have been rarely tested by empirical methods yet. The research proposed to integrate the theoretical and empirical traditions of text-centered and audience-centered studies in the examination of cinematic emotions. The scope of the study is to define 1) the prevalence and interrelation of different cinematic emotional response types, 2) the psychological determinants of individual differences in emotional responses during film viewing, and in emotional change after film viewing, 4) the specific events of the narrative influencing these emotional reactions, 5) the affect of different narrative structures on emotional involvement.

Method: First I present a provisional taxonomy of emotional responses based on a multidimensional model of empathy introduced by Mark H. Davis, and on former theories of cinematic affect elicitation. To verify this classification an extended version of Thinking Aloud method was used during the act of watching a short fiction film. Recorded responses of a sample of 15 students were content analyzed. The psychological measures of Big5, Experiences in Close Relationships, Interpersonal Reactivity Index were administered.

Results: Result shows that the most prevalent emotional response types are Impression Formation, Interest, and Empathy. The proportion of emotional responses is smaller than the proportion of non-emotional responses in the total number of responses. Most of the emotional response categories significantly correlate with each other. The result indicates that 4-6 sequences out of 15 have a significant impact on emotional responses. In the rest of the sequences the frequency of affective reactions was randomly distributed, with different individual patterns. The major psychological determinants of the spectators’ emotional involvement are the dimension of Attachment-related Avoidance, Openness to Experience, Empathic Concern and Impulse Control.

Conclusion: During the act of watching, the narrative sequences provoking similar responses of spectators, and the narrative sequences provoking personal responses follow each other. Structural analysis of the narrative, or personality factors alone can not explain the affective experience of spectators comprehensively.

References

Brief biographical statement
Katalin Bálint is a researcher at the Hungarian Academy of Sciences, Institute for Psychological Research. She is a graduated psychologist and a film scholar. She is the member of the Hungarian Film Rating Committee. She cooperates with the University of ELTE, Film Studies in researching cinematic spectatorship empirically.
Abstract
Film theories influenced by formalist tenets presume that formal or narrative estrangement engenders viewer reflexivity upon inner thought processes, and that attention to formal or narrative configurations leads to awareness to semantic content modifications. These presumptions are unfounded and lead, particularly when viewing narrative films, to split attention and distraction.

Synopsis
For formalists art’s essence resides in the human abstraction of content through form. Particularly important in art and artistic mentality is directing attention to form. Art does so by ‘estranging’ or defamiliarizing familiar objects from customary perception. In such manner, perceivers of art are forced to pay attention to the object’s formation. Two major consequences are often presumed to follow: (a) Defamiliarization leads perceivers to reflect on their mental processes 'because the process of perception is an aesthetic end in itself' (Shklovsky), or, as put by formalist influenced Bordwell, 'in experiencing art [and film], instead of focusing on the pragmatic results of perception, we turn our attention to the very process itself. What is non-conscious in everyday mental life becomes consciously attended to'. (b) The function of art through attention to formal patterning is to ‘...transfer the usual perception of an object into the sphere of new perception - that is, to make a unique semantic modification' (Shklovsky). As put by Tynjanov, films offer a new 'semantic correlativity of the visible world...rendered by means of its stylistic transformation'. This notion was further elaborated in Annette Michelson's perception of heralded formal configurations as a cognitive instrument in the service of revolutionary change.

However, from the fact that perception and an object's identification are made difficult it does not follow that perceivers are led to contemplate their inner cognitive processes. Nor do fresh semantic outlooks stem from defamiliarized stylistics. These cognitive processes may occur but they are incidental to the process of defamiliarized stylistics.

In line with Gombrich's contention that viewers first and foremost attend to the fictional illusion rather than to its formal configuration, I will argue that heralding defamiliarized stylistics, particularly in narrative films, engenders split attention rather than inner mental contemplation or fresh semantic outlooks.

References
Bordwell, David (1985), Narration in the Fiction Film, Wisconsin University Press
Shklovsky, V. (1928) 'Art as Technique', in Russian Formalist Criticism: Four Essays, Translated by Lee T. Lemon and Marion J. Reiss, London: University of Nebraska Press, 1965

Brief biographical statement
Nitzan Ben Shaul is Associate Professor of Film and Television Studies and former head of the Film and Television Department at Tel Aviv University. He received his PhD from the Cinema Studies Dept. at New York University. He has authored several scholarly books among them Mythical Expressions of Siege in Israeli Films (Edwin Mellen, 1997), A Violent World: TV News Images of Middle Eastern Terror and War (Rowman and Littlefield, 2006), Film: The Key Concepts (Berg, 2007), and Hyper-narrative Interactive Cinema: Problems and Solutions (Rodopi, 2008). He has also written many academic papers on film, television and new media published in leading journals such as Film Quarterly, Framework, Journal of the International Digital Media and Art Association, Third Text, New Cinemas Journal and the Journal of Modern Jewish Studies. Lately he received two major grants to carry out research projects related to the effects of computerization on film and television, including the production of Turbulence, a hyper-narrative interactive movie based on a novel and revolutionary model he developed. He is currently writing a book on Optional Thinking and Narrative Movies, contracted for publication by Berghahn publishers.
ABSOLUTE TRANSPARENCY AND THE DISAVOWAL OF SOUND: PROLEGOMENA TO REAR WINDOW

Synopsis
In this paper I argue that nested at the core of Rear Window is an unanswered question or, better, a question that ought to have been raised – by the characters, the audience, and above all the critics – and yet has remained buried under the hubris of the hermeneutic riot surrounding Hitchcock’s unsurpassed dark fantasy. The question is the following: why is the protagonist, L.B. Jeffries, reluctant to mention what may be the only direct evidence of the struggle between Thorwald and his wife, struggle which, as he goes to considerable lengths to insinuate, points to murder? The piece of evidence comes in the form of two sounds that are initially impossible to decipher. Following their occurrence, Rear Window unfolds as the search for the source of these sounds and the chain of events that has led to them. Yet the film simultaneously disavows their significance. Claiming a bigger role for sound in Rear Window is not merely a matter of readdressing the balance between the moving image and the other elements of filmmaking, let alone one of corroborating tired narratives of voyeurism, repressed desire, and sadistic impulses; rather, it is a question of reminding ourselves of the porous boundaries that exist between vision, hearing, and knowledge, and the constant working out of one in terms of the others. The way in which criticism has shaped the reception of this film is in this sense exemplary. Consequently, I will conclude with a brief reflection on the status the cinematic experience and the role of criticism, and the proliferation of media for critical reflection, in enhancing that experience’s open-ended nature.

References
David Bordwell, Narration in the Fiction Film (1985)
Anahid Kassabian, “Ubiquitous Listening and Networked Subjectivity,” ECHO 3/2 (Fall 2001)
Laura Mulvey, Visual and Other Pleasures (2009)
Robert Stam, Reflexivity in Film and Literature (1985)
Elisabeth Weis, The Silent Scream: Alfred Hitchcock’s Soundtracks (1982)
FICTIONAL FRIENDS: THE DIFFERENCE BETWEEN ENGAGING WITH CHARACTERS IN FEATURE FILM AND SERIAL TELEVISION

Abstract
Empirical studies on “parasocial relationships” document that repeated exposure to television leads to a friendship-like bond between spectators and media personas. Cognitive film theory has not attended to the specificity of character engagement with television series. We develop a theoretical framework that takes the duration of serial fiction into account, and explore in what way engagement with TV-characters resembles a friendship.

Synopsis
Responding to requests by fellow scholars to weigh in on the growing debate on contemporary television series, such as Mad Men or Boardwalk Empire, David Bordwell recently explained in his blog why he prefers to watch feature films: While movies may be good or bad, they are over pretty soon. Series, in contrast, demand long term commitment and invite us to form an intimate relationship with the characters that may leave us unhappy when a series is cancelled: “… you have lost some friends,” Bordwell writes. As the frequent use of metaphors like “friendship” or “relationship” in academic and colloquial discourse on serial television suggests, long term narratives seem to add a quality to our emotional engagement with fictional characters that is not fully captured by the established conceptual tools of cognitive film theory, such as empathy, sympathy, and allegiance. Drawing on philosophical accounts of friendship and psychological theories on the formation of close relationships, this paper aims at providing a theoretical framework for character engagement that takes the durational differences between feature film and serial fiction into account. After outlining the various characteristics of friendship that have been proposed in the literature, such as mutual liking, similarity, mutual self-disclosure, familiarity, sharing activities, and a common history, we argue that familiarity (knowing someone well) and the memory of a shared history provide the most pertinent criteria to characterize friendship in the context of television viewing. Although our engagement with fictional characters is always one-sided, and thus falls short of being true friendship, we propose that the long term exposure to characters in series comes closer to fulfilling these two criteria than does feature film. We suggest that this explains the intuition that TV series activate some of the same mental mechanisms as friendship does in real life.

References

Brief biographical statement
Robert Blanchet teaches at the Institute of Cinema Studies at the University of Zurich where he is currently working on his dissertation on emotion theory. He is the author of the book Blockbuster: Ästhetik, Ökonomie und Geschichte des postklassischen Hollywoodkinos (Blockbuster: Aesthetics, Economics, and History of the Postclassical Hollywood Cinema), the co-editor and co-author of New Hollywood bis Dogma 95: Einführung in die Filmgeschichte, Band 3 (From New Hollywood to Dogma 95: An Introduction to Film History, Volume 3), and the co-editor and co-author of Serielle Formen: Von den frühen Film-Serials zu aktuellen Quality-TV- und Onlineserien (Serial Forms: From Early Film Serials to Contemporary Quality-TV- and Online-Series). For many years he has also been the co-editor of the online journal Cinetext at the Institute of Philosophy at the University of Vienna.

Margrethe Bruun Vaage is a Postdoctoral Research Fellow in Film Studies at the Norwegian University of Science and Technology in Trondheim, and for the academic year 2010/2011 she is in Canterbury as a Visiting Research Fellow at the University of Kent. She holds a PhD from the University of Oslo about the function of empathy for engagement with fiction films, and her current research project is about morality and engagement in television series. She has published papers in anthologies and journals such as Montage/AV, British Journal of Aesthetics and, most recently, in Midwest Studies in Philosophy.
STRUCTURAL PROPERTIES OF CHILDREN’S FILMS AND IMPLICATIONS FOR ATTENTIONAL DIVERSITY

Abstract
We examined what differences exist structurally between Hollywood adult-directed films (Cutting et al., 2010) and children’s films. A sample of 76 children’s films was analyzed for shot length distribution and visual activity. Children’s films differ from adult-directed films on these dimensions, though the difference is mediated by several factors.

Synopsis
Despite considerable knowledge that children and adults differ significantly in their cognitive resources, there is little evidence that films geared toward children differ in physical structure from those geared toward adults. This generalization is surprising considering the amount of research and delicate preparation given to the creation of children’s television programming. Do the structural and physical properties of children-directed films exhibit the same patterns that exist in adult-directed films?
Cutting and colleagues (2010) showed that, in more recent years, films are more likely to have shot patterns that follow a power law distribution. They link this trend in shot structure to human attention; in other words, the natural rhythms in human attention are somehow reflected in the distribution of shot lengths across a film. Children, however, do not exhibit the same attentional fluctuations as adults; in fact, processing time and other indicators of attention shift rapidly through childhood into adolescence (Kail, 1991).
The current study examines the structure of children’s films to determine what patterns exist in their shot distribution. A sample of 76 children’s films from 1985 to 2008 was collected and analyzed for shot distribution, visual activity and cut type distribution. The sample was composed of a mixture of live-action, cel-animated and CGI-animated films; this categorization reliably predicted certain structural elements of the film. The sample also included direct-to-video children’s films, which have become a larger portion of the children’s film market in recent years. Films in the sample ranged from essentially random shot structure to a close approximation of the power law pattern. Predictors of these patterns will be examined. The relationship between children’s attentional rhythms and the shot distributions present in films could potentially account for both critical reception of these films by adults as well as cognitive and narrative development theories in children.

References

Brief biographical statement
Kate Brunick is a Psychology graduate student at Cornell University with interests in visual development, cognitive development and film. She received B.A.s in Psychology and Linguistics from The College of William and Mary and is currently funded by the National Science Foundation.

James Cutting is professor of psychology at Cornell University where he has taught since 1980. He received his Ph.D. from Yale University and his B.A. from the University of North Carolina at Chapel Hill. He has been interested in the perception of pictures and of the natural world, which has led him to film.

Jordan DeLong is a graduate student in Psychology at Cornell University. He received B.S. degrees in Cognitive Science and Psychology from the Indiana University. He has interests in film, vision and electrophysiology.
ORDER EFFECTS ON NARRATIVE COMPREHENSION IN FILM

Abstract
In order to test the effect of non-linearity on narrative comprehension, a non-linear film, Pulp Fiction, was edited in three different ways resulting in varying orders of linearity. Experiments were conducted on the resulting narratives that tested the participants' recall on various questions related to the narrative. We found that non-linearity did not affect comprehension when narrative was re-arranged at a sequence/episodic level.

Synopsis
Previous studies in narrative comprehension showed that when the order of information presented in a narrative has been deviated from its chronological order, it had a negative effect on the comprehension of the material. Our interest was to study the above effect in the context of a Film narrative. For this purpose, the non-linear feature-film Pulp Fiction (1994) was taken and edited in three different ways in varying orders of linearity. Pulp Fiction has six episodes that are demarcated in the film. These episodes were re-arranged to produce different versions of the film along with the original non-linear version: (a) A chronological version of the film (b) A highly jumbled version of the film. Also, an episode (40 min) from the film has been taken and the scenes comprising it have been scrambled to produce three versions. Participants viewed these different versions of the film in two experiments. Their recall to various questions related to the narrative was measured. There is no significant difference in the recall values when the narrative was re-arranged at a higher structural level, the level of an episode. A significant decline was observed when the narrative was edited at a lower structural level/scene level.

We study these results in the framework of the Event-Indexing model, proposed by Zwaan et. al (1995), a model of Narrative Comprehension. We analyze the structure of Pulp Fiction according to this model in this paper. According to this model, readers/viewers comprehend information in a narrative by monitoring five dimensions (time, space, causality, protagonist, motivation of the protagonist) of each of the events. An episode or a sequence usually culminates in the realization of a major goal of the characters involved. When the scenes comprising this episode/sequence are scrambled, besides inferring the causality, there is an additional processing to infer the motivation/goal of the characters. We attribute the decline in recall scores, when the narrative is scrambled at a lower structural level, due to this additional processing overhead. We claim that non-linearity might not affect the narrative comprehension if the goal-structure of the narrative is not disrupted.

References

Brief biographical statement
Vinay Chilukuri is a Masters student in the Cognitive Science Lab under the supervision of Prof. Bipin Indurkhya, at IIIT-Hyderabad, India. He is extremely passionate about films and filmmaking and amazed about how films affect us. Owing to his computer science background, his research interests align with the area of Cognitive Film Theory and specifically in Narrative Comprehension. He is also an aspiring filmmaker. He wishes to use my knowledge gained through the study of Cognitive Film Theory in filmmaking.
EMOTION AND CRITICAL REFLECTION: A BRECHTIAN ACCOUNT

Abstract
This paper examines the role that reflection plays in cultivating a critical response to film characters and their predicaments. I develop a Brechtian account of the importance of reflection in developing well-informed emotions towards characters. This point is illustrated through the examination of two films: White Ribbon and Pan’s Labyrinth.

Synopsis
For many philosophers and aestheticians, Brecht is a hard act to swallow. One central problem that philosophers have found is with Brecht’s writings on the role of emotions in theater. Brecht was critical of “empathy,” loosely understood as a state in which the spectator feels what the hero of the play feels due to some kind of felt identification between the hero and the spectator (167). On Brecht’s view, the spectator must be “free to think” and he worried that identifying with a hero and sharing his feelings was a barrier to critical thinking. This paper examines the role that critical thinking and reflection play in Brecht’s account of engaging with characters. Recently in The Necessity of Theater, Paul Woodruff has defended a Brechtian account of empathy, but also argued that reflection is not part of the experience of a “critical” or well-informed empathy with film characters (Woodruff, 178). In contrast, I argue that for Brecht, reflection on the reasons one has to hold an emotion or accept a belief is an essential part of the film experience. It is also a way that spectators can cultivate well-informed emotions and empathy. But reflection need not be an emotionally disengaged process, as Woodruff suggests. If it is done properly in the theater of social criticism, for example, it should lead to moral outrage. To make this argument I look at two films that make use of critical reflection: The White Ribbon (Das Weisse Band, Eine Deutsche Kindergeschichte; Michael Haneke, 2009); and Pan’s Labyrinth (El labertino del fauno; Guillermo del Toro, 2006). I identify techniques the films use to prompt this critical perspective (including narrative uncertainty and the presentation of contrasting realities) and suggest how reflection on the characters and their predicaments is compatible with feeling for these characters.

Brief biographical statement
Angela Curran teaches in the philosophy department at Carleton College in Minnesota, USA. Her research areas are ancient Greek philosophy, aesthetics and philosophy of film, and she is currently working on a project on Aristotle’s Poetics.
SHOT-LENGTH DYNAMICS OF ACTS AND SCENES IN HOLLYWOOD FILM

Abstract
We parsed films into quarters (approximating acts as found by Thompson) and into scenes (as determined by independent viewers) and found systematic differences in shot lengths. That is, for both acts and scenes we found that shot lengths were longer at the beginnings and ends and shorter in the middle.

Synopsis
Films can be parsed into a hierarchy of units: acts, scenes, shots, and frames. Here we focus on the two larger units: acts and scenes. Thompson (1999) suggested that most films can be divided into four acts of roughly equal length. Thus, we divided 143 films into four equal temporal quarters. We then resampled the sequence of shots in each so that every film had a common timeline. Averaging across all films we found that the beginnings and ends of acts tended to have longer shots than their middles. The mean difference is 1.2 seconds per shot, or about 16% of the mean ASL. Initially, we found scenes devilishly hard to determine with any reasonable interobserver agreement. So we gave up and embraced diversity, setting a team of seven viewers individually to parse a subsample of 21 action, drama, and comedy films into scenes (or segments and subsegments; Bellour, 1976). These films had release dates from 1940 to 2000. Across viewers of the same film there was near 90% agreement in parsing. We then analyzed the data from each individual viewer separately, created a common length template for every scene for every viewer, and then averaged results. As with acts, we found that shots at the beginnings and ends of scenes were longer than those in their middle. The mean difference is 2.25 seconds per shot, or about 30% of the mean ASL. Bordwell (2006) discussed intensified continuity in contemporary film as partly a result of decreases in shot length. We suggest that another kind of intensification is found in these larger-scale film patterns, and it has been around essentially unchanged for a long time. Shorter shots in mid-scene and mid-act could serve as local intensifiers in the visual narrative that help keep viewers engaged.

References

Brief biographical statement
James Cutting is professor of psychology at Cornell University where he has taught since 1980. He received his Ph.D. from Yale University and his B.A. from the University of North Carolina at Chapel Hill. He has been interested in the perception of pictures and of the natural world, which has led him to film.

Kate Brunick received her B.A. in Psychology and Linguistics from the College of William and Mary and is a graduate student in psychology at Cornell interested in film, TV, and cognitive development.
NAVIGATING THE MEDIA VIOLENCE DEBATE

Abstract
This paper uses cognitive neuroscience as a compass to navigate the dense thicket of competing theories on the psychological and social effects of media violence. The paper references the legal debate on the regulation of the sale of violence to minors currently before the U.S. Supreme Court, as well as the enormous body of empirical "effects" research. In order to make the conclusions simple and clear, it boils them down to the best rules of thumb for parents of teenage boys who want to watch *Fight Club* and play *Grand Theft Auto* with their friends.

Synopsis
On Tuesday, November 2, the U.S. Supreme Court heard oral arguments in "Schwarzenegger versus The Entertainment Merchants Association," a case in which the video game industry is challenging a proposed California statute that forbids the sale of violent videogames to children under 18 years of age. It is striking, but not surprising, how the two sides talk past each other in these arguments. The state of California (aka Schwarzenegger, current governor, former star of violent action movies) likens violent videogames to pornography. It claims that the proposed statute merely protects the right of parents to control access to a kind of material that many parents regard as harmful to their children on moral grounds. The Entertainment Merchants Association, representing the producers and merchants of such videogames as *Grand Theft Auto* and *Postal2* (a game banned from sale in Australia, on account of its violence) argues that the proposed law is a kind of de facto censorship and that, because video games are a form of expression, like movies and novels, they are entitled to the same protection from censorship under the First Amendment of the U.S. Constitution, irrespective of their violence.

Equally striking, and very surprising, is that neither side expressly addresses the question of the actual harm (as opposed to the merely moral harm) that violent video games do to children or to society. There is a very active academic cottage industry producing psychological and social scientific studies dedicated to demonstrating the actual harm of violent media entertainments, led by Iowa State psychologists Craig Anderson and Douglas Gentile. Lawyers for both sides in the Supreme Court hearing mention these studies, but neither builds a case upon them. The reason is not that they are irrelevant. To the contrary, as in the case of U.S. laws against hate speech, the question of actual harm is critical. Nor is the reason that the empirical studies are inconsistent. In fact, there are clearly demonstrable effects of exposure to media violence. The problem that lawyers for both sides want to steer clear of is that there is enormous disagreement about how to interpret the empirical studies. Yes, media violence can frighten small children and arouse teenage boys, but So what? To answer this question requires theory, and the theories are all over the map.

But the question of the actual harm of media violence will not go away. It is of pressing importance to parents of boys (like the author of the proposed paper), to concerned citizens (like the author of this paper), as well as to avid consumers of media violence (like the author of this paper). So, the purpose of this paper is to use contemporary cognitive neuroscience as a kind of compass to navigate the dense thicket of competing theories. In order to make the conclusions simple and clear, it will boil them down, not to a reasonable law for California (since that would inevitably have to factor in such legal issues as precedent), but to the best rules of thumb for parents of teenage boys who want to watch *Fight Club* and play *Grand Theft Auto* with their friends.

References

Brief biographical statement
Dirk Eitzen is the director of the Film and Media Studies program at Franklin and Marshall College. He has produced numerous documentaries for U.S. public television and published film theoretical essays on topics ranging from documentary ethics to film comedy. Apropos the topic of media violence, he is a committed pacifist, a father of boys, and an avid consumer of violent movies.
TELEVISUAL SPACES. IMMERSIVE STRATEGIES OF SPATIAL NARRATION IN QUALITY SERIES

Abstract
The paper will discuss different immersive strategies of quality series in television by building fictional spaces. A first focus will be on the way, embodied principles of spatio-temporal orientation are addressed in epic forms of serial story telling over a long period. A second focus will be on the cognitive and embodied aesthetics and narrative function of trailers as introducing spaces into the serial world.

Synopsis
In television, new forms of narration have been established especially during the last decade by quality series that transgress former limits of televisual narration and reception. Based on technologies as the dvd recorder, the digital video projector, and big flat screens, new viewing modes have been established that allow for a more concentrated attention to the series. Thus viewers tend to experience the diegetic world more intensively than in other television genres. The paper will analyse the consequences of this change on the way, quality series design fictional worlds. It is assumed that they benefit from the liberation of restricted production limits by building more complex immersive spaces that the viewers ‘enter’ regularly over several months, and even years. This makes them part of the every-day-reality of the viewers. In building such long-lasting fictional worlds, they widely transgress time-space-limits of cinematic narration; while this is a characteristic of television series from their beginning on, quality series today use cinematic immersive cues in order to provide their spaces with highly experiential values. Thus we may observe new epic forms of audiovisual narration, combining serial qualities of television with immersive qualities of film. A first focus of the paper will be on the ‘experiential realism’ of televisual spaces by asking: How do they address cognitive principles of spatial perception in order to make the viewers experience the fictional worlds as being ‘real’ with their own body? Which immersive strategies are used to achieve this effect? And how are viewers invited to experience the narrative space by the audiovisual performance of the characters? A second focus will be on trailers, acting as ‘entrance doors’: How do they prepare us for the experiential universe we are entering? And which are typical immersive strategies and styles in the spatial aesthetics of trailers? The paper will especially concentrate especially on the series “Mad Man”, “True Blood”, and “Battlestar Galactica”.

Brief biographical statement
Kathrin Fahlenbrach, Dr. phil., is currently visiting professor for film- and media studies at the University of Cologne. Beside, she teaches media-& communication studies at the University of Halle-Wittenberg (Germany). She is author of several articles on cognition, embodiment and metaphors in moving images. In July 2010 she published her book ‘Audiovisual Metaphors. Embodied and Affective Aesthetics in Film and Television’ (original title: “Audiovisuelle Metaphern. Zur Körper- und Affektästhetik in Film und Fernsehen”, Marburg: Schüren-Verlag).
PROJECTING ANIMATED IMAGES INTO REALITY: COGNITIVE APPROACHES TO AUGMENTED REALITY ENVIRONMENTS

Abstract
Augmented Reality is, as defined by Ronald Azuma, a “field … in which 3-D virtual objects are integrated into a 3-D real environment in real time.” Focused on the spatial experience of these hybrid environments, I will discuss cognitive processes triggered by Augmented Reality applications in this paper presentation.

Summary
While the filmmaking industry already makes abundant use of a combination of photographic and computer-generated images to create fictional worlds—for example, in blockbuster films such as Jurassic Park (1993, directed by Steven Spielberg) or Avatar (2009, directed by James Cameron)—, new technologies are developed and already in use that allow a complete hybridization of the mediated and even unmediated reality in front of our eyes with matching virtual images in real time. These hybrids of reality and virtuality are often referred to as Augmented Reality.

Applications of Augmented Reality range from purely practical to highly artistic, from visual aids (e.g., useful information displayed in front of the eyes of soldiers, surgeons, and engineers) to playful interactivity (e.g., the video game EyePet, in which a computer-animated creature interacts with a live view of the gamer’s living room) to multimedia performances (e.g., Merce Cunningham and the OpenEnded Group’s digitally augmented dance piece BIPED).

As far as Augmented Reality is based on a visual enhancement of reality, it can be considered a novel use of animated images. It is a field of study for Film and Animation Studies that is both highly challenging and highly rewarding, especially from a cognitive perspective. In this paper presentation, I will explore cognitive processes triggered by the hybrid environments of Augmented Reality and questions such as: How do we discern “real” elements from animated “virtual” elements? How do we blend and integrate this double perception? How do we handle conflicting perceptions? How does the visual salience and conceptual clarity of animation help in gaining insight and understanding into complex phenomena and structures? I will discuss these questions with a focus on the experience of space in Augmented Reality environments.

References

Brief biographical statement
Dr. Erwin Feyersinger is an assistant professor at the University of Innsbruck in the Department of American Studies. His academic background comprises linguistics as well as film and literary theory. His research is concerned with animation studies and transmedial theories, and relies mainly on cognitive, narratological, poetic, and semiotic frameworks. He is member of the editorial board of Animation: An Interdisciplinary Journal. He has recently finished his doctoral thesis titled Metalepsis in Animation: Paradoxical Transgressions of Ontological Levels. His current research project is focused on theories of Augmented Reality.
LIFE-SIZE ON THE SCREEN: ALTERNATIVES OF SPACE PERCEPTION IN THE FLAT VISUAL ARTS AND THE PERCEPTION IN THE EARLY CINEMA

Abstract
The paper explores the unique space-perceptual system – the life-size reception supposedly having existed in the early cinema. In particular, it investigates the relationships of the reception with the modern cinema, with other flat visual arts, and with principles of their space representation.

Summary
There are various systems of space representation on picture plane. None of them can provide a complete reconstruction of real three-dimensional space, but all of them, as shown by Boris Rauschenbach (1985), represent different aspects of our internal visual space. Yet the central perspective system, in addition to this representation, produces an image similar to our external view: one can reconstruct the real space relationships among depicted objects via relative values of angles at which we see them. So, the perception of the central perspective is based on the angular values of depicted objects. The central perspective is the only system reproducible in cinema and, consequently, the space perception in film is expected to be based on the angular values only. This is true over almost the whole film history but some facts indicate that the early cinema preferred absolute values to angular. This phenomena is the 'life-size' hypothesis which means that “the images of actors who appear to be in the picture plane … should be full size, or about 6 feet tall” (Brewster and Jacobs 1997: 166). The paper, firstly, tries to prove this hypothesis using analysis of early film literature and measurements of early shots compositions. Secondly, the paper briefly traces the rudiments of the life-size reception in the subsequent part of history of film as well as in other flat visual arts. And, thirdly, the paper attempts to explain the psychological genesis of this reception.

References

Brief biographical statement
Sergei Filippov is a research fellow at the Department of theory of art at the State Institute for Art Studies in Moscow and a lecturer at the Department of journalism at Moscow State University. He is an author of Kinojazyk i istorija (Film Language & History, 2006), a concise history of the cinema based on systematic distinction between the film communicative structures and its artistic properties and, then, on narrative and non-narrative elements of both.
STEREOSCOPIC 3D CINEMA: PERCEPTION AND AESTHETIC CONVENTIONS

Abstract
With the latest, digital wave of stereoscopic 3D cinema, many shortcomings of earlier technologies have been eliminated. Still, however, there is a debate about its associated aesthetic principles. On a more general level, this debate opens a rather interesting perspective on the relationship between natural perception and filmic conventions.

Synopsis
Already in 1916, Hugo Münsterberg proposed to give the cinema a third dimension by combining two images, displayed separately to each eye. In his view, this technology would allow for an even more realistic impression in the cinema. But still today many issues of mastering the third dimension remain unsolved. Surely the most evident example for these problems is the implementation of depth-of-field (DOF). Inherent to stereoscopic cinema is a conflict between focus perception as it occurs in real life – where we focus automatically and unconsciously what we are looking at – and in film – where focus is chosen by the enunciator. Today, there are two lines of thought how to implement DOF in stereoscopic films. The first paradigm suggests that stereoscopic cinema should apply deep focus throughout the film to give spectators’ vision full access to explore the displayed world at their own will, much in accordance with André Bazin’s notion. On the other hand there is a second paradigm which applies selective DOF based on stylistic or narrative choices. Similar problems occur with editing pace, movement, image composition, lighting, motion blur etc. Many of them stem from a conflict between a preorganized visual structure as offered by the film and the exploring vision of the spectator who guides his glance according to his or her own interest. Therefore the presentation carefully explores the relationship between natural vision and cinematic perception in the context of the stereoscopic cinema. On a more general level it reflects on the difference between image and object perception as many of the arising difficulties originate from fundamental differences between the two modes. This reflection leads back to the initial proposition of Hugo Münsterberg later confirmed by André Bazin who opted for a total cinema that offers an encompassing reality effect.

References

Brief biographical statement
Barbara Flückiger is a professor for film studies at the University of Zurich since 2007. She has been working internationally as a film professional before her studies in film theory and history in Zurich and Berlin. Her research focuses on the interaction between technology and aesthetics, especially in the digital domain. She published “Sound Design” (on aesthetic and narrative functions of sound design in American mainstream film) and “Visual Effects. Filmbilder aus dem Computer” (on technical, aesthetic and narrative aspects of computer-generated imagery). Her current research project investigates aesthetic and ethical aspects of the digitization of archival film. Website: http://www.zauberklang.ch
LIFE IS A JOURNEY: VARDÁ’S LES GLANEURS ET LA GLANEUSE AND DEUX ANS APRES

Abstract
Travelling, questing, and story-telling are closely intertwined activities due to their shared Source-Path-Goal script. Varda’s documentaries are, she claims, guided by chance and thus challenge this script – but nonetheless can be shown to owe whatever structure they have to it.

Synopsis
The road movie is a well-established and productive genre within film studies. The fascination with cinematographically narrating a journey, of course, resides to a considerable extent in the fact that the journey is always undertaken for a reason that goes beyond getting from A to B: there is a problem to be solved, a mission to be fulfilled, penance to be done – in short, a “quest” must be performed. It is because we capture the meaningfulness of our lives in terms of quests of various sorts that the metaphor LIFE IS A JOURNEY is so pervasive in both artistic and everyday discourse. Unsurprisingly, the “journey” is also an important theme in documentaries, particularly autobiographical ones. The journey format invites cinematographic narration, and with its inherent motion lends itself well to the dynamics of a “quest.” In fact, three central dimensions of the autobiographical travel documentary – journey, quest, story – share an underlying cognitive schema: the deeply “embodied” “Source-Path-Goal” (SPG; see Johnson 1987, Yu 2009) schema. This isomorphism between the three dimensions moreover allows for rich artistic ambiguity. In Forceville (2006a; see also Forceville & Jeulink in press), the implications of this schema for three autobiographical travel documentaries by Johan van der Keuken, Ross McElwee, and Frank Cole were examined. In this paper I will investigate how the possible interpretations of two closely related travel documentaries by Agnès Varda are both constrained and enriched by the S-P-G schema. One of the challenging factors in Varda’s films is that, contrary to those by van der Keuken, McElwee, and Cole, coincidence and happenstance are crucial themes, inviting the question whether a quest guided by chance is not a contradictio in terminis.

References

Brief biographical statement
After having studied, and worked in an English literature and linguistics department, Charles Forceville moved to the Film and TV department (now Media Studies department) of the Universiteit van Amsterdam in 1999. Since that time his work on metaphor has expanded from static to moving images, from advertising (Pictorial Metaphor in Advertising, Routledge 1996) to other genres, and to multimodal metaphor (Multimodal Metaphor, Forceville & Urios-Aparisi, eds, Mouton de Gruyter 2009). His goal is to contribute to cognitivist theories of the image and of multimodal discourse, working in various genres (advertising, documentary film, animation, cartoons, comics). He strives to make his work both theoretically insightful and practically applicable, and attempts to formulate his findings in a verifiable and falsifiable manner so as to provide starting points for empirical testing. He consider it crucial to demonstrate that humanities-oriented research focusing on art and popular culture is of interest to the social sciences – and vice versa.
FORM, COGNITION AND THE DEFINITION OF NARRATIVE BEGINNINGS

Abstract
This paper will examine factors important to determining a narrative’s beginning, and how these factors are cognitively derived. Such factors include the boundaries between beginnings and the rest of the narrative, a beginning’s length, the possibility for multiple beginnings, and the role of large scale narrative units in narrative comprehension.

Synopsis
This paper will inquire into how we can conceive of narrative beginnings in film. Beginnings are important because they are a narrative’s entry point, yet they are rather hard to define. What does a beginning do? Where do beginnings end? How large or small might a beginning be? Can narratives have multiple beginnings? Are beginnings determined retrospectively? In addressing these and other questions, I will synthesize many competing and compelling arguments for how we might approach a definition of filmic beginnings. Answers to such questions rely both on the formal properties of narratives, as well as on the cognitive processes of viewers. Many scholars have defined beginnings through the functions of their formal properties, such as establishing characters, introducing exposition, introducing causally necessary conditions for later events, and emphasizing any other information important for the narrative’s development. However, the cognitive processes viewers perform on narratives are just as crucial as the properties of narratives themselves (if not more so) in determining what constitutes a beginning, because the notion of a beginning is itself largely a product of the way humans organize knowledge. Labeling something as a beginning implies an artificial separation from anteceding (and succeeding) material, even though causality does not have distinctions such as beginning, middle, and end. A beginning is a structure humans impose on events as a result of our epistemological, cognitive biases. In this paper, I will explore how such biases influence what constitutes beginnings, including everything from the possible boundaries that demarcate the beginning, to the role large scale narrative units such as beginning, middle and end might play in our uptake of a narrative, to how cognitive processes can help to distinguish the beginning from other parts of the film, such as through the narrowing of the hypotheses entertained about future narrative events.

References

Brief biographical statement
Jason Gendler graduated with a BA in Communication Arts from the University of Wisconsin, Madison in 2004, and earned his MA in UCLA’s Cinema and Media Studies Program in the spring of 2007. He advanced to candidacy at UCLA in the spring of 2009, and is currently teaching various film courses at UCLA and other institutions in Los Angeles, and is conducting research for his dissertation on the narration of beginnings in narrative cinema. His interests include narration and narrative in film and television; cognitive science; film style; Hong Kong cinema; genre; authorship; production histories; color aesthetics, and video game theory.
COGNITIVE EMBODIMENT, INTERFACE TECHNOLOGY, AND INTERACTION GENRES: THE CASE OF MOTION GAMING

Abstract
Embodiment and technology have seen relatively little attention in genre theory, but this presentation argues that these can be important factors in genre development. The argument is based on a historically informed analysis of recent developments within console video input technologies, i.e. Nintendo’s Wiimote, Sony’s Move and Microsoft’s Kinect.

Synopsis
Genre theory within film and television studies has to a large extent been dominated by approaches that look at textual features, summarized by Altman (1999) as semantic and syntactic approaches. Such approaches have more recently been combined with what Altman calls a pragmatic approach where production and reception circumstances are brought into play. Grodal (1997) has argued for a formal genre approach based on the combination of textual structure and emotional viewer responses, a version of formalist functionalism. Frow (2006) references the work of Alfred Schutz to describe genres as “finite provinces of meaning” and Frow couples this to implied cognitive demands of genre – genres do not just elicit effects but also presuppose cognitive structure. This presentation brings Schutz (1962) and embodiment to the fore in a formalist/functionalist analysis of the recent phenomenon of motion gaming: genres are embodied provinces of meaning that presuppose not just knowledge but certain kinds of embodied interactivity. Interactive entertainment such as games in particular exhibit regular patterns of embodied interaction. A key part of the “media logic” of digital game mediation is a control interface geared to player embodiment, as described in Gregersen and Grodal (2009). The concept of ‘interaction genres’ is proposed to describe this coupling of technology and player embodiment. This concept is especially useful in the case of motion gaming where the particular nature of this coupling works as a kind of "meta-genre" that can be applied to existing genres such as sports, shooting, racing, and dance games. The resulting framework allows for increased attention to continuity and change in the interplay of genre, embodiment, material, and digital technologies.

References

Brief biographical statement
Andreas Gregersen works as an assistant professor at the Department of Media, Cognition and Communication at the University of Copenhagen. He defended his PhD thesis Core Cognition and Embodied Agency in Gaming in 2008 and currently does research, courtesy of the Carlsberg Foundation, on cognitive theory and the mediation of violence in video games, simulation, playing with LEGO, and interactive media in general. He is coordinator of the international Master’s degree programme Cognition & Communication at University of Copenhagen where he also teaches a course in interactive media.

His most recent publication is – still – Gregersen and Grodal (2009): Embodiment and Interface in Perron and Wolf (ed.): The Video Game Theory Reader 2, but spring 2011 should lead to some serious writing on all of the topics mentioned above and hopefully some of it will find its way into print.
COMIC ENTERTAINMENT, THE PECMA FLOW AND REALITY STATUS

Abstract
The talk will discuss a theory of humor exemplified with Monty Python's Parrot Sketch. Comic arousal and mirth are caused by many rather different factors and cannot be described by means of a few eliciting formal factors. Central are the mechanisms of humorous fun: A cause of arousal – its build up – the comic/playful appraisal of the arousal.

Synopsis
The talk will discuss a revised version of a general theory of humor laid forward in Grodal: Moving Pictures, illustrating some of the points with examples from Monty Python’s Parrot Sketch as humorous play-fighting. It will describe how the arousal and mirth that underpin comic entertainment are caused by many rather different factors so that comic entertainment cannot be described by means of one or a few eliciting formal factors such as incongruence or absurdity. Many comic situations are e.g. based on aggression, humiliation or shame, just as other are based on euphoric exaggerations. Key to comic entertainment and humor is therefore the mechanisms of humorous fun: A cause of arousal – the build up of arousal – and the comic/playful evaluation of the arousal as being without a ‘real’ cause. The redefinition of the reality status of the causes is supported by mechanisms developed for mammalian play activities and is concomitant with a sometimes very strong) reduction of muscular tone in arms and legs, and this weakening of outward-directed action potential strongly support the general framework of the PECMA flow model: What is experienced as real is what can be acted on. Further, the redefinition of reality status allows for a redefinition of the hedonic tone of the arousal even if its eliciting factors often are strongly negative experiences of shame, insufficiency, aggression etc. Additionally, the redefinition of reality status has the consequence that comic arousal - contrary to e.g. anger-or-horror-driven arousal (as in action or horror films) - does not evoke wishes for arousal-reduction and the sympathetic arousal-supported comic pleasure is different from parasympathetic relaxation. On the contrary comic situations may accumulate arousal that is concomitant with self-directed muscular activity such as laughing. Comic fiction and entertainment therefore has to piggyback on non-comic narrative forms to provide a forward-directed drive.

References

Brief biographical statement
Torben Grodal is professor in film studies at the University of Copenhagen and has published Moving Pictures and Embodied Visions, both on Oxford UP, as well as many articles on film and video games, most recently the article ‘High on Crime Fiction and Detection’ in Projection, The Journal of Movies and Mind.
NARRATIVE, SPECTATORSHIP AND PREJUDICE

Abstract
My paper is suggesting that most films use obtrusive devices, that should theoretically draw attention to themselves, but doesn't, because the audience will be distracted by their emotional engagement with the story and the characters. I will also suggest that audience prejudices towards a certain film will guide their perception of it.

Synopsis
It is often said that in “classical cinema”, the editing, and other filmic elements, are as unobtrusive as possible, so as not to draw attention to itself and instead let the audience fully engage with the story without disturbances. Sometimes the expression “invisible editing system” is used to describe the process. In this paper I want to suggest that this is not how films work, but that it rather is the other way around. The audience engagement with the characters and the story makes them forget the stylistic and formal elements of the film, almost no matter how obtrusive those elements might be. Consequently, if a viewer finds a film boring or un-engaging, she will start to notice things such as editing, lightning and plot contrivances, which would otherwise go unnoticed. The paper will also suggest that possibly a majority of films, including from the “classical” tradition, do use “obtrusive” devices, such as fast motion, slow motion, unusual camera angles, freeze frames, very long takes (either with a moving camera like Preminger or a still camera like Cukor) direct address to the camera (which is much more common that it is usually said) and other devices, but that the audience still do not notice them. However, there is one genre (if you want to call it that) which is more “invisible” than most, and that is the explicitly realist films, like the films of Ken Loach or the neo-realist milestone The Bicycle Thieves (1948), despite that neo-realism often is described as art films, deliberately being in opposition to “classical cinema”. It uses things like studio settings, back projection and fake rain but even if you ask somebody right after they’ve seen it, they will most likely not have noticed this, What is at play here, I would suggest, is a combination of emotional engagement and audience prejudices.

References
Bordwell, David, Narration in Fiction Film, (University of Wisconsin Press 1985)
Bordwell, David, Poetics of Cinema (Routledge 2007)
Mackendrick, Alexander, On Film-making (Faber and Faber 2004)
Rocchio, Vincent F. Cinema of Anxiety – A Psychoanalysis of Italian Neorealism, (University of Texas Press 2000)

Brief biographical statement
At last year’s conference Fredrik Gustafsson presented a paper related to his thesis, which is about the renaissance in Swedish cinema in the 1940s, and the leading light of that renaissance, Hasse Ekman. He is now in his 2nd year of his PhD and has begun expanding beyond that historical framework. Before starting his PhD research at the University of St Andrews, and after he finished an MA in Film History and Theory and an MA in the History of Ideas at Stockholm University, he worked for several years at the Swedish Film Institute, including the Ingmar Bergman Archives, and as Bergman festival co-ordinator at the Swedish Institute. Besides teaching and doing research at the St Andrews he writes a film blog at fredrikonfilm.blogspot.com and he contributes regularly to a Swedish film magazine, Filmrutan.
STYLE, FLOW AND NARRATION

Abstract
The concept of flow is usually associated with the process of narration. Events are unfolded in time and can be prolonged or shortened by specific techniques. Style is an important aspect of narrational flow. How can style be conceived in order to comprehend how story events are experienced by the viewer? The presentation - Style, Flow, and Narration – will try to clarify how style are used to master the flow of story events and how style enhance the emotional engagement of the viewer.

Synopsis
It is well known, that the flow of events can take form according to different narrational purposes. Dialogues are usually considered to be relative slow, while car chases and action scenes are fast. Mastering the flow of events could be viewed as caused by the nature of the event – dialogues are not fast action and car chases are due to their nature events that the viewer experiences as rapid ones. The flow – so to speak belongs to the nature of the event. Through the years until now stylistic techniques have been developed to enhance the rhythm of a scene – editing is reinforcing the flow of a car chase, and handheld camera and mise-en-scene wipes are used to reinforce the drama of dialogues. The purpose is often to engage the viewer and thus succeed in creating an emotional involvement. It is my intention to show how flow is created when style and story interact. I will clarify how style is used to master the flow and what kind of style is involved in this process where the viewer is engaged emotionally.

References
Dr. Sermin Ildırar
Radio Television Cinema Department
Istanbul University, Istanbul, Turkey
sildirar@istanbul.edu.tr

Prof. Dr. Stephan Schwan
Knowledge Media Center, Tübingen, Germany
s.schwan@iwm-kmrc.de

DOES KULESHOV EFFECT HAVE AN EFFECT ON INEXPERIENCED VIEWERS?

Abstract
The present study aims to see the effect of the Kuleshov Effect on first-time adult viewers (n:20) and compare their interpretations with experienced viewers. (n:20) To this aim participants watched four film clips, in which a shot of the expressionless face of a man is juxtaposed with a shot of a plate of meal, a glass of water, a gravestone, a flirtatious girl, a naughty boy. The participants also watched another four film clips in which a shot of a face of a man with an expression compatible with the content of the second scene. Although the results have not been statistically worked out yet, it can be said that no Kuleshov effect has been determined on inexperienced viewers.

Synopsis
Kuleshov effect is an editing effect demonstrated by the results of the alleged experiments, done by Russian filmmaker Lev Kuleshov in the late 1910s and early 1920s. It is presumed as an effect o the viewer perceiving an expressionless face as if it displays different emotions when the face shot is edited alternately with various other shots (a plate of soup, a girl, a little girl's coffin). The results of the studies made by Goldberg (1951), Kuiper (1958) and Foley (1966) supported the Kuleshov effect. Nevertheless the lost of the footage Kuleshov used as well as the superficial information about the design of the experiments cited by Pudovkin gave rise to disapproval of the famous Kuleshov Effect of film textbooks and to be regarded as a part of the “mythology of film” (Holland, 1992) or “folklor of the cinema” (Pearson & Simpson, 2001).

The participants of the study recreating of the Kuleshov Experiment did also not demonstrate a Kuleshov effect. (Prince & Hensley, 1992). Prince & Hensley (1992) regarded "naiveté of early cinema audiences" as possible reason of the contradictonal results. They concluded that Kuleshov Effect does not exist anymore. The study will clarify such assumption, showing first-time adult viewers (n.20) four film clips, in which a shot of the expressionless face of a man is juxtaposed with a shot of a plate of meal, a glass of water, a gravestone, a flirtatious girl, a naughty boy. The participants also watched another four film clips in which a shot of a face of a man with an expression compatible with the content of the second scene. We also had a control group from the same region, same age group as well as same education level. The first findings reveal that there is no Kuleshov effect on inexperienced viewers but on experienced viewers. (not significant) On the other hand emotional responses of the actors to the juxtaposed shots help inexperienced viewers to make connections between the shots. Experienced viewers tend to build a story connecting versions of the film clips.

References
John Preston Isenhour, "The Effects Of Context and Order in Film Editing", Educational Technology Research and Development, Volume 23, Number 1 / March, 1975

Brief biographical statement
Prof. Dr. Stephan Schwan is leader of the working group "Knowledge Acquisition with Cybermedia". Since 2004 Stephan Schwan has been full professor for research on teaching and learning at the Knowledge Media Research Center Tuebingen. Together with his research unit he works on perceptual and cognitive processes during the reception of three-dimensional and interactive visual presentations (cybermedia) as well as on user centered design.

Dr. Sermin Ildırar received her Ph.D. degree in film studies from Social Sciences Institute of Istanbul University, Turkey in 2008, where she is currently works as a research assistant. The title of her dissertation was “Comprehension of Cinematic Features by First-Time Viewers” and her supervisor was Prof. Dr. Stephan Schwan, from the Psychology Department of the University of Tuebingen, Germany. She has presented the results of her study with Prof. Schwan at The Society for Cognitive Studies of the Moving Image (SCSMI) Conferences in Madison (2008) and in Copenhagen (2009) and at 29. International Congress of Psychology (ICP) in Berlin (2008). The results have also been published in the book Bilder-Sehen-Denken, ed. by Klaus Sachs-Hombach in Germany, and have been accepted for publishing in the journal of Psychological Science. Intercultural Dialogue and health education videos are her other scholarly interests. She has been at University of Vienna Austria and Knowledge Media Research Center, Germany as guest academician. She is also director and script writer of many short movies as well as documentaries.
Abstract
We investigate the structural pattern of sentences and shots in fifty literary narratives and corresponding film adaptations. The sampling of novel-film pairs holds content constant. Cutting et al. (2010) report consistent power law patterns in Hollywood film structure. We will report text structure analyses similar to those performed in film.

Synopsis
Film adaptation has been the subject of a long debate pivoting around the “film’s degree of fidelity” to the written source (Elliot, 2004). This fidelity-centered critique brought in focus the narrative content and the plot’s causal network thus largely omitting the “raw” structural make-up of the narrative in the two media, literature and film. Narrative structure has only recently been approached with an eye for the structural patterns information units – words, sentences, cuts, shots - display. Cutting et al. (2010) indicate a power law distribution of shot length in Hollywood films. Lengths of adjacent sentences in fiction apparently fail to show the intuitively expected long-short alternation pattern (Schils & de Haan, 1993).

We analyze structural patterns across time and genres in samples from 50 novels and corresponding film adaptations. Sentence and shot lengths and distributions are analyzed with a focus on fragments that are previously rated as highly similar in the novel and film event structure. These ratings attempt to minimize content differences and thus maximize structural relevance. The literary narratives and film adaptations are chosen such that they belong to one of three categories based on the release date of book and film: maximum 5 years apart, (e.g., Angela’s Ashes – book 1996, film 1999; A beautiful mind – book 1999, film 2001), maximum 20 years apart (e.g., Do Androids Dream of Electric Sheep – book 1968, aka Blade Runner 1982), and more than 20 years apart (e.g., The Last of the Mohicans – book 1826, film 1992; Nineteen Eighty-Four – book 1949, film 1984). This categorization allows for tracing changes in structural trends characteristic to each of the two media despite the shared content of the novel-film pairs.

Further text analysis using the Cohmetrix software (Graesser et al., 2004) provides text cohesion/coherence measures that may correlate with structural consistencies within and across narratives.

References

Brief biographical statement
Catalina Iricinschi is a Psychology graduate student at Cornell University. Her research focuses on cognitive development, motion in language and perception, and literary and film narratives. She holds a BA in Foreign Languages and Literatures (University of Bucharest, Romania) and has completed three years of graduate studies in Linguistics (City University of New York, The Graduate Center).

Kate Brunick is a Psychology graduate student at Cornell University with interests in visual development, cognitive development and film. She received B.A.s in Psychology and Linguistics from The College of William and Mary and is currently funded by the National Science Foundation.

Jordan E. DeLong is a Psychology graduate student at Cornell University whose main research interests focus on film studies, face perception, and EEG technique. He received B.S. degrees in Cognitive Science and Psychology from the Indiana University.

James Cutting is Professor of Psychology at Cornell University where he has taught since 1980. He received his Ph.D. from Yale University and his B.A. from the University of North Carolina at Chapel Hill. He has been interested in the perception of pictures and of the natural world, which has led him to film.
FILM, NARRATIVE THEORY, AND THE CONCEPT OF THE STORYWORLD

Abstract
This presentation offers a critical examination of the narratological concept of the storyworld. Although the theory of storyworlds plausibly suggests that spectators are engaged in constructive activity, insisting that the end result of this activity is a world risks obscuring how limited and provisional this process of construction can be.

Synopsis
In this presentation, I will analyze the narratological concept of the storyworld, illustrating some of the concept's advantages, but also pointing out some of its limitations. For the narratologist David Herman, "Storyworlds are mental models of the situations and events being recounted – of who did what and with whom, when, where, why, and in what manner. Reciprocally, narrative artifacts (texts, films, etc.) provide blueprints for the creation and modification of such mentally configured storyworlds" (106-107). In this passage, we find several common arguments about the status of worlds in narrative theory: 1) worlds are built by readers or spectators, along the lines of a blueprint provided by a text, film, or other source; 2) this process occurs whether the medium is based in words or images, though different media may have different capabilities; 3) the process of worldmaking occurs whether the work is fictional or nonfictional, though not necessarily in identical ways; and 4) perhaps most importantly, the typical end product of this constructive activity usefully can be considered a world. My approach will be to test these assumptions by applying them to a case study of a particular stylistic problem – the problem of inconsistent lighting in the classical Hollywood film. I hope to show that a careful study of this seemingly minor problem can help us assess the assumptions outlined above, offering moderate support for some of the ideas, but also providing reasons for skepticism about their applicability to the medium of film. The fact that we have such a high tolerance for incompleteness and inconsistency supports the idea that spectators are engaged in some sort of constructive activity, but insisting that the end result of this activity is a world runs the risk of obscuring how limited and provisional this process can be.

References

Brief biographical statement
Patrick Keating is an Assistant Professor in the Department of Communication at Trinity University, where he teaches courses in film and media studies. He is the author of Hollywood Lighting from the Silent Era to Film Noir, published in 2010 by Columbia University Press. In addition to his work on the history of cinematography, he has written several essays on the relationship of film and narrative theory.
WHAT ARE FELT IDEAS? ANSWERS THROUGH PHENOMENOLOGY, EMBODIED COGNITION THEORY, AND COGNITIVE FILM THEORY

Abstract
Plantinga’s notion of “felt ideas” suggests that some affective cinematic experiences venture into heavier semantic and epistemological territory (at least the “knowledge how” variety of, say, Polanyi) than others. I explore how this important concept might be expanded and applied in light of phenomenology, embodied cognition, and cognitive theory.

Synopsis
After a discussion of “pre-reflective” mimicry, where “the physical nature of screen representation affects the spectator directly and bodily,” Carl Plantinga grapples with emotions that gravitate closer to the “meaning” side of his implicit “meaning vs. affect” binary (2009: 129-132). Regarding the music in a scene from Days of Heaven he states: One might object that words like ‘awe’ and ‘wonder’… are better described as emotions than moods. In part, this results from the inability of language to fully describe the riches of human experience. Linguistic determinists notwithstanding, it often seems that language, far from circumscribing conscious experience, is desperately trying to keep up with it. (131) Then, remarkably, he states that some examples may ascend to the level of “felt ideas,” such as the majestic music in Barry Lyndon, which “suggest the rigidly ordered social structure of [the characters’] milieu but positively enable the viewer to feel it…” (132). I contend that Plantinga’s notion of felt ideas, which he only briefly explains in terms of “synesthetic” bodily responses, needs clarification in detail and expansion in scope (beyond musical examples), as it opens into important theoretical territory. The notion of a “felt idea” endows at least some cinematic affective experiences with significant semantic weight, suggesting it may need consideration in epistemological terms in addition to those of “mere” emotion and affect. Felt ideas are not mere supplements to “real” knowledge but likely form a more fundamental category of corporeal understanding that harmonizes with the return to the body in neo-phenomenological film theory (Sobchack, Marks, Barker), the “embodied cognition” approach (Varela, Mark Johnson), and recent efforts to marry cognitive and phenomenological epistemologies (Gallagher, Zahavi, Evan Thompson, Noë). This essay more fully develops what a cinematic “felt idea” might be, through a triangulation of the theoretical approaches mentioned above.

References

Brief biographical statement
Joseph G. Kickasola is the author of The Films of Krzysztof Kieslowski: The Liminal Image (Continuum, 2004) and essays in various anthologies and journals, including The Routledge Companion to Philosophy and Film, The Journal of Moving Image Studies, and The Quarterly Review of Film and Video. He lives in New York City, where he runs the Baylor Communication in New York program for Baylor University.
VIEWER NAVIGATION IN DIEGETIC FILM-SPACES

Abstract

The paper is focusing on the diegetic spatiality of film-spaces. Its primary goal is to understand the way in which the film viewer is able to follow, understand and map the spatial setups of fictional worlds’ constructed diegetic spaces. The viewer’s cognitive mapping will be successful if the film creates a visual experience, which overlaps with one’s real-life experiences of navigating in physical spaces. The investigation is determined by a theoretical and empirical verification of the cognitive-ecological approach.

Synopsis

Joseph D. Anderson’s claim, based on the Gibsonian ecological theory, finds film language “compatible with the ‘rules’ of processing of the human visual system” (1998: 110). Narrowing the focus of the proposed correspondence between perceiving and understanding real- and diegetic worlds to these worlds’ space-related features, one might arrive at concluding that mapping fictional worlds’ diegetic spaces will be successful only if the film language creates a visual experience, which overlaps with our real-life experiences of physical spaces. Accepting the ecological approach’s compatibility-proposal on spatial understanding, James E. Cutting (2005) highlights overlaps between nonmediated and mediated information distribution of spatial layout, Todd Berliner and Dale Cohen (2010) explain how strategies and functions of films’ spatial continuity meshes with the human visual system, while Daniel T. Levin and Caryn Wang (2009) review general ecological commonalities between reality’s physical and films’ virtual spaces.

The present paper goes along these studies’ train of thought specializing in the angle of viewer navigation in diegetic film-spaces. Following the approach’s methodological tenet, the proposal hypothesizes that in order to comprehend the ways how moving images’ visual stimuli create navigable hapticlike spatial experiences, first one needs to have an understanding on the perceptual and cognitive processes of real-life orientation. Concepts and theories on external cognitive mapping (M. Jeanne Sholl 1996) and internal participatory navigation (Harry Heft 1996), among others, will be invited and directed to the field of interest.

The theoretical consideration is part of the preparation work of the Art as Cognition research platform (Department of Arts, Culture, and Media Studies at the University of Groningen) for a planned empirical joint project with the Groningen School of Behavioral and Cognitive Neuroscience.

References


Brief biographical statement

Miklós Kiss teaches film in the Department of Arts, Culture, and Media Studies at the University of Groningen, the Netherlands. He has been an assistant and researcher at the University of Jyväskylä, Finland, where he received his PhD. His research interests include narrative and cognitive film theory, film-induced tourism, and the questions of orientation in the film-diegetic world. He is the author of *Between Narrative and Cognitive Approaches. Film Theory of Nonlinearity Applied to Hungarian Movies* (2008), and co-editor of *Narrativák 7* (2008).
ON THE DIFFERENCE OF TASTES: HOW DO WE EXPLAIN CHANCE IN NARRATIVES?

Abstract
This paper examines the function of chance in narrative structures. In narratives we can find deterministic and random patterns. I claim that random patterns are responsible for differences of interpretations. However, the borderline between what the viewer considers as a random pattern and as a deterministic pattern may vary also according to cultural determinants.

Synopsis
Causal thinking looks for recurrent sequences to be able to predict events and interprets these sequences as necessary. The goal of causal thinking is to see stability, coherence and agency. Many times we tend to cover up random or low likelihood events by explaining them to create stability, coherence and agency. In these cases causal explanations of chaotic events are oriented less by the structure of the event itself than by exterior explanatory patterns, derived from social, historical, cultural norms concerning stability, coherence and agency. However, it is reasonable to say that personal taste differences are also due to various „judgement” patterns, only they are unconscious and may be based on low level neural patterns. Narratives are constructed so that the viewer can follow the temporal development of the events. Some event sequences are assumed to be deterministic and generate very similar explanations. Some event sequences are assumed to be entirely random. And some event sequences are assumed to be deterministic, yet they generate very different explanations. An empirical research may focus on how the borderline changes between case one and case two, according to which factors, and it may also focus on the factors that make case three interpretations different. Whether an event sequence is deterministic or random is largely dependent on cultural and lower level cognitive, even neural patterns of personal judgement. The most typical case is our attribution of intentions and emotions to other persons through behaviour. Differences of cognitive patterns of assessing „necessary” causal relations in event sequences are an important factor in differences of interpretations and judgements, not the only factor though. By cataloguing the „randomness patterns” (where causal explanation diverge or unavailable) in narratives we can gather a set of data that can be used to determine a large array of conscious and non conscious cognitive patterns responsible for difference of interpretations ranging from historical, cultural to psychological or even neural patterns. While cultural and historical differences are widely commented by hermeneutics, cultural studies and cultural anthropology, cognitive studies of the arts concentrates rather on common features of human reception of the arts. Focusing on the lower level causes of differences of interpretation may help narrowing the gap between these approaches.

References

Brief biographical statement
CRAVING ATTACHMENTS: COPING WITH GRIEF IN THREE CROSS-GENERATIONAL FILMS

Abstract
Diane Negra describes three recent films with strong female desire towards much younger men as "a general shift in postfeminist culture toward constructing femininity as romantically/sexually desperate" (2009, 78). This paper will argue that an explanation for the appeal of these films is that of coping with grief of attachments.

Synopsis
In a recent book, What a girl wants?: Fantasizing the reclamation of self in postfeminism (2009), film professor Diane Negra describes three recent films Birth, The Door in the Floor, and P.S (all films are from 2004) as "a general shift in postfeminist culture toward constructing femininity as romantically/sexually desperate" (p. 78).Whilst Negra acknowledges that the female characters’ “encounters with phantasmatic boys” are an “unlocking of their own stalled states” (p. 84), she is missing an important point: A plausible psychological explanation of the appeal of these film (and the before mentioned “unlocking”) is that of coping with grief from a psycho-neurobiological and social account. In particular, we can explain the film’s relevance by the use of the so-called “reunion” and “detachment” models of sadness in permanent loss that have been used by Freed and Mann (2007). Moreover, there is a neurobiological overlap and functional flexibility between the mother-infant attachment and adult bonding at play in these films (Panksepp, 1998) that is motivationally salient. The films focus on women who have either lost either a partner or offspring before they become attracted to younger men who resemble those they have lost. Here the role of neuro-peptides oxytocin and vasopressin play a significant role in socio-sexual behaviour and much like addiction activities which motivate proximity to the loss are likely to tap into reward dopaminergic pathways in the brain (Panksepp, 1998). In particular the use of memorable objects (photographs, clothes, paintings, etc.) and physical resemblances between the deceased and the new love works as motivational magnets in the films triggered by perceptual cues that increase the phenomenon of “incentive salience” (Berridge & Robinson, 1998).

References

Brief biographical statement
Mette Kramer is an assistant professor at the University of Copenhagen, Department of Media, Cognition, and Communication. She has written on feminist criticism, the women’s film, and biological, evolutionary, cognitive film theory (primarily on the subject of human attachment) in a number of journals and anthologies. In 2003, she undertook a study in cognitive development, cognitive psychology, social anthropology, and evolutionary psychology at the University of California in Santa Barbara under Prof. Leda Cosmides and Prof. John Tooby. Before she began her career in film studies, she worked as a freelance journalist (writing primarily about film for the Danish newspaper Politiken) after obtaining degrees from The Danish School of Journalism (1990-1994) and London City University (1993).
THE RULE-BREAKING CONSIDERATIONS: ON CINEMATIC ADAPTATION

Abstract
In our 25 minute presentation, we will sketch a broad definition of ‘cinematic adaptations’ and evoke the relevance of this category to the appreciation of works belonging to it. We will then identify some subcategories, such as ‘transgressive’ adaptations, one good example of which is Aki Kaurismäki’s *Hamlet Goes Business*.

Synopsis
Our proposal is that ‘cinematic adaptation’ names a scalar concept: whether a work belongs to the category or not is a matter of degree, but of course in some instances it is appropriate to classify a work as falling squarely within or outside the category. The properties of a film that contribute to its membership in the category are (1) having been intentionally and overtly based on at least one, specific anterior work; (2) many of the distinguishing and characteristic features of the source work have been adopted and imitated; and (3) having been intentionally made to diverge from the source work in some respects. On this proposal, an adaptation is the product of a distinctive kind of imaginative work and practical reasoning involved in making a cinematic vehicle that carries over some of the artistically significant features of another work in another medium (see Livingston 2010, Ponech 2006, Walton 1970). In many cases, this process involves setting up some kind of overt demonstrative relationship between the adapted work and its source. The adaptor may tackle the job of showing their audience what such-and-such a personage from the antecedent narrative imaginably looks and sounds like. A satisfying adaptation is often one that satisfies one’s curiosity about what it would be like to have perceptual experiences of story events associated with a literary fiction. Subcategories of adaptation, and the kinds of appreciative experiences appropriate to them, can also usefully be identified. One is the ‘transgressive’ adaptation, which occurs when the filmmakers both evoke characteristic features of the source while flagrantly diverging from these very features. One model for thinking about the kind of appreciative experiences such works are designed to afford is Bataille’s (1957) views on transgression. Kaurismäki’s *Hamlet goes Business*, for example, is designed to evoke transgressive laughter in response to the ugliness and sleaziness of its ‘counterparts’ to the characters in anterior versions of the Hamlet story.

References
EFFECTS OF MUSIC ON THE SEGMENTATION OF FILM

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

Synopsis
Lipscomb describes multimodal perception of film as the outcome of the visual and aural stimulus, initiating implicit perceptual processes on associative and structural levels (2005:40). Van Leeuwen describes the necessity of regarding filmic rhythm as a device of filmic structure, which allows us to segment visual elements, language, sound and music in film into rhythmically and semantically coherent units, which he refers to as rhythmic groups (1985: 217-232). These groups can also be seen as chains of events, which are separated by certain boundaries (Zacks/ Tversky 2001). Lipscomb describes events in the audio-visual modality as Accent Structure Alignments, which are “points of emphasis (salient moments) in both the musical and visual images”, which constitute the way boundaries are perceived (Lipscomb 2005). This research project aims to investigate the textual interaction of music, language and film and the denotative meaning of these elements. But just as in language, the denotative meaning of music and film is transmitted in a formal structure. In order to develop our model at a later date, we will explain parts of the structuring effects of music on film through the effects of music on event segmentation. In ongoing research, we tested 72 participants (72 more participants will be tested late November/early December 2010), who were asked to segment videos when they believed meaningful event boundaries ended and others began (comp. Zacks/ Tversky 2001). The videos were scored with music, which either coincided with fine grained events, coarse grained events or non-events. A control group watched the videos without music. First analyses revealed a significant influence of music on the segmentation of film, particularly continuous music as opposed to discontinuous music. This empirical research will be used as groundwork for further research within this study and it will allow us to develop the model described above.

References

Brief biographical statement
David Mautz is a research Assistant and Ph.D. student under Prof. John Bateman (University of Bremen), Prof. Kenny Coventry (University of Northumbria) and Prof. Claudia Bullerjahn (Justus Liebig University Gießen). He graduated from Bremen University with a Staatsexamen (which equals a MA of Education) in Music and English in December 2008. He focused his music studies on composition and the psychological effects of music and he has been working as a student research assistant for Prof. Bateman in computational linguistics for 3 years. Moreover, he is a music-teacher, musician and film composer and has studied Film Scoring and Drums as a scholarship and Dean’s List student at Berklee College of Music in Boston, MA. His scientific interests in musicology, cognitive psychology and multi-modal linguistics on the one hand and his activities as a musician and composer on the other hand strongly influenced the conception of this interdisciplinary project.
WHO’S WATCHING WHAT? THE USE OF EYE TRACKING IN FILM ANALYSIS

Abstract
This paper is a result of an extensive research project involving human subjects and the use of an eye tracking devise to determine what viewers are looking at while watching a film. This research calls into question various assumptions about film structure and aesthetic pertaining to what viewers are assumed by industry standards to be watching within a film.

Synopsis
A great deal of research has gone into studies of the mechanisms and dynamics of eye rotation, but the goal of eye tracking is most often to estimate gaze direction. This research utilized multiple subjects utilizing an eye tracking devise in order to better understand what film viewers actually look at while watching a film. There are many assumptions by filmmakers that creating a visually stimulating diegesis that viewers will look at certain things within the content of a film. However, our research indicated that depending on the film and length of the shot, viewers often struggled with what to focus on and some several occasions became confused. We learned that it is important to realize that the eye tracker does not provide absolute gaze direction, but rather can only measure changes in gaze direction. In order to know precisely what a subject is looking at, we developed a calibration procedure in which the subject looks at a point or series of points, while the eye tracker records the value that corresponds to each gaze position. This type of research may be key in the structure and aesthetic of filmmaking and hopefully will bring new light into what creates a more effective diegesis that will hold the attention of the modern day film viewer. This research can and is being repeated at present.

Brief biographical statement
Benjamin Meade is a Professor of Film and Digital Media in the School of Visual and Communication Arts, Avila University. He received his Bachelor of Science in Communication from Central Missouri State University in 1977, his Masters Degree in History from Baker University in 1994, and a Ph.D. in Theatre and Film from the University of Kansas in 1999.

Dr. Meade is an award winning filmmaker with shorts and features playing worldwide in festivals including IDFA (The International Documentary Festival of Amsterdam), The Sundance Film Festival, The Zagreb International Film Festival (Croatia), The Mostra Valencia Film Festival (Spain), Hot Docs Canadian International Film Festival, International Film festival of Copenhagen (Denmark), The Tribeca Film Festival, just to name a few. His book "Experimental Film: The Missing Frames", an anthology of experimental film and filmmakers has just been published. His research interests include film spectator research, avante-garde/experimental film, film history, and film theory.
AN ITINERARY FOR THE VIEWER’S EMOTIONS: BUSTER KEATON’S THE GENERAL

Abstract
The paper, based on cognitive studies on the nature of narrative fiction and emotions, explains how Buster Keaton’s The General relies on the basic narrative prototypes common to all human storytelling and how its structure taps into the perceptual, cognitive and emotional potential of the viewer linked to rhythmic phenomena.

Synopsis
A Soviet formalist film theoretician of the 1920s once suggested that the process of editing a film is, in fact, a method of structuring the film viewer’s emotions. It is not pieces of celluloid, frames or events of the plot that are being assembled, but rather, a filmmaker designs an emotional itinerary for the viewer. That same theoretician insisted that in order to be effective this arrangement of viewer’s emotions cannot be accidental but should have a rhythmical structure. My paper attempts to explain how Buster Keaton was able to weave together a “perfect” silent film narrative thanks to his intuitive understanding of a viewer’s emotions and the ways of activating and arranging them. My research postulates that the plot of The General utilizes only the basic narrative patterns, or prototypes, common to all human storytelling and in some way linked to basic evolutionary human needs such as food, reproduction and social status. While the simplified narrative prototypes justify the viewer’s attention and empathy for the main character, the film’s structure taps into the perceptual, cognitive and emotional potential of the viewer. The temporal patterns and the rhythmic structure of The General organize the viewer’s emotional response in such a way that the viewer experiences rhythmicity resulting from the process of updating his temporal perception in the light of the upcoming stream of events. The paper relies on the ideas about the nature of film proposed by early theorists such as Münsterberg (1916) and Skrypnyk (1928) as well as on the more recent cognitive studies dealing with the nature of narrative fiction and emotions by Bordwell, Grodal, Hogan, Povel and Oatley.

References

Brief biographical statement
Bohdan Y. Nebesio is Associate Professor of Film Studies at Brock University, Canada. Among his interests are Soviet film history, history of film theory, national cinemas and cognitive approaches to film. He is the author of Alexander Dovzhenko: A Guide to Published Sources (1995) and co-author of The A to Z of Ukraine (2010). His articles and reviews appeared in Historical Journal of Film, Radio and Television, Film Criticism, KinoKultura, Canadian Slavonic Papers, and Canadian Review of Comparative Literature.
CINEMETRICS AND THE PSYCHOLOGY OF FILM STYLE: THE DEBATE ON MEASURES OF CENTRAL TENDENCY

Abstract
This paper uses my statistics for 450 films of 1927-1934 to examine how average shot lengths tend to conform to the constraints of working memory. It also intervenes in a recent debate on measuring shot-length averages. While research so far has typically involved the mean only, Nick Redfern argues that the median is far superior. Focusing on shot lengths for silent and sound film, my paper asks what can be learned from computing both averages and then comparing and contrasting them.

Synopsis
The paper investigates homologies between human memory capacity and shot length. The paper details how average shot lengths (ASLs) for both silent and sound films tend to remain with the short-term memory time limit of three to twelve seconds (Snyder 2000: 50), with silent films inclining toward the low end of the spectrum and sound toward the high. Drawing on my data for ASLs in hundreds of sound and silent films as well as remarks by James Cutting on the possibility of natural cognitive limits to minimum shot length (see, for example, Cutting et al. 2010), I explore how ASL may indicate accommodation to the time limit for working memory.

My paper is intended also as an intervention in a current debate in cinemetrics on measures of central tendency for shot lengths. The debate turns on the question, when averaging the average shot length (ASL) for a single film or for a body of films, which is the better measure, the mean or the median, i.e., the value that lies halfway into the data set? Film scholars working with shot length statistics typically average them using the mean, which entails simply dividing the running time of the film by the total number of shots. Nick Redfern, however, argues that the median (the value lying halfway into the data set--and more difficult to determine than the mean) is a far more accurate measurement (Redfern 2010). This claim rests on a further claim, which is that shot lengths for most films are not normally distributed, which thus makes the mean an inappropriate measure. Both claims have been disputed by Barry Salt, who argues that shot-lengths for films ordinarily are normally distributed and hence amenable to analysis using the mean (Salt et al. 2010).

Redfern’s argument refers to the period I have been studying: the cinema of the late 1920s and early 1930s, when the film industry converted to synchronous sound. In fact, Redfern relies largely on my data, which is publicly available on the database at www.cinemetrics.lv. The project of my paper is to revisit this data, which now encompasses some 450 film in light of: (1) the question of the conformity of shot length and short-term memory capacity; and (2) Redfern and Salt’s conflicting claims regarding measures of central tendency. My plan is to compute for my data both the mean and the median and then—rather than argue for the utility of one over the other—to ask what can be gained from comparing and contrasting both.

References

Brief biographical statement
Charles O’Brien is an associate professor of film studies at Carleton University in Canada and the author of Cinema’s Conversion to Sound (2005). In 2006-2007 he was appointed Ailsa Mellon Bruce Senior Fellow at the Centre for Advanced Study in the Visual Arts in Washington, D. C. He is currently writing a book on musical films of the early 1930s from Britain, France, Germany, and Hollywood, titled “Entertainment for Export: Movies, Songs, and Electric Sound.”
FILM ANALYSIS AND THE PLACE OF FOLK PSYCHOLOGY

Abstract
Film critics and scholars routinely employ folk psychology. This is often justified, or so I shall argue, but it should be scrutinized. This talk will (1) demonstrate the widespread use of folk psychology in film analysis, (2) examine its strengths and weaknesses, and (3) argue for its usefulness in analysis and criticism.

Synopsis
Folk psychology—the set of intuitive assumptions people make about human psychology—is central to much film analysis and criticism, and for that reason, its place in film scholarship needs to be examined. In this talk I will show how folk psychology functions in various types of film analysis and criticism, illustrate what it does and does not do well, and argue that, properly considered, folk psychology is a valuable tool for both film scholars and critics. Scholars often employ folk psychology when they make assumptions about the psychological functions of various film devices, character behaviors, or narrative turns. The fact that folk psychology is thought to be unreliable or unscientific has brought it under suspicion. The turn to psychoanalysis was justified as an appeal to a psychological theory bringing legitimacy to film studies. Yet many believe that psychoanalysis was far less reliable in gauging the psychology of movie viewing than Victor Perkins’ Film as Film: Understanding and Judging Movies, for example, which relied almost exclusively on Perkins’ intuitive understanding of spectator psychology. Humans are social animals, and the human capacity to read other humans’ minds is in fact an evolutionary adaptation. Thus one could legitimately expect intuitive psychology to be quite sophisticated. Nevertheless, folk psychology cannot always be trusted. Social psychologists have identified ways in which we are misled by its assumptions. One example is Barbara Von Eckart’s research into how people tend to judge others who are thought to be “baby-faced.” She finds that individuals judged to be baby-faced are often wrongly thought to be less intelligent, of low social status, and lacking physical strength. Von Eckart does believe that folk psychology is more accurate in some areas, for example, in identifying correlations between behavior and personality traits. In this talk I will clearly show where folk psychology can be insightful in analysis and criticism, and where it is most likely to be mistaken. After identifying the strengths and weaknesses of appeals to folk psychology, I will come to some conclusions about how it is best used. The strength of applications of folk psychology depends in part on the experience and insights of the scholar/critic. I will also argue that folk psychology in film criticism must be considered in the context of the findings of science and psychology, on the one hand, and the viewing context on the other.

References

Brief biographical statement
Carl Plantinga is a Professor of Film and Media Studies at Calvin College in Michigan, U.S.A. He has published two books—Moving Viewers: American Film and the Spectator’s Experience and Rhetoric and Representation in Nonfiction Film—and co-edited two anthologies—Passionate Views: Film, Cognition, and Emotion (with Paisley Livingston) and The Routledge Companion to Philosophy and Film (with Paisley Livingston). He is currently president of the Society for Cognitive Studies of the Moving Image.
Abstract
Fictional characters invite emotional responses on the spectator’s part, based not only on preferred outcome but also based on social emotions. Admiration of Don Draper in *Mad Men* is based on invoking a mechanism, which serves to foster adaptive, submissive behavior.

Synopsis
Don Draper, the lead character of the TV-series *Mad Men*, radiates with power. It is telling that he was elected the world’s most influential man in terms of how other men behave, think, dress, etc., in Askmen.com’s 500,000 survey in 2009. Indeed, *Mad Men* is put together in a way, which is particularly efficient in invoking admiration for Don Draper. In my paper, I wish to analyze how we come to admire Don Draper. First, I will look at the relational make-up of characters vis-à-vis Draper and the way in which different actions and contrasts to other characters invoke a multiplicity of emotions. His secret past fosters compassion as he is perceived as vulnerable; his caring for children and younger colleagues as well as his display of emotional restraint renders him a trustworthy father-figure; his hedonistic approach to love-life makes him appear courageous and, along with his superior competence at work, admirable. Second, I will argue that instead of presupposing a single, global psychological mechanism on the spectator’s part, for instance identification or allegiance, we need also to look for the possibility of a multiplicity of socially orienting emotions, which have characters as their object. Based on a functional account of emotions, as theorized by Nico Frijda, emotions are mechanisms for facilitating adaptive behavior. In a functional perspective, admiration serves to foster submissive behavior and minimize conflict, ultimately aiding cooperation. Arguably, a multiple-season TV-series such as *Mad Men* calls for an approach to spectatorship, which complements a focus on narrative outcome and the way we come to adopt the protagonist’s goals (e.g., Grodal, Smith). Naturally, empathy is involved but a fiction may be planned in a manner that leads to a palette of socially orienting emotions, felt to be pleasurable in itself.

References

Brief biographical statement
Johannes Riis teaches film studies at University of Copenhagen. He has published especially on acting and is the author of a book on emotions in film. He has served as membership director of SCSMI since 2005.
THE MULTISENSORY FILM EXPERIENCE

Abstract
The Multisensory Film Experience is a new model to understanding film as the association of different sensory modalities through sight and sound. It follows the design of the PECMA flow (Grodal: Embodied Visions, 2009) – according to a dynamic system of multisensory processing, using scientific knowledge from Neuroscience. The Multisensory Film Experience analyzes film from a perspective of perceptual learning. Learning, in this context, is framed around the vestibular sense, proprioception, peripersonal space, pain, and audiovisual information, in what constitutes a body-centered experience. The optimization processes are highly plastic and closely linked to the nervous system architecture, contributing to the balance and change of the neurocognitive networks in the brain.

References

Brief biographical statement
Luis Rocha Antunes is a researcher in Film and Media Studies, and a PhD applicant. Rocha Antunes holds a merit MA diploma in Sciences of Communication - Cinema and Television, from the New University of Lisbon, with the thesis Time, Sound and Optimization in the Film Experience. He was a Danish Government Scholar at the University of Copenhagen, in 2009/2010, where he coined and started developing the The Multisensory Film Experience model.
PERCEPTION OF EVENTS IN SLOW AND FAST MOTION IMAGES

Abstract
New experiments are reported that demonstrate changes in perceived force and even in perceived object properties during impact events when the crank rate of moving images is manipulated. The role of natural meaning in underwriting spectator experiences is discussed, and implications for competing theories of the perception and understanding of moving images are considered.

Synopsis
Slow motion in film is often used for narrative or dramatic purposes. We are accustomed to its various uses and can easily read its typical meanings, spot ironic usage, and enjoy sometimes spectacularly beautiful effects. It is tempting for many in film studies to think of slow motion as a type of code and to neglect the natural meaning in the slow sequences. The nature of the available natural meaning in slow motion images is not immediately obvious and our intuitions about it may be wrong. In contrast to the film world’s emphasis on symbolic meaning, slow motion in sports and news reporting is often assumed to highlight the ‘truth’ about an event. Whose nose crossed the line first? Was the ball in or out? How many blows were struck? The aesthetic and dramatic possibilities of slow motion images are not neglected in this context nor are the facts of ‘what’ and ‘where’ irrelevant to film. The focus on truthfulness in depiction is more a matter of emphasis. This emphasis has important and, so far, unexamined consequences. Slow motion images have been used unquestioned as legal evidence, yet no empirical research has established how slow motion images are perceived and what the spectator understands about an event when the crank rate is slowed or speeded. I report some new experiments that demonstrate changes in perceived force and even in perceived object properties during impact events when the crank rate of moving images is manipulated. Distortions in the natural meaning of slow motion sequences can mislead spectators about what actually happened but they may also be important sources of information about the state of the depicted world in a film. I propose that slow motion distortions underwrite the apparently symbolic meanings (such as feelings of alienation in a character, or other worldliness in a physical space). Implications for competing theories of the perception and understanding of moving images will be considered.

Brief biographical statement
Sheena Rogers is Professor of Graduate Psychology and chair and co-founder of the Institute for Visual Studies at James Madison University. She is a fellow and board member of the Society for Cognitive Studies of the Moving Image.
A BAYESIAN APPROACH TO ISSUES IN CINEMATIC RESEARCH

Abstract
This paper explores how applications of Bayesian Probability Theory can transform the way a number of key issues relating to Cinematic Research are conceptualized. The Bayesian Paradigm provides a method to model uncertainty in stochastic phenomena and processes. Cinematic research constitutes an extension of Film Theory research field.

Synopsis
The term Bayesian Paradigm refers to a specific perspective in Probability Theory. Bayes Theorem provides its main foundation. It constitutes a method for calculating conditional probabilities. The approach which mainly serves as a decision making procedure is also used to develop models of physical and biological related phenomena, conceived as stochastic processes. Cognition, scene perception, narrative comprehension and aesthetic judgement are just some of the areas that it is currently employed. The notion of Cinematic research provides a descriptive label for the study of a large category of phenomena that relate human agents and audio-visual artefacts. Most of the issues in the field of Film Theory belong to this class and thus film theoretic research can be considered as a proper subset of Cinematic research. The paper provides an overview of how such phenomena can be investigated using both theoretical and empirical methods. Current eye tracking research utilizes Bayesian techniques to develop models that initially describe, explain and predict oculomotor behaviour in relation to visual stimuli and subsequently to connect behavioural patterns with cognitive processes. Narrative comprehension can be envisioned as cognitive process with inherently stochastic parameters and therefor can be modelled using a Bayesian approach. This paper argues that aesthetic judgement which is considered central to the Aesthetic Theory can also be modelled via the Bayesian approach based on its virtue as a modelling tool for decision making. The paper aims to demonstrate that the introduction of Bayesian modelling is well suited to pursue research objectives that are considered as central in film theory and more general in Cinematic research. The general objective is to provide evidence of the transformative effect that Bayesian approach can have in the domain of Cinematic research.

References

Brief biographical statement
Dimitrios Sarakatsianos was born in Athens, Greece. He is currently a PhD research student at Middlesex University, Lansdown Centre for Electronic Arts. His has an educational background in Film Production, Media Theory and Mathematics. He has a Diploma in Film and TV Directing and a Bachelor of Arts in Film Production and Media Theory and a Post Graduate Diploma in Electronic Arts Research. His current research project examines potential uses of eye tracking technology in relation to issues integrating techniques of film making practice and normative claims in Film Theory.
Abstract
Discussing disgust and gender in El laberinto del fauno (Pan’s Labyrinth, 2006), the aim of this paper is a) to combine cognitive analysis of emotions with postfeminism and b) exchange Carol Clover’s concept of ‘final girl’ with ‘horror heroine’ and shift theorization of gender in horror from feminism to postfeminism.

Synopsis
Discussing emotion and gender in Guillermo del Toro’s drama/horror film El laberinto del fauno (Pan’s Labyrinth, 2006), the aim of this paper is two-fold:

• to combine a cognitive analysis of emotions with a postfeminist view of gender and
• exchange Carol Clover’s concept of a ‘final girl’ with a ‘horror heroine’ and shift theorization of gender in horror from feminism to postfeminism.

Recently, there have been an increasing number of female protagonists in horror (i.e. The Descent 2005, Eden Lake 2007, True Blood 2008-). Combining ‘feminine’ traits like empathy and care taking with ‘masculine’ traits such as courage and anger, they are not just victims or ‘final girls’ serving as “a vehicle for [a male viewer’s] sadomasochistic fantasies” (Clover 1992). Rather, they comprise a new character we can call the ‘horror heroine’.

Disgust is central to horror (Plantinga and Smith 1999). Disgust points to transgression and “helps us grasp hierarchies of values to cope with morally sensitive situations, and to maintain cultural order” (Kolnai 2003). The horror heroine must experience disgust and become transgressive so she can restore (a lost) cultural order. The paper views Pan’s women – Ofelia, her mother Carmen, and the housekeeper Mercedes – as a composite figure of female identity. Together, they embody empathy, courage, anxiety, and vengeance. In contrast stands captain Vidal, a figure of fascism and evil. Mediating between male and female is the faun, a fantastic creature transgressing worlds as well as genders. His uterus-shaped horns link him iconically to the uterus-shaped tree that Ofelia enters, as well as to Carmen’s bleeding uterus giving birth. Birth and gender is at the heart of Pan’s Labyrinth. This paper does not argue that emotions work differently here than in other horror films. Instead, it argues that horror emotions structure female gender differently and that the horror heroine is a genuine and new female character composed of ‘male’ and ‘female’ emotions.

References

Brief biographical statement
PARTING SHOTS: SPATIO-RELATIONAL CONVENTIONS IN FILM ENDINGS

Abstract
Presents empirical findings based on a broad survey of the different devices that filmmakers conventionally employ in bringing films to a close. Emphasizing the tacit schema of leave-taking, the talk focuses on patterns of character and camera movement shaping the spatial interrelationship between viewer and subject.

Synopsis
Based on an empirical study of several hundred feature films from different periods and national traditions, this presentation examines the different devices that filmmakers conventionally employ in bringing films to a close. A film’s final shot has special importance, if not necessarily as a suggestive encapsulation of a given dramatic states of affairs (although this is very often the case), then at least as a punctuative boundary that marks the narrative’s formal ending while at the same time serving as a kind of beginning, a passage between the plot observed and the unobservable story thereafter. How do filmmakers conceptualize and actualize final shots in order to give them weight and efficacy as moments of leave-taking and point-making?

The general topic of film endings has received a fair amount of scholarly attention. The focus, however, has been almost exclusively on narrative conventions and narrational patterns (having to do, for example, with happy vs. sad endings, or degrees of resolution and closure vs. openness). My analysis, while occasionally related to such issues, instead looks at the nuts-and-bolts cinematographic choices that directors make in designing final shots. More specifically, it examines patterns of character and camera movement shaping the spatial interrelationship between viewer and subject.

The principle convention I discover in final shots accords with a “naturalist” interpretation of the logic underlying filmmakers’ stylistic choices. Films typically end in a mode of leave-taking that, as in ordinary life, involves spatial traversal and separation. Most commonly, the camera remains stationary while figures move into the distance [fig. A]. Frequently, but slightly less commonly, figures remain stationary while the camera withdraws through several shot scales [B]; or both figures and camera simultaneously mobilize spatial separation [C]. Other common approaches do not entail the parting of ways, but nevertheless also stress character traversal, suggesting a “moving on” beyond the story frame [E, F, G]. In the minority of instances in which films do not end with traversal, they are likely a final embrace and/or a device of “going in big” for emphasis or ironic detail [D].

A statistical breakdown will substantiate the relative prominence of these and other functional alternatives, as well as corollaries such as freeze-frames and fade outs.

References

Brief biographical statement
Ben Singer is Associate Professor of Film in the Department of Communication Arts at the University of Wisconsin-Madison.
INTERMEDIATEALITY, POPULAR MUSIC, AND CINEMA: MULTIMODALITY IN THE CORRIDOR SCENE FROM KICK-ASS (2010)

Abstract
My paper examines a scene from *Kick-Ass* to demonstrate some ways in which multimodality supports an intermedial relationship between film and popular music. Drawing upon work by Annabel Cohen and Lars Elleström, I argue that the corridor scene exploits spatiotemporal and semiotic modalities shared by both media to engage the viewer’s processes of perception, emotion, and cognition.

Synopsis
The parallel histories of film and popular music in the postwar era are replete with anecdotes about each medium’s influence on the other: songs that eulogize movie stars, songs that sample lines of dialogue or snatches of movie music, movies that take their tone and mood from the songs that inspired them, etc. Such anecdotes indicate that recent scholarship on intermediality may provide a useful framework for analyzing the connections between these two preeminent forms of American popular culture. Following in the footsteps of Werner Wolf, and others, I argue that the best way to understand the intermedial relations between popular music and film is by examining their interactions at the “borders” of each of these individual media. Although one potentially fruitful area of analysis concerns the way these popular music and film sometimes serve as external or internal frames for one another, my paper will examine the role that the multimodality of human perception plays as a phenomenological support for intermedial relations between film and popular music. The model of multimodality proposed by this paper draws heavily on the work of two other scholars: Annabel Cohen’s Congruence Association model of film music perception and Lars Elleström’s theoretical model of multimodality. For Cohen, film music works through the viewer’s cognitive processing of perceived correspondences between musical and visual information. Elleström’s model, on the other hand, posits four types of modalities that, taken together, form a medial complex that integrates aspects of materiality, perception, and cognition. The paper concludes with an analysis of the corridor scene from *Kick-Ass* to show how director Matthew Vaughan exploits the spatiotemporal and semiotic modalities to support the film’s characterizations and to heighten the scene’s dramatic intensity. The scene’s cross-modal correspondences between image and sound trigger our perception of pitch, dynamics, meter, and accent as shared properties across both media.

References

Brief biographical statement
Jeff Smith is a Professor of Film Studies at the University of Wisconsin-Madison and the author of *The Sounds of Commerce: Marketing Popular Film Music*. He has also contributed essays to several anthologies of interest to SCSMI members, including *Post-Theory: Reconstructing Film Studies*, edited by David Bordwell and Noël Carroll; *Passionate Views: Film, Cognition, and Emotion*, edited by Carl Plantinga and Greg Smith; and *The Routledge Companion to Film and Philosophy*, edited by Carl Plantinga and Paisley Livingston.
TRIANGULATING CINEMATIC EXPERIENCE

Abstract
The study of cinematic experience throws up challenges identical to those related to the scientific investigation of consciousness in general. I seek to meet these challenges through the integration and triangulation of relevant phenomenological, psychological and neurological evidence, exemplified in this paper through the exploration of anomalous suspense and empathy.

Synopsis
Among the various objects of cognitive film theory, the investigation of cinematic experience – the how and what ‘it is like’ to experience cinema, or a particular type or instance of cinema – stands out as particularly salient, for two very different reasons. On the one hand, virtually every theoretical or empirical enquiry into film will make some claim bearing upon cinematic experience; it is hard to conceive of a cognitive account of cinema which did not in some way accommodate our experience of film viewing. On the other hand, the study of cinematic experience throws up all those challenges related to the scientific study of consciousness in general. In this paper I seek to undermine scepticism about the possibility of a scientific approach to cinematic experience by first underlining how such experience depends on objective, quantifiable features of the world. Building on this foundation, I argue for the integration and triangulation of relevant phenomenological, psychological and neurological theory. I argue that each of these modes of enquiry seeks to illuminate a different dimension of human cognition. The method of triangulation is exemplified through the exploration of anomalous suspense (experiencing suspense where we know the outcome of the suspenseful narrative) and empathy (experiencing the feelings of characters). I examine existing phenomenological, psychological, and neuroscientific arguments pertaining to each of the cases, and suggest how – and to what end – these may be brought together through a process of convergence. Along the way, I note the importance of ‘subpersonal’ phenomena to the study of cinematic experience. I conclude by suggesting that, rather than treating the phenomenological, the psychological and the neural as three neighbouring but distinct fields of enquiry, we might better regard them as three spokes of a single wheel – three aspects of what is ultimately a single, unified account of cinematic experience.

References

Brief biographical statement
Murray Smith is Professor of Film Studies at the University of Kent. He is the author of Engaging Characters: Fiction, Emotion, and the Cinema, and co-editor of Film Theory and Philosophy, and Thinking through Cinema: Film as Philosophy.
Dr. Tim J. Smith
Dept. of Psychological Sciences
Birkbeck, University of London
tj.smith@bbk.ac.uk

CINEMATIC MEMORIES: THE PRIMACY, STABILITY AND CONFabULATION OF FILM MEMORY.

Abstract
How do we remember film? What features of a cinematic narrative are most prominent in our memories, how does this relate to attention and how do these memories deteriorate and distort over time? I will present an overview of the empirical evidence of film memory and new empirical results.

Synopsis
A cinematic experience can last a lifetime. Films are such rich sensory experiences that recalling the details of a film can be like reliving the film, seeing and hearing it months, even years after we originally saw the film. Our memory for film seems so detailed but how much of what we represent in memory is actually part of the original film and how much do we make up during the retelling of the film to ourselves or to an audience?
In the 1970s it was shown that we are able to retain detailed information about thousands of photographs in long term memory (Standing, 1973). Recent evidence suggests that our memory for dynamic scenes may be even greater (Matthews, Benjamin, and Osborne, 2007) leading to remarkable memory for films over months, if not years (Furman, et al, 2007). Across a series of experiments employing change blindness, eye tracking, long term free-recall and active reconstruction of films I will show how our representation of film is related to our initial attention and the spatiotemporal and narrative continuity of events depicted in the film. Continuity at the level of individual edits is superseded by logical continuity at the level of narrative and over time this more abstract level of detail is preserved in memory whilst individual details about the visual form and presentation of the film deteriorate. This overview of memory for film will highlight the intrinsic compatibility between how we remember film and how we compensate for our own inadequacies of attention and perception by constructing coherent narratives from our own life experiences.

References

Brief biographical statement
Tim J. Smith BSc. Hons, PhD. is a lecturer in the Department of Psychological Sciences, Birkbeck, University of London. He applies empirical Cognitive Psychology methods to questions of Film Cognition and has published on the subject both in Psychology and Film journals.
NARY A HOOK TO BE FOUND: THE COGNITION OF CLOSURE IN THE HOLLYWOOD MUSICAL

Abstract
This paper seeks to explain from a cognitive perspective the strong sense of closure that characterizes the Hollywood musical’s hallmark feature, the song interlude. It draws on two theories – paratelic experience and the cognitive universality of the musical – and compares the endpoints in scenes from canonized musical and action films.

Synopsis
This paper examines some reasons for the conspicuous absence of the “hook” in the genre of the Hollywood musical. As Kristin Thompson (1999) and others define it, a hook is a narrative technique that links two scenes by leaving a cause dangling in the first to be settled at the very start of the second. Hooks appear in films belonging to every classical genre, yet they are noticeably absent from the endpoint of the musical’s hallmark feature, the song (or song-and-dance) interlude. My survey of 80 classical musicals reveals that unlike interludes in other genre films (e.g. chase or fight sequences in action films), song interludes tend to culminate with a strong sense of closure, thanks largely to the simultaneity of musical resolution on the soundtrack (e.g., via a perfect cadence) and a fade or dissolve on the image track. Such forceful closure is incompatible with the strategy of the hook, which by definition requires an open causal link. Why do hooks appear so seldom as a device for linking song interludes to ensuing scenes?

After briefly appraising three already proposed answers – generic, institutional, and commercial motivations – I posit two explanations that derive from cognitive studies of film. First, following from Torben Grodal’s (1997) suggestion that song interludes generate a paratelic experience because they foreground process-oriented actions over goal-oriented ones, I argue that closure at the end of interludes would be a highly effective, even necessary (cf. Wilhelm Wundt), form of emotional release. Second, as Patrick Colm Hogan (2008) explains, a universal principle of interludes is their tendency to “suspend ordinary time constraints”; it follows that scenic closure is necessary to demarcate a return to the previous temporal framework. These arguments will be illustrated by brief comparisons of endpoints in four canonized musicals and action films.

References

Brief biographical statement
Katherine Spring received her PhD from the University of Wisconsin-Madison and is Assistant Professor of Film Studies at Wilfrid Laurier University in Waterloo, Canada. Her work has been published in Cinema Journal, Music and the Moving Image, Film International, and 16:9. Her manuscript on the use of popular songs by Hollywood cinema during the transition to sound is presently under review by Oxford University Press.
MODES OF RECEPTION FOR FICTIONAL FILMS

Abstract
In my presentation I will define involvement in fictional films as a multidimensional construct consisting of four qualitatively differing, interdependent modes of reception: Identity Work, In-Emotion, Imagination, and Production. Based on theoretical considerations and developed further through successive questionnaire studies, I have constructed a measurement instrument, which assesses these modes of reception.

Synopsis
When studying the impact of narratives, researchers are confronted with the interaction of two complex entities: on the one hand, a multi-faceted and carefully designed media offer and, on the other, the recipient's motivations, abilities, desires, etc., which need to be analyzed both separately and concurrently. Embedded in a specific situation, the reception process appears to be a dynamically varying relationship between media and recipient variables. Given this complexity, the enormous variety of individual reactions to one and the same narrative are hardly surprising. This variety does not however mean that reception processes are arbitrary, for if they were, mass communication would not function.

Modes of Reception are qualitatively different ways of being involved during the reception of fictional films. Suckfüll (2004) has introduced this construct, aiming to explain differences between the reception processes of persons watching the same film. The possibility of differentiating recipients according to their dominant modes of reception combined with a diligent analysis of the actual media offer and reception process data (e.g. as physiological parameters) enables researchers to identify effects of specific stimuli as well as to predict the selection of media offers (Suckfüll 2007, Suckfüll & Scharkow 2009, Suckfüll 2010).

In my presentation I will describe the development and validation of a scale that measures dominant modes of film reception. I will begin with a critical overview of existing theoretical conceptualizations of involvement in fictional films. Based on this analysis I claim that involvement in fictional films can be understood as a multidimensional construct consisting of qualitatively different modes of reception. I argue that, by repeated application, each viewer acquires a set of dominant modes of reception. In the next step, I will describe the development procedure for a measurement instrument, the Modes of Reception Inventory, which assesses four interdependent modes of reception: Identity Work, In-Emotion, Imagination, and Production.

References

Brief biographical statement
Monika Suckfüll studied Psychology. In 1997, she completed her dissertation entitled “Experiencing Film”. In 2004, she introduced her research program on “Modes of Reception”. She has written numerous articles on the psychological impact of films and on methodological problems in this field of research. Since October 2005, she has been professor at the Berlin University of the Arts.
REMEMBERING THE AVANT-GARDE

Abstract
Rather than discussing film as an immediate experience, my paper will address the manner in which film spectatorship operates as a recalled event, with a particular emphasis on the avant-garde. Besides commenting that avant-garde films frequently deny the spectator global coherence, which in turn impairs recollection, I will also suggest that a destabilized memory allows avant-garde film to resonate in a distinctive and sometimes vivid way.

Synopsis
It is during the process of recollection that our life experiences become organized like a coherent narrative – day-to-day activity follows a range of digressions. We choose a consistent thread from our past and synopsise it during recollection: stable agents are tracked, events progress from one to the next in a causal chain, irrelevant details are filtered out and goal structures are set in place. Aside from the fact that episodic memories are organized like narratives, clear and unambiguous narrative in a film facilitates a clearer and more accurate recollection. Conversely, memory can be subject to distortion if the film is not structured with narrative as an organizing system. The proposed paper is designed to consider the character of avant-garde film as a recalled experience.
The act of encoding, storing and retrieving the details of a film is guided by the search for global properties. Since narrative organization commonly provides global coherence, surface detail is largely forgotten. As such, the details of many avant-garde works which prohibit narrative comprehension are likely to be forgotten due to natural human discourse processing. They are designed to make the spectator pay closer attention to the surface details, and local, rather than global structures. However, as well as making the case that details of films which discard narrative as an organizing system are difficult to remember, I will also argue that the instability of such works as recalled experiences may in fact make them more indelible on a different level. The salience of certain avant-garde texts may rest more heavily on their resonance than they do on their immediate impact – as opposed to the aesthetic experience one commonly finds in popular narrative-dramatic filmmaking.

Alternatives to narrative as organizing systems will be discussed, as will forms of long and short-term memory (e.g. working, semantic and episodic) and their respective relevance to the discussion of film.

References

Brief biographical statement
In addition to working as a freelance editor and projectionist, Paul Taberham taught at Salford University from 2004 to 2006. Following this, he started his PhD in 2007 with Professor Murray Smith. he is due to submit his thesis in early-to-mid 2011.
IF EMOTIONS ARE FOR ACTION, THEN WHAT ARE THEY FOR IN THE CINEMA?

Abstract
If experiences in the cinema may legitimately be called emotions, it should be clear what the action repertoire connected to the emotions is like. The reported study attempted to shed light on the issue by analysing facial expressions indicative of emotions and action tendencies in combination with film analyses and questionnaires.

Synopsis
The functional core of emotions consists of forms of readiness to interact with the world in accordance with the individual’s concerns (Frijda, 1986; Scherer 2005). This essential feature poses a problem to accounts of emotional experiences in the cinema that hardly affords its audience any action. It has been proposed that film viewers respond emotionally by engaging virtual action tendencies towards the represented world, while they do act in reality upon the artefact that they are watching. (See Tan, 1996). But the question remains what film viewers are actually doing. What does it mean to have virtual action tendencies and how do viewers act upon a film? Empirical research into action tendencies exhibited by film viewers “in action” is practically absent. It has been argued that facial behaviours are primary expressions of action readiness and action tendencies (Frijda & Tcherkassoff, 1997), implying that facial expressions of film viewers may be used to establish action tendencies. The few studies free from methodological flaws seem to show that emotions do not occur, or vary greatly across individual viewers (e.g. Carroll & Russell, 1997; Fernandez-Dols et al. 1997), but these have aimed at indentifying basic emotions during film viewing without any significant analysis of film contents supporting such emotions. In this contribution I report first results of a number of observation studies of facial expressions aiming to find expressions of emotions and action tendencies identified in advance through content analysis and questionnaires. Test viewers were presented with four film fragments of different genre, viewed under two different viewing instructions (“natural” and “engaged”). Their responses on emotion and action tendency questionnaires were compared with their videotaped expressions. The results suggest that 1) interest is the basic emotion exhibited most in film viewing across genres; 2) there is a variety in appreciative actions not yet described in the literature on film and emotion; 3) mimicry and imitation are scarce; 3) that imagining virtual actions of the self by film viewers is rare.

References
THE WISDOM OF UNCERTAINTY: MA NUIT CHEZ MAUD AND FILM AS ETHICS

Abstract
Through an analysis of Ma Nuit Chez Maud, I give an account of how the film might be understood as a point of contact between Nussbaum’s ethical view of art, and Wittgenstein’s view of Philosophy, and as such may constitute a possible way that (some) films can pursue ethical and philosophical projects.

Synopsis
I begin by addressing the broader issue of whether Film can ‘do Philosophy’ and review some of the approaches to the issue. I consider Livingston’s objections to the ‘bold thesis’ and suggest that as conditions of the philosophical his bold thesis demands too much, yet as an account of the extent of Film’s philosophical potential his more modest thesis expects too little. Through a close analysis of Ma Nuit Chez Maud I propose not a counter-argument, but an alternative possibility for a philosophical mode of film. Rohmer’s Moral Tales differ from films that address moral controversies; they dramatise not the consequences of moral decisions, but their preconditions. Rohmer’s series might in this way be described not as applied ethics in film (like Vera Drake, for example), but as meta-ethical. One of these preconditions is what Martha Nussbaum refers to as a clarity of ‘moral perception’, which I connect with some of the concerns of Wittgenstein’s later philosophy - for example, his claim that the principle source of philosophical error is our imprisonment within a false picture of the world, our failure to ‘command a clear view’ of our language - and try to show how an analogous ethical/philosophical concern motivates Rohmer’s series in its rehearsal and reiterations of failures of moral vision. I claim that there is an affinity between Wittgenstein’s view that the purpose of philosophy is to bring one to a clearer view of the world, and the philosophical potential of Film to reveal new connections and perspectives - ‘to shew the fly the way out of the bottle.’ I hope to show that this is one way that Film might be ‘doing’ philosophy, not as assertions of unambiguous claims and not as the formulation of general principles (moral or otherwise), but as perspicuous representations of the conditions of a moral life.

References
Livingston, P. Cinema, Philosophy, Bergman: On Film as Philosophy, OUP, 2009
Nussbaum, M. Love’s Knowledge, OUP, 1990

Brief biographical statement
Matt Thorpe is in the final year of his PhD at the University of Kent, under the supervision of Professor Murray Smith. His doctoral thesis is an examination of the moral philosophical possibilities of film, and in particular Eric Rohmer’s series, Les Contes Moreaux.
Abstract
This paper examines Jean-Luc Godard’s film *Le Gai Savoir* within a cognitive framework, suggesting that while its formal strategies result in a work which is sometimes overwhelming in the demands it places on viewers’ processing powers, it nevertheless draws on some of the same mental procedures as more conventional films.

Synopsis
While the claims of the Marxist-psychoanalytical film theory which flourished in the 1960s and 70s have been convincingly countered by more recent research projects, there has been little reassessment of the work of ‘political modernist’ filmmakers of the period. This paper will examine Jean-Luc Godard’s film *Le Gai Savoir* (1968) within a cognitive framework, with particular attention to the effects on the viewer of its use of what András Bálint Kovács has called ‘serial form’. The paper will first describe the compositional strategies used to generate and organise the film’s non-narrative materials: rhetorical (words combined with words to construct sentences) associational (words combined with pictures to comment on them), and categorical (different categories of footage alternated with one another). Next, it will consider the effects of these formal designs on viewers. On the one hand, different organisational strategies simultaneously elicit different viewing schemata. This encourages the formation of conflicting hypotheses to connect disparate elements, which, with limited processing time available, can result in short-term cognitive overload and frustration for spectators. On the other hand, there are restrictions on the amount of information presented at any one time (as well as significant amounts of thematic and stylistic redundancy), and the cognitive demands placed on the spectator are controlled and varied over the course of the film. As a result, while the film can strain viewers’ powers of comprehension in places, it need not prove alienating to a sympathetic audience. Finally, the paper will suggest how the film’s cognitive challenges could be understood as political within the specific cultural context in which it was produced, with the interaction between spectator and film serving (at least metaphorically) as a model for a wider social engagement.

References
Bordwell, David, *Narration in the Fiction Film* (Madison: University of Wisconsin Press, 1985)

Brief biographical statement
Dominic Topp is currently studying for a PhD in Film Studies at the University of Kent under the supervision of Professor Murray Smith. His thesis focuses on the political cinema of Jean-Luc Godard and the Dziga Vertov Group.
NEW BEGINNINGS? DIRECTING THE VIEWER

Abstract
We present some results concerning the use of our analytic methods of filmic cohesion and filmic conjunction for the classification of puzzle films. We focus particularly on a corpus made up of the beginnings of such films, showing how our analytic methods highlight the precise signposting of interpretative strategies relevant for the film’s reception and ask whether these patterns are now extending across a broader range of films.

Synopsis
In our previous analyses of several films using the descriptive tools of filmic cohesive identification and filmic conjunctive relations (e.g., Tseng/Bateman, 2010, to appear, Tseng, to appear), we noted again the apparent appositeness of a claim often made with respect to works in theatre and film: i.e., that their beginnings take up a very special role in positioning the recipient, indicating the ‘stylistic space’ within the work is to unfold, establishing major patterns and motifs to function as a scaffold for further interpretation. While not perhaps initially a surprising result, we were struck by just how clearly our cohesive chains and conjunctive relations were throwing these recipient-direction strategies into stark relief. This led us to a more systematic investigation of just how the cohesive and conjunctive description might be serving to signpost the interpretative strategies that should be applied by a viewer. We found that the majority of films that we have investigated appear to conform to this organization and, more interestingly, even films commonly described as ‘puzzle films’ (Simons, 2008) or as exhibiting aspects of non-linear or non-‘standard’ narration were found to be operating in a similar fashion. In fact, these films might even be more tightly constrained to the generic expectation of providing guidance instructions than other films precisely because of the demands they subsequently make on their viewers. These preliminary findings led us to several further hypotheses. First, that the devices of cohesion and conjunction which our analytic framework highlights are indeed functional for viewers, i.e., they are processed and serve a particular role in guiding interpretation. Second, that this is particularly the case for so-called ‘puzzle films’ (cf. Buckland, 2009). And third, that we can use the patterns that we uncover in order to begin providing a further classification of distinct types of puzzle films. We present these results and compare and contrast the classifications we have found with other current explorations of the space of puzzle films. Finally, we demonstrate a system for automatic processing certain dimensions of these different beginning patterns we have found in our puzzle film data and apply them to the beginning of 15 Hollywood films across different genres. We will explore the question of whether the different patterns of the beginnings in puzzle films are also now becoming established in genres more generally.

References

Brief biographical statements
Chiaoi Tseng is an assistant researcher at the Faculty of Linguistics and Literary Science, Bremen University. Her research interests include film analysis, multimodal discourse and genre. She completed her dissertation entitled “Cohesion in Film, and the construction of filmic thematic configurations: A Functional Perspective” in 2009. Dr Tseng currently works within a project exploring the development of automatic support for high-level narrative analysis of films using image-processing techniques.

Prof. John Bateman is a full professor of applied linguistics at the University of Bremen and has been applying mechanisms of discourse interpretation to film for several years. He obtained his PhD in Artificial Intelligence from the University of Edinburgh in 1986 and has worked in various areas of multimodal computational and functional linguistics since the early 1990s. He is currently head of the doctoral training research group on the ‘Textuality of Film’ at the University of Bremen, as well as several third-party funded projects on the application of linguistic methods to filmic analysis. (http://www-users.uni-bremen.de/~bateman)
ART, ACT, AND EVOLUTION

Abstract
A reexamination of some films which have been understood as direct reflections of human nature in terms of the history of their making as well as William Flesch’s evolutionary theory of fiction, which I believe offers the best prospect for an approach to film interpretation informed by evolutionary theory.

Synopsis
Does evolutionary interpretation of films remove the historical agency of filmmakers? Some efforts to apply evolutionary psychology to films and other works of fiction have focused on explaining the actions of fictional characters in terms of inherited human dispositions. Torben Grodal’s cognitive film theory offers convincing reasons why the interest of spectators will usually be focused on characters; but it is quite another thing to claim that the most compelling characters are those whose actions and psychology conform most closely to the universal human nature described by evolutionary psychology. Not only does it invite the objection of being insensitive to nuance and cultural circumstance; worse, it seems to minimize the agency of filmmakers. Their role becomes that of channeling underlying human nature, and this risks reducing them to instruments of some supraindividual theoretical agent in the same way other theoretical schools have assigned agency to language, capital-H Hegelian History, zeitgeists, styles, bourgeois ideology or the like. I will argue that our attempts to understand films are furthered better by seeking historical knowledge of the actions of their makers (as Francis-Noël Thomas has argued for literary works). In my paper, I propose to reexamine some films which have been understood as direct reflections of human nature in terms not only of the history of their making but also of William Flesch’s theory of fiction. Flesch explains the pleasure we take in imaginary stories as something derived from prosocial instincts which game-theoretical models have shown are necessary for the emergence and persistence of non-kin cooperation among humans. This seems to me to offer the best prospect for an approach to film interpretation informed by evolutionary theory.

References
COGNITIVE DISSONANCE AND ENGAGEMENT TO ‘FLAWED’ CHARACTERS IN CAMERABUFF
(KRZYSZTOF KIESLOWSKI, 1979)

Abstract
I address the issue of spectator’s engagement to morally good characters which become ‘flawed’. Murray Smith’s theory suggests a lessening of engagement. I will compare his model to that of cognitive dissonance theory, which would suggest that the spectator becomes more engaged in trying to reduce feelings of dissonance.

Synopsis
In my paper I propose a reformulation of Murray Smith’s character engagement theory (Smith, 1995) in terms of cognitive dissonance.

In his model Murray Smith proposes his model to understand the connection between spectator and film character. He describes this relationship in terms of the amount of knowledge the spectator has of the film character, and in terms of shared moral values. It is assumed that the more a spectator comes to know of a character, and the more the character’s moral values are in accordance to those of the spectator, the more the spectator will become engaged with (and even alleged to) that character.

For understanding spectator’s engagement to classical films this is an excellent model. But some characters (typically those in art films or in post-classical films) complicate the spectator’s engagement. For example, there is the problem of the allegiance of spectators to perverse characters. The model would suggest that spectators dislike them, but instead they become alleged to them. Murray Smith solves this specific problem in his article. In my paper I will address those characters that do not act in accordance to the spectator’s expectations. Smith himself concludes that when such a ‘round’ character one feels allegiance with shows moral flaws, the spectator will feel less involved, or in the utmost extreme case, will break allegiance.

Festinger’s cognitive dissonance however formulates this problem as: a positive initial cognition about a character followed by a negative cognition results in having a cognitive dissonance. The action the spectator will take is trying to diminish it, and usually by holding stronger onto the initial cognition. In terms of allegiance, it means that a spectator will become more alleged to a flawed character. In my paper I will elaborate from this, using CameraBuff as a case-study, in order to better understand how spectators deal with flawed characters.

References

Brief biographical statement
Dr. Gerwin van der Pol trained as a theatre and film theorist at the University of Amsterdam. From 1996 onwards he has been lecturer at the Media studies department (as it is currently named) of the University of Amsterdam. In March 2009 he gained his doctorate, and became assistant professor.
Zoltán Varga
Ph.D. Student
Eötvös Loránd University, Budapest
pingvinzoltan@gmail.com

MOVING IMAGES WITHOUT SPEECH: A THOUGHT ON THE POSSIBLE NEUROBIOLOGICAL EXPLANATION OF DREAM(LIKE) SEQUENCES OF FILMS

Abstract
How films construct dream scenes? The oneiric stylization of dream(like) sequences is not necessarily based on the imagery, but it can be the result of the sound – particularly the lack of speech – as well. I attempt to explain this with a presume borrowed from the neurobiological dream research.

Synopsis
My paper is based on a specific neurobiological hypothesis and discusses a possible explanation of how films create oneiric atmosphere and construct dream scenes or dreamlike sequences. It is evident that usually the visual layer is the most striking formal feature in filmic dream sequences, and especially the surrealistic or expressionistic imagery is a key factor in creating dreamworlds (e.g. Alfred Hitchcock: Spellbound). However, a more precise and authentic concept of the oneiric style would not related only to the visual elements. I claim that the most dreamlike dream sequences are those which create their own oneiric stylization with the help of the sound, the specific relation of the visible and the audible elements, and particularly with the systematic lack of speech. I assume that this can be explained with a presume of the neurobiological dream research: according to Michel Jouvet, during some dreams can appear a temporary restraining of the connection between the two hemispheres of the brain. That is why it is problematic to have a clear perception of visuality and to be able to decode verbal components simultaneously while some dreams last. From the point of view of this presume I show that how dream sequences of films use pure visuality while ignore speech (e.g. Carl Theodor Dreyer: Vampyr, John Parker: Dementia; Tim Burton: Pee-wee’s Big Adventure), or, on the other hand, use continuous and clear speech while the visuality is obscure and heavily distorted (e.g. Coppola: The Conversation).

Reference

Brief biographical statement
Zoltán Varga graduated from the Faculty of Humanities at Eötvös Loránd University (ELTE) in 2008 and took his MA degree in Film theory and film history and in Hungarian Language and Literature. Since 2008 he has been participating in the Doctoral Program in Film, Media and Contemporary Culture. His Ph.D. thesis is about the questions of animated film genres. His articles on film issues have been published in several film journals since 2004. From 2007 to 2008 he was a visiting lecturer in the Film Studies Department of Szegedi Tudományegyetem. Since 2006 he has been a visiting lecturer at the Films Studies Department of ELTE. His research areas are theory of popular film and film genres, theory and history of the animated film in general, and Hungarian animated film in particular. He was the co-author of a book on vampire films published in 2009.
SEX RATIO, SOCIOSEXUALITY AND THE EMERGENCE OF THE FEMME FATALE IN CLASSIC FRENCH & AMERICAN FILM NOIR

Abstract
This paper uses studies on socio-sexuality to argue that there are compelling reasons for viewing low sex ratios in post-war France and USA as a significant contributor to the violence of noir and to the diverse and often demonizing representations of feminine sexuality evident in American and French femme fatale.

Synopsis
Much has been written on the demonization of women in film noir through the emblematic figure of the femme fatale in Classic American noir, the ruthless siren who commits and/or lures her male victim into committing criminal acts on her behalf before seeking to dispose of him in turn. The widely accepted sociological explanation for the emergence of this spider-woman fatale figure in American noir of the 1940s and early 50s sees her as emerging out of a crisis of masculinity precipitated by the nation’s traumatic experience of the Second World War, and the difficulties faced by ex-servicemen in readjusting to civilian life (see Shatz 1981). This paper seeks not to contest the sociological thesis but to add to it, by comparing and contrasting the American situation with that of France, and by demonstrating the existence of a neglected aspect of this sociological mix. Large scale war inevitably leads to a demographic imbalance: a dearth of marriageable men and a concomitant oversupply of unwed young women seeking partners. Cross-cultural studies informed by evolutionary theory, suggest that low sex ratio leads to higher socio-sexuality (“promiscuity”), particularly among women (Schmitt 2005), and to increased violence (Barber 2009). Through contrastive readings of key films from this period (USA: Double Indemnity (Wilder, 1944), The Postman always rings twice (Garnett, 1946), The Killers (Siodmak, 1946), The Lady from Shanghai (Welles, 1948); France: Panique / Panic, (Duvivier, 1947); Manon, (HG Clouzot, 1948; Les Diaboliques, Clouzot, 1954); Ascenseur pour L’Echaffaud (Malle, 1959)), I will argue that these studies offer compelling ecological and psycho-sexual reasons for viewing historically produced low sex-ratios as a significant contributor to the violence of noir and to diverse representations of active feminine sexuality evident in American and French variants of the femme fatale.

References

Brief biographical statement
Dr Deborah Walker-Morrison is Senior Lecturer and Head of French at the University of Auckland, Aotearoa New Zealand. Her principal research and teaching focus to date, has been in the field of French cinema. She is co-author of a book on the Franco-American relationship as evidenced through French film noir and fiction (French and American Noir: Dark Crossings, Palgrave 2009, with Alistair Rolls) and has recently completed a book-length study of the films of acclaimed French filmmaker, Alain Resnais. This paper follows on from the first Neo-Darwinian reading of the cinematic femme fatale, “Re-reading the Femme Fatale in Film Noir: an evolutionary perspective”, which appeared in The Journal of Moving Image Studies, Spring Issue 2007, and is part of a broader, bio-cultural study of gendered representation in French and American film noir.