

Passionate Views

FILM, COGNITION, AND EMOTION



Edited by Carl Plantinga and Greg M. Smith

Passionate Views Film Cognition And Emotion

Peter Turner



Passionate Views Film Cognition And Emotion:

Passionate Views Carl Plantinga, Greg M. Smith, 1999-04-23 In this study editors Carl Plantinga and Greg M Smith bring together 13 scholars from the disciplines of film studies philosophy and psychology to explore the emotional appeal of the cinema Employing a cognitive perspective it is divided into three sections first investigating the relationship between genre and emotion second studying how film narrative music and cinematic techniques such as close up are used to elicit emotion and third examining the spectator's identification with and response to film characters *Passionate Views* Carl

Plantinga, Greg M. Smith, 1999-04-23 *Passionate Views* offers a new approach to our understanding of film and will be of interest to anyone fascinated by the emotional power of motion pictures and their relationship to the central concerns of our lives as well as by the techniques filmmakers use to move an audience **Philosophy, Black Film, Film Noir**, 2008

Examines how African American as well as international films deploy film noir techniques in ways that encourage philosophical reflection Combines philosophy film studies and cultural studies Provided by publisher 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 Ecocinema Theory and Practice Stephen Rust, Salma

Monani, Sean Cubitt, 2013 This is an anthology that offers a comprehensive introduction to the rapidly growing field of eco film criticism a branch of critical scholarship that investigates cinema's intersections with environmental understandings

Revisionist Rape-Revenge Claire Henry, 2014-10-16 Considered a notorious subset of horror in the 1970s and 1980s there has been a massive revitalization and diversification of rape revenge in recent years This book analyzes the politics ethics and affects at play in the filmic construction of rape and its responses *Somatic Cinema* Luke Hockley, 2013-10-30 Films can hold personal psychological meanings that are often at odds with their narratives Examining the intersections between mental health and the cinema *Somatic Cinema* represents the cutting edge of film theory evaluating the significance of this phenomenon both in therapy and in the everyday world Luke Hockley draws on the insights of phenomenological and Jungian film theory and applies them alongside more established psychoanalytic approaches The result is to combine the idea of affective bodily experience with unconscious processes as a means to explore a new ontology of the cinema The emphasis is therefore shifted from pure intellectual insight to greater inclusion of personally constructed meanings and experiences Several key concepts are developed and explored throughout the book These include The idea of the Third Image occupying

the intersubjective space between viewer and screen and therapist and client The concept of the Cinematic Frame as opposed to the Film Frame the container of the psychological relationship between viewer and screen The use of the Cinematic Experience to encapsulate the somatic expression of unconscious effects that develop while a film is viewed and which are central to the creation of personal psychological meanings With a focus on examining why we develop a personal relationship with films Somatic Cinema is ideal for academics and students of film studies media studies and analytical psychology

Front Lines of Community Hermann Kappelhoff, 2018-04-23 Based on the premise that a society's sense of commonality depends upon media practices this study examines how Hollywood responded to the crisis of democracy during the Second World War by creating a new genre the war film Developing an affective theory of genre cinema the study's focus on the sense of commonality offers a new characterization of the relationship between politics and poetics It shows how the diverse ramifications of genre poetics can be explored as a network of experiential modalities that make history graspable as a continuous process of delineating the limits of community

Teenage Audiences and British Period Drama Shelley Anne Galpin, 2024-07-25 This book provides an engaging insight into the responses of teenage audiences to British period drama presenting original data collected from young people across England Situated in relation to debates regarding the heritage film and young people's consumption of the media Teenage Audiences and British Period Drama challenges the often homogenous characterisation of teenagers by demonstrating the range of responses this genre inspires in young viewers Arguing for the period drama's underestimated relevance to younger audiences the book details the varied ways that young people use film and television drama to make sense of the world and their place in it and highlights the under researched significance of collective viewing in influencing viewer response Analysis demonstrates the key role that values play in influencing judgements amongst youth audiences the importance of perceived historical accuracy and the potential for screen texts to inspire a deeper relationship with the past

Found Footage Horror Films Peter Turner, 2019-01-28 This book adopts a cognitive theoretical framework in order to address the mental processes that are elicited and triggered by found footage horror films Through analysis of key films the book explores the effects that the diegetic camera technique used in such films can have on the cognition of viewers It further examines the way in which mediated realism is constructed in the films in order to attempt to make audiences either misread the footage as non fiction or more commonly to imagine that the footage is non fiction Films studied include The Blair Witch Project Rec Paranormal Activity Exhibit A Cloverfield Man Bites Dog The Last Horror Movie Noroi The Curse Autohead and Zero Day This book will be of key interest to Film Studies scholars with research interests in horror and genre studies cognitive studies of the moving image and those with interests in narration realism and mimesis It is an essential read for students undertaking courses with a focus on film theory particularly those interested specifically in horror films and cognitive film theory

Transmedia Directors Carol Vernallis, Holly Rogers, Lisa Perrott, 2019-12-26 Transmedia Directors focuses on artist practitioners who work across media

platforms and disciplines including film television music video commercials and the internet Working in the age of media convergence today s em impresarios project a distinctive style that points toward a new contemporary aesthetics The media they engage with enrich their practices through film and television with its potential for world building and sense of the past and future music video with its audiovisual aesthetics and rhythm commercials with their ability to project a message quickly and the internet with its refreshed concepts of audience and participation to larger forms like restaurants and amusement parks with their materiality alongside today s digital aesthetics These directors encourage us to reassess concepts of authorship assemblage transmedia audiovisual aesthetics and world building Providing a vital resource for scholars and practitioners this collection weaves together insights about artist practitioners collaborative processes as well as strategies for composition representation subversion and resistance

The Palgrave Handbook of Experimental Cinema Kim Knowles,Jonathan Walley,2024-09-04 This book is a collection of newly commissioned essays by established and emerging scholars that maps out the current landscape of experimental cinema studies and sets agendas for future work in the field Introducing new critical methodologies and calling overdue attention to neglected artists regions and topics the contributions to this volume reassess and reassert experimental cinema as a site of formal exploration and interrogation as well as resistance to institutional political and social norms This collection articulates what it means for experimental cinema to be these things in the contemporary moment staking out new directions in thinking about the subject not only as a growing sub field of cinema studies but as an artistic and scholarly tradition in dialogue with art history visual culture philosophy and the sciences The contributions reflect a diversity of voices and perspectives weaving together theoretical poetic and personal modes of writing and traversing questions of form emotion materiality nationality postcoloniality the body and ecology

The Prison of Time Elisa Pezzotta,2022-08-25 We are imprisoned in circadian rhythms as well as in our life reviews that follow chronological and causal links For the majority of us our lives are vectors directed toward aims that we strive to reach and delimited by our birth and death Nevertheless we can still experience fleeting moments during which we forget the past and the future as well as the very flow of time During these intense emotions we burst out laughing or crying or we scream with pleasure or we are mesmerized by a work of art or just by eyes staring at us Similarly when we watch a film the screening time has a well defined beginning and end and screening and diegetic time and their relations together with narrative and stylistic techniques determine a time within the time of our life with its own rules and exceptions Through the close analysis of Stanley Kubrick s Adrian Lyne s Michael Bay s and Quentin Tarantino s oeuvres this book discusses the overall dominating time of their films and the moments during which this ruling time is disrupted and we momentarily forget the run toward the diegetic future suspense or the past curiosity and surprise It is in these very moments as well as in our own lives that the prison of time through which the film is constructed and that is constructed by the film itself crumbles displaying our role as spectators our deepest relations with the film

Seeing It on Television Max Sexton,Dominic

Lees, 2021-03-25 *Seeing It on Television: Televisuality in the Contemporary US High End Series* investigates new categories of high end drama and explores the appeal of programmes from Netflix Sky Atlantic HBO National Geographic FX and Cinemax. An investigation of contemporary US Televisuality provides insight into the appeal of upscale programming beyond facts about its budget, high production values and/or feature cinematography. Rather, this book focuses on how the construction of meaning often relies on cultural discourse, production histories as well as on tone, texture or performance, which establishes the locus of engagement and value within the series. Max Sexton and Dominic Lees discuss how complex production histories lie behind the rise of the US high end series, a form that reflects industrial changes and the renegotiation of formal strategies. They reveal how the involvement of many different people in the production process, based on new relationships of creative authority, complicates our understanding of original content. This affects the construction of stylistics and the viewing strategies required by different shows. The cultural as well as industrial strategies of recent television drama are explored in *The Young Pope*, *The Knick*, *Stranger Things*, *Mars*, *Fargo*, *The Leftovers*, *Boardwalk Empire* and *Vinyl*. **Discourses on Nations and Identities** Daniel Syrový, 2021-01-18 The third volume of the collected papers of the ICLA congress *The Many Languages of Comparative Literature* includes contributions that focus on the interplay between concepts of nation, national languages and individual as well as collective identities. Because all literary communication happens within different kinds of power structures (linguistic, economic, political), it often results in fascinating forms of hybridity. In the first of four thematic chapters, the papers investigate some of the ways in which discourses can establish modes of thinking or how discourses are in turn controlled by active linguistic interventions, whether in the context of the patriarchy, war, colonialism or political factions. The second thematic block is predominantly concerned with hybridity as an aspect of modern cultural identity and the cultural and linguistic dimensions of domestic life and in society at large. Closely related, a third series of papers focuses on writers and texts analysed from the vantage points of exile and exophony as well as theoretical contributions to issues of terminology and what it means to talk about transcultural phenomena. Finally, a group of papers sheds light on more overtly violent power structures, mechanisms of exclusion, totalitarianism, torture and censorship, but also resistance to these forms of oppression. In addition to these chapters, the volume also collects a number of thematically related group sections from the ICLA congress, preserving their original context. [A Dictionary of Film Studies](#) Annette Kuhn, Guy Westwell, 2012-06-21 Written by experts in the field, this dictionary covers all aspects of film studies, including terms, concepts, debates and movements in film theory and criticism, national, international and transnational cinemas, film history, film movements and genres, film industry organizations and practices, and key technical terms and concepts in 500 detailed entries. Most entries also feature recommendations for further reading, and a large number also have web links. The web links are listed and regularly updated on a companion website that complements the printed book. The dictionary is international in its approach, covering national cinemas, genres and film movements from around the world, such as the Nouvelle Vague, Latin American

cinema the Latsploitation film Bollywood Yiddish cinema the spaghetti western and World cinema The most up to date dictionary of its kind available this is a must have for all students of film studies and ancillary subjects as well as an informative read for cinephiles and for anyone with an interest in films and film criticism

Teaching Religion and Film Gregory J Watkins, 2008-08-22 In a culture increasingly focused on visual media students have learned not only to embrace multimedia presentations in the classroom but to expect them Such expectations are perhaps more prevalent in a field as dynamic and cross disciplinary as religious studies but the practice nevertheless poses some difficult educational issues the use of movies in academic coursework has far outpaced the scholarship on teaching religion and film What does it mean to utilize film in religious studies and what are the best ways to do it In Teaching Religion and Film an interdisciplinary team of scholars thinks about the theoretical and pedagogical concerns involved with the intersection of film and religion in the classroom They examine the use of film to teach specific religious traditions religious theories and perspectives on fundamental human values Some instructors already teach some version of a film and religion course and many have integrated film as an ancillary to achieving central course goals This collection of essays helps them understand the field better and draws the sharp distinction between merely watching movies in the classroom and comprehending film in an informed and critical way

The Craft of Criticism Michael Kackman, Mary Celeste Kearney, 2025-08-19 With contributions from 35 leading media scholars this collection provides a comprehensive overview of the main methodologies of critical media studies Fully revised and updated throughout the chapters in this second edition address various methods of textual analysis as well as reception studies policy studies production studies and contextual multi method approaches like intertextuality and cultural geography Film and television are at the heart of the collection which also addresses digital technologies and new research tools in such areas as software studies gaming and social media Each chapter includes an intellectual history of a particular method or approach a discussion of why and how it was used to study a particular medium or media relevant examples of influential work in the area and an in depth review of a case study drawn from the author s own research Together the chapters in this collection give media scholars and critics a complete toolbox of essential critical media studies methodologies

Screening War Paul Cooke, Marc Silberman, 2010 Re examines German cinema s representation of the Germans as victims during the Second World War and its aftermath The recent discovery of German wartime suffering has had a particularly profound impact in German visual culture Films from Margarethe von Trotta s *Rosenstrasse* 2003 to Oliver Hirschbiegel s Oscar nominated *Downfall* 2004 and the two part television mini series *Dresden* 2006 have shown how ordinary Germans suffered during and after the war Such films have been presented by critics as treating a topic that had been taboo for German filmmakers However the representation of wartime suffering has a long tradition on the German screen For decades filmmakers have recontextualized images of Germans as victims to engage shifting social and ideological discourses By focusing on this process the present volume explores how the changing

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