

# Film Structure and the Emotion System

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# Film Structure And The Emotion System

**Alexa Weik von Mossner**



## **Film Structure And The Emotion System:**

Film Structure and the Emotion System Greg M. Smith, 2003-10-13 Films evoke broad moods and cue particular emotions that can be broadly shared as well as individually experienced Although the experience of emotion is central to the viewing of movies film studies have neglected to focus attention on the emotions relying instead on vague psychoanalytic concepts of desire Movies Emotion and Mood synthesizes recent research on emotion in cognitive psychology and neurology in an effort to provide a more nuanced understanding of how film evokes emotion

**Film Structure and the Emotion System** Greg M. Smith, 2003 Summary Films evoke broad moods and cue particular emotions that can be widely shared as well as individually experienced Although the experience of emotion is central to the movie viewing film studies have neglected to focus attention on the emotions relying instead on vague psychoanalytic concepts of desire Film Structure and the Emotion System synthesizes recent research on emotion in cognitive psychology and neurology in an effort to provide a more nuanced understanding of how film evokes emotion Analyzing a range of films including Casablanca and Stranger than Paradise this book offers a grounded approach to the mechanisms through which films appeal to the human emotions demonstrating the role of style and narration in this process

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**Emotion and the Structure of Narrative Film** Ed S. Tan, 2013-10-16 Introduced one hundred years ago film has since become part of our lives For the past century however the experience offered by fiction films has remained a mystery Questions such as why adult viewers cry and shiver and why they care at all about fictional characters while aware that they contemplate an entirely staged scene are still unresolved In addition it is unknown why spectators find some film experiences entertaining that have a clearly aversive nature outside the cinema These and other questions make the psychological status of emotions allegedly induced by the fiction film highly problematic Earlier attempts to answer these questions have been limited to a few genre studies In recent years film criticism and the theory of film structure have made use of psychoanalytic concepts which have proven insufficient in accounting for the diversity of film induced affect In contrast academic psychology during the century of its existence has made extensive study of emotional responses provoked by viewing fiction film but has taken the role of film as a natural stimulus completely for granted The present volume bridges the gap between critical theories of film on the one hand and recent psychological theory and

research of human emotion on the other in an attempt to explain the emotions provoked by fiction film This book integrates insights on the narrative structure of fiction film including its themes plot structure and characters with recent knowledge on the cognitive processing of natural events and narrative and person information It develops a theoretical framework for systematically describing emotion in the film viewer The question whether or not film produces genuine emotion is answered by comparing affect in the viewer with emotion in the real world experienced by persons witnessing events that have personal significance to them Current understanding of the psychology of emotions provides the basis for identifying critical features of the fiction film that trigger the general emotion system Individual emotions are classified according to their position in the affect structure of a film a larger system of emotions produced by one particular film as a whole Along the way a series of problematic issues is dealt with notably the reality of the emotional stimulus in film the identification of the viewer with protagonists on screen and the necessity of the viewer's cooperation in arriving at a genuine emotion Finally it is argued that film produced emotions are genuine emotions in response to an artificial stimulus Film can be regarded as a fine tuned machine for a continuous stream of emotions that are entertaining after all The work paves the way for understanding and in principle predicting emotions in the film viewer using existing psychological instruments of investigation Dealing with the problems of film induced affect and rendering them accessible to formal modeling and experimental method serves a wider interest of understanding aesthetic emotion the feelings that man made products and especially works of art can evoke in the beholder

**Cinematic Poetics of Guilt** Matthias Grotkopp, 2021-01-18 How do the temporal and dynamic patterns of media forms and practices create complex constructions of meaning identity and value How can we describe the way cinematic images generate and transform the affectively grounded structures that survey confirm or revise a political community's horizon of values Using the exemplary case of feelings of guilt the author develops an approach that makes patterns of audiovisual compositions intelligible as aesthetic modulations of moral feelings A sense of guilt is presented here as neither an individualistic psychological emotion nor an external social mechanism of control but as a paradigmatic case for understanding politics and history as based upon embodied affectivity and shared relations to the world By taking three distinct examples German Post War cinema Hollywood Western and films on climate change patterns of audiovisual composition and the inherent calculation of affect are analyzed as practices shaping the conditions of possibility of political communities and their historicity

*New Philosophies of Film* Robert Sinnerbrink, 2011-10-13 This is a critical exploration of analytic and Continental philosophies of film which puts film philosophy into practice with detailed discussions of three filmmakers The book includes philosophical readings of three key contemporary filmmakers Malick Lynch and Von Trier It also features links to online resources guides to further reading and a filmography

**Film/Music Analysis** Emilio Audissino, 2025-08-08 The field of Film Music Studies has been increasingly dominated by musicologists this book brings the discipline back squarely into the domain of Film Studies offering an approach in which music and visuals are seen as equal

players in the game Blending Neoformalism with Gestalt psychology and Leonard B Meyer's musicology this study treats music as a cinematic element offering scholars and students of both music and film a set of tools to help them analyse the wide ranging impact that music has in films This second edition provides an updated survey of the field and a new chapter featuring additional case studies including a novel analytical category for studying the contemporary sound design style film music

**Emotions** Monica Greco, Paul Stenner, 2013-10-31 Are emotions becoming more conspicuous in contemporary life Are the social sciences undergoing an affective turn This Reader gathers influential and contemporary work in the study of emotion and affective life from across the range of the social sciences Drawing on both theoretical and empirical research the collection offers a sense of the diversity of perspectives that have emerged over the last thirty years from a variety of intellectual traditions Its wide span and trans disciplinary character is designed to capture the increasing significance of the study of affect and emotion for the social sciences and to give a sense of how this is played out in the context of specific areas of interest The volume is divided into four main parts universals and particulars of affect embodying affect political economies of affect affect power and justice Each main part comprises three sections dedicated to substantive themes including emotions history and civilization emotions and culture emotions selfhood and identity emotions and the media emotions and politics emotions space and place with a final section dedicated to themes of compassion hate and terror Each of the twelve sections begins with an editorial introduction that contextualizes the readings and highlights points of comparison across the volume Cross national in content the collection provides an introduction to the key debates concepts and modes of approach that have been developed by social scientist for the study of emotion and affective life

**Affective Computing** Jimmy Or, 2008-05-01 This book provides an overview of state of the art research in Affective Computing It presents new ideas original results and practical experiences in this increasingly important research field The book consists of 23 chapters categorized into four sections Since one of the most important means of human communication is facial expression the first section of this book Chapters 1 to 7 presents a research on synthesis and recognition of facial expressions Given that we not only use the face but also body movements to express ourselves in the second section Chapters 8 to 11 we present a research on perception and generation of emotional expressions by using full body motions The third section of the book Chapters 12 to 16 presents computational models on emotion as well as findings from neuroscience research In the last section of the book Chapters 17 to 22 we present applications related to affective computing

**Emotion in Texts for Children and Young Adults** Karen Coats, Gretchen Papazian, 2023-01-06 Emotion in Texts for Children and Young Adults Moving stories takes up key issues in affect studies while putting forward new approaches and ways of thinking about the intricate entanglements of emotion affect and story in relation to the functions processes and influences of texts designed for youth With an emphasis on national literatures and international scholarship it examines a variety of storytelling forms formats genres and media crafted for readers ranging from the very young to the newly adult Layering recent cognitive

approaches to emotion affect studies and feminist perspectives on emotion it investigates not only what texts for children and young adults have to say about emotion but also how such texts try to move their readers In this the chapters draw attention to the ways narrative literary texts address elicit shape and or embody emotion

**The Cinema of Sensations** Ágnes Pethő, 2015-01-12 Following a previous international conference at the Sapientia Hungarian University of Transylvania in Cluj Napoca Romania and the subsequent publication of a volume of studies with the title *Film in the Post Media Age* Cambridge Scholars Publishing 2012 which insisted citing the words of Jacques Rancière that the ecosystem of contemporary moving images should be understood not as a unified digital environment but as a highly diversified multisensory milieu another conference was organised focusing this time directly on the multisensory nature of moving images Pairing the keywords cinema and sensation an invitation was extended for presentations offering a closer examination of the sensual aspects of moving images in order to identify and map out at least some of the possible new directions perceived as taking shape as sensuous film studies The questions contributors addressed included What kind of paradigms authors and styles can be identified in the practice of a cinema exploring the palpable presence of bodies in film history How can sensory audiovisual perception and cognitive knowledge be connected when watching moving images What does the experience of so called haptic images entail in film and video art How does an emphasis on sensations and the body relate to representations of social issues and cultural difference How are representations of other arts in films or the filmic image appearing as a painterly tableau perceived How can new images incorporate a sensation of old images What is the difference between haptic images and hyper cinema in the form of 3D movies How can the new naturalistic trends in contemporary cinema be interpreted What kind of sensual forms are devised for what is unrepresentable or impalpable The conference took place between the 25th and 27th of May 2012 with the title *The Cinema of Sensations* and attracted researchers from all over the world for what turned out to be three days of presentations on extremely varied subjects and lively discussions conducted in a memorably cheerful atmosphere The present volume is the palpable outcome of these debates and publishes a selection of articles that have been written for or after this conference

*Embodied Metaphors in Film, Television, and Video Games* Kathrin Fahlenbrach, 2015-10-05 In cognitive research metaphors have been shown to help us imagine complex abstract or invisible ideas concepts or emotions Contributors to this book argue that metaphors occur not only in language but in audio visual media well This is all the more evident in entertainment media which strategically sell their products by addressing their viewers immediate reflexive understanding through pictures sounds and language This volume applies cognitive metaphor theory CMT to film television and video games in order to analyze the embodied aesthetics and meanings of those moving images

*Enacting the Worlds of Cinema* Steffen Hven, 2022 *Enacting the Worlds of Cinema* offers a substantial reconfiguration of the textual roots of modern film narratology By giving sustained attention to cinema's material affective modes of communicating its stories and embedding its audience in atmospheric kinetic and multisensorial worlds this book

maintains that film narratives are less representations than they are enactments brought forth through the interactions of the felt body and the film material The book defends this enactive and media anthropological thesis by reworking a series of established film narratological key concepts including the diegesis mood atmosphere and the distinction between diegetic and non diegetic sound In the process this book draws on a wide range of contemporary theoretical resources such as affective neuroscience media philosophy philosophy of mind atmosphere research multisensory perception theory as well as a broad selection of films including Berlin Symphony of a Great City Ruttmann 1927 The Cranes are Flying Kalatozov 1957 and Happy as Lazzaro Rohrwacher 2018

**The Palgrave Handbook of the Philosophy of Film and Motion Pictures** Noël Carroll, Laura T. Di Summa, Shawn Loht, 2019-10-30 This handbook brings together essays in the philosophy of film and motion pictures from authorities across the spectrum It boasts contributions from philosophers and film theorists alike with many essays employing pluralist approaches to this interdisciplinary subject Core areas treated include film ontology film structure psychology authorship narrative and viewer emotion Emerging areas of interest including virtual reality video games and nonfictional and autobiographical film also have dedicated chapters Other areas of focus include the film medium s intersection with contemporary social issues film s kinship to other art forms and the influence of historically seminal schools of thought in the philosophy of film Of emphasis in many of the essays is the relationship and overlap of analytic and continental perspectives in this subject

**Steven Spielberg's Style by Stealth** James Mairata, 2018-03-26 This book reveals how Spielberg utilises stylistic strategies that are both unique and innovative when considered within the context of the classical Hollywood system James Mairata identifies two distinct systems at work in Spielberg s application of style One is the use of deep space compositions and staging a form that was commonly seen in Hollywood cinema until the rise of the New Hollywood in the early 1970s The other system is based on the ubiquitous shot reverse shot arrangement most commonly used for dialogue scenes and which Spielberg has modified into what the author describes as wide reverses Through the integration of both systems Spielberg is able to create a more complete visual sense of scenographic space and a more comprehensive world of the narrative while still remaining within the conventional boundaries of classical style The wide reverse system also permits him to present a more highly developed version of Hollywood s conventional practice of rendering style as transparent or unnoticed This volume shows that this together with the wide reverse further enables Spielberg to create a narrative that offers the spectator both a more immersive and more affective experience

*Film Phenomenologies* Kelli Fuery, 2024-09-30 With an interdisciplinary agenda *Film Phenomenologies* investigates the emerging field of film phenomenology linking the fundamental significance of early thinkers and related methods of phenomenological investigation to newer emphases and diverse voices such as Gaston Bachelard Karen Barad Simone de Beauvoir bell hooks Iris Murdoch and Hermann Schmitz Established scholars consider various themes including colonial duration and the politics of refusal feeling feminist time the exchange of play scalar theory and scattered bodies spectatorship and the entanglement

of montage disability dance and speculative embodiment AI phenomenology and breath gestures cinematic atmospheres the precarious intimacy of the film screen stardom and biopics and Black lived experience Divided into three parts *Film Phenomenologies* offers a collective combination of phenomenological approaches braiding classic and critical methods to explore aesthetic embodied ethical and political perspectives It is the first collection to provide a substantial engagement with diverse and inclusive directions in the field of film and media studies

### **The Emotional Life of Postmodern Film**

Pansy Duncan, 2015-11-19 Emotion and Postmodernism is it possible to imagine an odder couple stranger bedfellows less bad company *The Emotional Life of Postmodern Film* brings this unlikely pair into sustained dialogue arguing that the interdisciplinary body of scholarship currently emerging under the rubric of affect theory may be unexpectedly enriched by an encounter with the field that has become its critical other Across a series of radical re appraisals of canonical postmodern texts from Fredric Jameson's *Postmodernism* to David Cronenberg's *Crash* Duncan shows that the same postmodern archive that has proven resistant to strongly subject based and object oriented emotions like anger and sadness proves all too congenial to a series of idiosyncratic borderline emotions from knowingness fascination and bewilderment to boredom and euphoria The analysis of these emotions in turn promises to shake up scholarly consensus on two key counts On the one hand it will restructure our sense of the place and role of emotion in a critical enterprise that has long cast it as the stodgy subjective sister of a supposedly more critically interesting and politically productive affect On the other it will transform our perception of postmodernism as a now historical aesthetic and theoretical moment teaching us to acknowledge more explicitly and to name more clearly the emotional life that energizes it

*Moving Viewers* Carl Plantinga, 2009-04-08

Everyone knows the thrill of being transported by a film but what is it that makes movie watching such a compelling emotional experience In *Moving Viewers* Carl Plantinga explores this question and the implications of its answer for aesthetics the psychology of spectatorship and the place of movies in culture Through an in depth discussion of mainstream Hollywood films Plantinga investigates what he terms the paradox of negative emotion and the function of mainstream narratives as ritualistic fantasies He describes the sensual nature of the movies and shows how film emotions are often elicited for rhetorical purposes He uses cognitive science and philosophical aesthetics to demonstrate why cinema may deliver a similar emotional charge for diverse audiences

### **The Indian Partition in Literature and Films**

Rini Bhattacharya Mehta, Debali Mookerjee-Leonard, 2014-12-17 This book presents an examination of fictional representations in books and films of the 1947 Partition that led to the creation of the sovereign nation states of India and Pakistan While the process of representing the Partition experience through words and images began in the late 1940s it is only in the last few decades that literary critics and film scholars have begun to analyse the work The emerging critical scholarship on the Partition and its aftermath has deepened our understanding of the relationship between historical trauma collective memory and cultural processes and this book provides critical readings of literary and cinematic texts on the impact of the Partition



both in the Punjab and in Bengal The collection assembles studies on Anglophone writings with those on the largely unexplored vernacular works and those which have rarely found a place in discussions on the Partition It looks at representations of women s experiences of gendered violence in the Partition riots and how literary texts have filled in the lack of the human dimension in Partition histories The book goes on to highlight how the memory of the Partition is preserved and how the creative arts relation to public memory and its place within the public sphere has changed through time Collectively the essays present a nuanced understanding of how the experience of violence displacement and trauma shaped postcolonial societies and subjectivities in the Indian subcontinent Mapping the diverse topographies of Partition related uncertainties and covering both well known and lesser known texts on the Partition this book will be a useful contribution to studies of South Asian History Asian Literature and Asian Film

**Moving Environments** Alexa Weik von Mossner, 2014-10-07 In *Moving Environments Affect Emotion Ecology and Film* international scholars investigate how films portray human emotional relationships with the more than human world and how such films act upon their viewers emotions Emotion and affect are the basic mechanisms that connect us to our environment shape our knowledge and motivate our actions Contributors explore how film represents and shapes human emotion in relation to different environments and what role time place and genre play in these affective processes Individual essays resituate well researched environmental films such as *An Inconvenient Truth* and *March of the Penguins* by paying close attention to their emotionalizing strategies and bring to our attention the affective qualities of films that have so far received little attention from ecocritics such as Stan Brakhage s *Dog Star Man* The collection opens a new discursive space at the disciplinary intersection of film studies affect studies and a growing body of ecocritical scholarship It will be of interest not only to scholars and students working in the field of ecocriticism and the environmental humanities but for everyone with an interest in our emotional responses to film

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