**John Ellis. Visible fiction. 2003. U.S.: Routledge.**

(Ellis, 2003)

p.64

MacCabe demonstrates a continuity of narrational devices from the nineteenth century novel into cinema

p.68

From the initial disruption, the film works to achieve a rebalancing of elements, a new resolution, a new steady state. A film is a risk, setting our expectations of the world in doubt, stirring up emotions and hazarding things we would not dream of doing or would not like to be done in real life.

p.74

A balance between repetition and novelty can be said to characterise a narrative film’s relationship to the general cultural knowledges that it assumes of its viewers. A film takes a lot for granted in what it refers to as well as in the way it is constructed internally.

p.84

The process of a narrative film is usually an extended game with the spectator, offering the promise of such a position, but withholding fulfilment of that promise until the end of the film

p.85

The spectator’s anxiety is an anxiety that is provoked in safety, because its resolution is guaranteed by the institution of cinema itself, which is not in the habit of presenting incomplete films.

p.86

The pleasure comes from fulfilment of a wish (for we wish what we fear as well as what we desire), and from seeing the fulfilment of what wish in the other. What happens on the screen does not happen directly to the spectator. It represents the fulfilment of phantasies without extinguishing the desires that support them.

p.87

It is a work because it involves the expenditure of emotional energy and the taking of emotional risks in order to produce a sense of pleasurable satisfaction at the conclusion of the process

p.89

Cinematic narration uses this regime of looking to produce tightly organised narratives, centring on a particular problematic that is resolved and exhausted through a pattern of repetition and novelty. These hold the spectator in a process of pleasurable anxiety, wanting to know, being provided with information, but not all the information in the correct form until the end of the film.

**George Wilson. Narration in Light. U.S.: The Johns Hopkins University Press. 1986**

(Wilson, 1986)

p.4

The proper viewing of a given film may require that members of its audience be situated at a certain *epistemic distance* from their usual habits of perception and common-sense beliefs

Therefore, assumptions about what features of our shared common-sense picture of the world are and are not projectable upon the world as pictured in a given film will help to constitute the viewer’s epistemic base

As a film proceeds, an audience’s understanding of narrative developments depends not only upon its assimilation of the information with which it is directly presented but also upon its grasp of an imposing complex of inferences that it must make, consciously or unconsciously, from the visual manifolds that it is shown.

p.45

Narrative and narration must together achieve a structure that appropriately weights the favoured explanatory factors and traces out their relevance to the dramatic questions they purport to answer.

**Malinowski, Bronislaw. Myth in Primitive Psychology. U.S. Greenwood Press. 1974**

p.88

Our theory, the theory of the cultural function of myth, accounting as it foes for its intimate relation to belief and showing the close connection between ritual and tradition, could help us to deepen our understanding of the literary possibilities of savage story

p.89

The interest in nature, again, is obvious if we realize how important is the mythology of magic, and how definitely magic clings to the economic concerns of man. In this, however, mythology is very far from a disinterested and contemplative rhapsody about natural phenomena. Between myth and nature two links must be interpolated: man's pragmatic interest in certain aspects of the outer world, and his need of supplementing rational and empirical control of certain phenomena by magic.

p.91

The function of myth, briefly, is to strengthen tradition and endow it with a greater value and prestige by tracing it back to a higher, PAGE 92 better, more supernatural reality of initial events.

p.92

Myth is, therefore, an indispensable ingredient of all culture. It is, as we have seen, constantly regenerated; every historical change creates its mythology, which is, however, but indirectly related to historical fact.

**Larue, Gerald A. Ancient myth and Modern Man. New Jersey. Prentice-Hall Inc. 1975**

p.5

The English term *myth* is derived from the Greek *muthos*, meaning "word" or "speech," "the thing spoken," "the tale told"… At first, myths were transmitted orally, but the ancient myths that we know now were preserved in written form. Thus, we could define myth as a literary vehicle or kind of literature involving divine beings.

New insights, experiences, and sociopolitical developments called for reinterpretation of old concepts.

p.7

To live as human involves more than the acquisition of sufficient food, adequate shelter and clothing, and the continuation of the species... Because he is unique within the animal kingdom, man does reflect on his observations and experiences, seeking to understand himself and his relationship to his world. Without answers to his questions, he is frustrated... There may be a search for alternative patterns, or a recognition of the impossibility of the situation and a passive acceptance of this meaningless states as the norm, or continuing fruitless and often frenetic attempts to overcome. Such behavioral patterns are recognizable in our society.

p.64

The individuals are made aware by way of societal myths of their otherness, the group-separateness which distinguishes them and holds them apart from other humans

p.183

They gave meaning to group existence. But they also related to the individual, and in this sense, all myths functioned to some degree as identity myths.

**Brian Boyd, Joseph Carroll and Jonathan Gottschall (Eds). Evolution, Literature & Film. New York. Coulmbia University Press. 2010**

Buss, David M. Evolutionary Psychology: The NEw Science of the Mind (2008) 21-37pp

p.24

More formally, Darwin's answer to all these puzzles of life was the theory of *natural selection* and its three essential ingredients: *variation, inheritance,* and *selection*.

p.30

Darwin clearly envisioned his theory of natural selection as being just as applicable to behaviour including social behavior, as to physical structures. Several lines of evidence support this view. First, all behavior requires underlying physical structures

p.34

According to group selection theory, only species that acted more selfishly teristics beneficial to theur group survived

Darwin, Charles. General Summary and Conclusion, from The Descent of Man (1871) 75-78pp

p.76

The high standard of our intellectual powers and moral disposition is the greatest difficulty which presents itslef, after we have been driven to this conclusion on the origin of man. But every one who admits the principle of evolution, must see that the mental powers of the higher animals, which are the same in kind with those of man, though so different in degree, are capable of advancement.

p.77

The intellect must have been all-important to him, even at a very remote period, as enabling him to invent and use language, to make weapons, tolls, traps, etc., whereby with the aid of his social habits, he long ago became the most dominant of all living creatures

The higher intellectual power of man, such as those of ratiocination, abstraction, self-consciousness, etc., probably follow from the continued improvement and exercise of the other mental faculties.

Animals endowed with the social instincts take pleasure in one another's company, warn one another of danger, defend and aid one another in many ways. These instincts do not extend to all the individuals of the species, but only to those of the same community. As they are highly beneficial to the species, they have in all probability been acquired through natural selection.

Brown, Donald E. The Universal People. (1975) 83-95pp

p.85

The UP have special forms of speech for special occasions. Thus they have poetic and rhetorical standards deemed appropriate to speech in particular settings. They use narrative to explain how things came to be and to tell stories.

p.89

They are materially, cognitively, and emotionally adjusted to the environment in which they normally live

Wilson, Edward O. Sociobiology at Century's End (2000) 96-103pp

p.100

Neuroscientist are able to construct replicas of mental activity that, while still grossly incomplete, go far beyond the philosophical speculations of the past

p.102

In the creation of human nature, genetic evolution and cultural evolution have together produced a closely interwoven product.

Pinker, Steven. Evolution and Explanation. (2005) 104-110pp

p.108

Like vision and language, our emotions and cognitive faculties are complex, useful, and nonrandomly organized, which means that they must be a product of the only physical process capable of generating complex, useful, non-random organization, namely, natural selection.

Pinker, Steven. Art and Adaptation. (1997) 125-1343pp

p.125

People everywhere spend as much time as they can afford on activities that, in the struggle to survive and reproduce, seem pointless.

p.128

The mind is a neural computer, fitted by natural selection with combinatorial algorithms for causal and probabilistic reasoning about plants, animals, objects, and people.

p.130

Horace wrote that the purpose of literature is "to delight and instruct"

p.131

Of course, not all stories have happy endings. Why would we pay seven dollars and fifty cents for a simulation of life that makes us miserable? Sometimes, as with art films, it is to gain status through cultural machismo

p.132

The author places a fictitious character in a hypothetical situation in an otherwise real world where ordinary facts and laws hold, and allows the reader to explore the consequences.

THERE IS A TENDENCY TO GIVE JUST NARRATION IN LITERATURE A PLACE AS 'FORMAL' FORMATIVE TOOL

Wilson, Edward O. The Arts and Their Interpretation (1998) 135-143pp

p.142

The arts filled the gap. Early humans inveted them in an attempt to express and control through magic the abundance of the environment, the power of solidarity, and other forces in their lives that mattered most to survival and reproduction. The arts were the means by which these forces could be ritualized and expressed in a new, simulated reality.

p.143

The arts still perform this primal function, and in much the same ancient way. Their quality is measured by their humanness, by the precision of their adherence to human nature.

Dissanayake, Ellen. Art and Intimacy: How the Arts Began (2000) 144-155pp

p.150

Eventually, this powerful and deep-rooted desire to make sense of the world became part of what it meant to be human – to *impose* sense or order and thereby give the world additional (what we now call "cultural") meaning.

p.152

As humans are natural system-builders, they are also natural storytellers. To some degree we tell stories and hear those of others as part of everyday interaction.

We have evolved to respond to archetypal images and narrative structures that touch upon fundamental existential themes and interests

Stories move people in ways unlike other uses of language. They provide a certain kind of knowledge: a person has done this or that, and this is what came of it.

John Tooby and Leda Cosmides. Does Beauty Build Adapted Minds? Toward an Evolutionary Theory of Aesthetics, Fiction, and the Arts. (2001) 174-183pp

p.175

However, aesthetically driven activities are not marginal phenomena or elite behavior without significance in ordinary life. Humans in all cultures spend a significant amount of time engaged in activities such as listening to or telling fictional stories.

First, involvement in fictional imagined worlds appears to be a cross-culturally universal, species-typical phenomenon

Second, involvement in the imaginative arts appears to be an intrinsically rewarding activity, without apparent utilitarian payoff

p.176

Third, although fiction seems to be processed as surrogate experience, some psychological subsystems reliably react to it as if it were real, while others reliably do not. In particular, *fictional worlds engage emotion systems while disengaging actions systems* (just as dreams do).

Fourth, it appears as if humans have evolved specialized cognitive machinery that allows us to enter and participate in imagined worlds, including pretense and fiction.

p.177

Our species-typical neural architecture is equipped with motivational and cognitive programs that appear to be specially designed to input fictional experiences and engage in other artistic activities.

Therefore, engagement in fictional experience and other aesthetic activities must have contributed to the survival and reproduction of out hunter-gatherer ancestors, even though we do not presently know how.

p.181

Humans, being social and communicate organism equipped with decoupling, are no longer limited by the slow and unreliable flow of actual experience. Instead, we can immerse ourselves in the comparatively rapid flow of vicarious, orchestrated, imagined, or fictional experience.

Fictional information input as a form of simulated or imagined experience presents various constellations of situation-cues, unlocking these responses, and making this value information available to systems that produce foresight, planning, and empathy. With fiction unleashing our reactions to potential lives and relities, we feel more richly and adaptively about what we have not actually experienced

p.182

Stories are told in a way that mimics the format in which experienced events are mentally represented and stored in memory, in order to make them acceptable to the machinery the mind uses to extract meaning from experience.

Dutton, Demis. The Uses of Fiction (2009) 184-193pp

p.185

By allowing us to confront the world not just as naïve realists who respond directly to immediate threats or opportunities (the general condition of other animals) but as imaginative supposition-makers and thought-experimenters, human beings attained one of their greatest evolved cognitive assets

p.188

Stories encourage us to explore the points-of-view, beliefs, motivations, and values of other human minds, inculcating potentially adaptive interpersonal and social capacities

p.189

Whatever the knowledge-store in terms of dramatic episodes of clan history, war stories, hunting anecdotes, near misses, tales of forbidden love, foolhardy actions with tragic outcomes, and so forth. These cases are used analogically and in terms of shared and differentiated features to make sense of new situations and to interpret past experience.

Joseph Anderson. The Reality of Illusion. 1996. 246-257

p.252

I call this metatheory *ecological* because it attempts to place film production and spectatorship in a natural context. That is, the perception and comprehension of motion (p.253) picture is regarded as a subset of perception and comprehension in general, and the workings of the perceptual systems and the mind of the spectator are viewed in the context of their evolutionary development

p.254

Purely by trial and error, the moneymen, the technicians, and the artist who made up the American film industry succeeded in developing a style of filmmaking that was potentially accessible to every human being on earth. Whatever its shortcoming, the classical Hollywood style became more universally accessible than any of its competitors, and it remains so today.

Murray Smith. Darwin and the Directors: Film, Evolution, and the face in the age of evolution. 2003 258-269pp.

p.259

The imagination, in other words, enhances our foresight and supercharges our ability to plan; and it is not hard to see how this improves our fitness in the environment of human action

p.260

First, emotions provide us with a kind of motivational gravity, allowing us to grasp the world and act decisively in it, rather than drifting among an array of equally weighted options. Second, emotions provide a rapidity and intensity of response to a changing environment which reasoning alone cannot provide

p.265

In other words, as we move through social space, we don’t only perceive and categorize the emotions of others, we feel them, albeit in attenuated form – a phenomenon which has been discussed by Elaine Hatfield and her colleagues as, among other concepts, *emotional contagion* (a notion which relates historically to the concept of empathy).

David Bordwell. What Snakes, Eagles, and Rhesus Macaques Can Teach Us. 2008. 270-285

p.271

The poetics I propose is thus *mentalistic*: It assumes that we can characterize the spectator’s embodied mind as engaging with the film. It’s also *naturalistic*, presuming the scientific investigation of mental life is likely to deliver the most reliable knowledge. I’d also propose that the best mentalistic and naturalistic framework we have available is that provided by what we can broadly call the *cognitive* approach to mental life

p.272

Cultural activities are mental in an important sense: They’re learned, recalled, rethought, and so on by the embodied minds of social agents.

Top-down processing is concept driven; bottom-up processing is data driven.

Bottom-up processes are fast, involuntary, cheap in cognitive resources, and fairly consistent across observers

Top-down processes are slower, more voluntary, more expensive in cognitive resources, and more (p.273) variable across observers.

p.274

Sensory input drives perceptual processing; perceptual processing feeds into comprehension and appropriation, in the “bottom-up” direction. Appropriation drives comprehension to some degree and perception to a lesser degree. There are secondary feedback effects, too, as when the manner of appropriation can recast perception or comprehension.

p.279

All the options of film style and structure can be mobilized to guide the viewer’s notice to certain material

p.280

Emotion is part of our evolutionary heritage, and it has largely served in tandem with cognition. That is, rather than being the foe of emotion, reason has used emotion and emotions have exploited reason.

p.281

The weight of the evidence shows that evolution has printed us to engage in encounters with others by making us sensitive to the slightest signs of their emotional states

p.284

Most humanists, though, prefer interpretation to explanation. When they do seek explanations, they rule out biological causes or function as too deterministic and prefer some form of social-learning theory.

Joseph Anderson. Character in Citizen Kane. 1996. 409-415

p.409

The problems of character recognition and attribution are universal. The capacities to cope with these problems were developed through evolution, and the manifestations of those capacities are, as we might expect, similar from culture to culture.

p.412-413

we must at most primitive emotional level, decide to identify or not identify with the character

perspective-taking (perceive narrative context from character’s perspective), caring (not caring, boredom), role identification (not necessary, a bonus).

David Bordwell. Convention, Construction, and Cinematic Vision. 2008. 416-432

p.423

The idea that conventions are designed for utility in action echoes Noel Carroll’s argument that many “arbitrary conventions” are in fact cultural *inventions* aimed at achieving specific goals

**Noel Carroll. Theorizing the Moving Image. New York. Cambridge University Press. 1996**

p.96

The audience expects answers to the questions the film raises about its fictional world

p.97

My central hypothesis is that the major connective or logical relation in one of the most basic forms of linear film narrative is erotetic (questioning)

p.100

Suspense arises when a well-structured question – with neatly opposed alternatives – emerges from the narrative and calls forth an answering scene. Suspense is a state that accompanies such a scene up to the point when one of the competing, alternative outcomes is finalized.

p.101

Suspense in life, as opposed to film, is not just anticipation, but anticipation where something desires is at stake… Moreover, whatever is at stake has some psychological urgency partly because the outcome is somehow uncertain… Suspense, rather, is a function of the structure of the narrative question as it is raised by factor earlier in the film… the outcome which is morally correct in terms of the values inherent in the film is the less likely outcome.

Suspense in film is (a) an affective concomitant of an answering scene or event which (b) has two logically opposed outcomes such that (c) one is morally correct but unlikely and the other is evil and likely

p.103

Suspense Film: Macro-question (general structure), Large number of suspenseful scenes, ending is suspenseful

p.106

Categorically excluding from the spectator’s estimate of the relative probabilities, the audience’s knowledge of such desiderata of filmgoing lore as that the heroine is generally rescued… Alfred Hitchcock’s emphasis on the importance of audience having knowledge for suspense (as opposed to shock) to succeed. What I think the audience needs knowledge about is the relative likelihoods of the alternative outcomes of scenes.

p.113

Hitchcock is said to be a filmmaker who shows his audiences that the line between being moral and immoral is slim and easily crossed. This point is underscored in films where what is conventionally the functional position of a moral effort is replaced by an immoral effort.

p.130

Psychological investigation into the expression of facial emotion has amassed a compelling amount of data to the effect that for certain *basic* ranges of emotional expression, there is a surprising degree of cross-cultural uniformity.

This research lends credence to the conjecture, defended long ago by Darwin, that the recognition, and the expression, of emotion, at least along certain very basic dimensions, has an innate, biologically rooted origin.

p.322

Scientific method provides us with strong justifications for thing like theories, though, again, a well-warranted theory at time T1 could turn out to be false at time T2

p.323

The fallibilist admits that she may have to reviser her theories in light of future evidence or of theoretical implications of later developments because she realizes that at best her theories are well-warranted, and that a well-warranted theory can be false

**Daniel Dennett. Content and Consciousness. New York. Routledge. 2010**

p.48

No creature could exhibit Intentional behaviour unless it had capacity to store information. For example, for a creature to exhibit genuine goal-directed behaviour, the goals the creature had would have to be 'carried within it' somehow

p.51

If the brain cannot react differentially to stimuli in appropriate response to the environmental conditions they herald, it will not serve the organism at all.

**Larry May, Marilyn Friedman and Andy Clark (eds). Mind and morals. Essays on Cognitive Science and Ethics. Massachusetts. The MIT Press. 1996**

Paul M. Churchland. The Neural Representation of the Social World. 91-108pp

p.91

Social animals must learn, in addition, the interactive culture that structures their collective life. This means that their nervous systems must learn to represent the many dimensions of the local social space, a space that embeds them as surely and as relevantly as does the local physical space

p.92

Social and moral reality is also the province of the physical brain. Social and moral cognition, social and moral behavior, are no less activities of the brain than is any other kind of cognition or behavior.

**Bruce K. Britton and Anthony D. Pellegrini. Narrative Thought and Narrative Language. U.S. Lawrence Erlbaum Associates. 1990**

Wallace Chafe. Some Things That Narratives Tell Us About the Mind.79-98pp

p.81

Prepackaged models of the world are supplied for us above all by our cultures; they are what a culture is all about. Religions, ideologies, folklores, systems of education – all provide us with ready-made models we can use for dealing with new experiences.

**Andre Bazin. What is cinema? Volume 1. California. University of California Press. 2005**

p.10

The evolution, side by side, of art and civilization has relieved the plastic arts of their magic role.

p.12

Photography and the cinema on the other hand are discoveries that satisfy, once and for all and in its very essence, our obsession with realism

p.21

If the origins of an art reveal something of its nature, then on may legitimately consider the silent and the sound film as stages of a technical development that little by little made a reality out of the original 'myth'

p.24

It was montage that gave birth to film as an art, setting it apart from mere animated photography, in short, creating a language

p.40

The film-maker is no longer the competitor of the painter and the playwright, he is, at last, the equal of the novelist

**Michael Rabiger & Mick Hurbis-Cherrier. Directing, Film Techniques and Aesthetics. 5th Edition. London: Focal Press. (2013)**

p.36

Directors regularly work with two kind of objectives: **plot objectives** (external) and **life objectives** (internal), and there is an intimate relationship between these two.

p.37

What are the consequences if the character fails to achieve their objective? What specifically is at stake?

p.75

The screenplay represents only the bones of a film in a standard, shareable form. It provides the film's basic content. A screenwriter handing a script to a director, must leave room for the other creative talents on the crew to do their jobs.

p.133

A film's style emerges from the dramatic requirements of the screen play, and also reflects its makers and their identity.

p.147

Like any language, cinema is evolving to facilitate the stories we want to tell and using forms that are novel, striking, and contemporary. And while new storytelling techniques are being adopted all the time, not a single technique in the history of cinema has become obsolete.

p.148

Film is universally accessible because it plays to the full arsenal of human perception – that is, the juxtaposition of images, actions, and sounds, as well as spoken and written language for which all humans are hardwired.

Film grammar is not something arbitrary, because it literally makes or breaks the identity of what you put on the screen. What makes using it so tricky is that we don't normally pay attention to our perceptual and emotional processes.

p.151

The Storyteller's *intention* behind any image is delivered through a combination of its content and its form.

The crucial concept behind mise-en-scene is that everything in a shot is placed there purposefully, because every detail in the frame can add highly significant story information and emotional context.

p.195

To be successful, a director must never forget that the written story and acted performances must bear a relationship and resonance with lived human experience, and that our visual technique must do so as well.

To tell a story on film is to make a construct – a triangular relationship between content, Storyteller, and viewer. Thus effective storytelling does not simply apply elements of film language in a routine or generally expressive way – it harnesses cinematic language to replicate human perception and express the story from the vantage of a human heart

**Bill Nichols. Engaging Cinema. An introduction to Film Studies. U.S.: W. W. Norton & Company. 2010**

p.30

Film use images to convey emotional impact, express various states of mind, tell a story, or present an argument. The reliance on convention to achieve these ends helps explain film’s universal appeal. Viewers can draw on their experience of previous films and on their experience of interpreting what they see in the world around them. If there is a subtlety and complexity involved in understanding films, it involves grasping the nuances made possible by a range of different, often competing conventions and interpreting the metaphorical implications of what we see.

p.31

In film, each shot functions as a sign. In fact, within each shot, there may well be a variety of signs mixed together

p.32

The spectator instantly attaches a signified, the meaning of a given image, to the signifier, the thing seen or heard. The signifier is what is materially presented to the viewer. The signified is the meaning the viewer supplies to it. Together they form a sign.

p.34

Most cinematic signifiers possess a referent. The referent is what a sign refers to outside the language in which it appears. A photo of a hat is a signifier and the viewer's response, "this is a hat", generates the signified, but the referent would be the actual hat used in the photo. This referent, the hat, exists in physical reality.

p.36

Expressive techniques create an emotional impact on the viewer

p.37

The filmmaker chooses one option from the paradigmatic range of choices available and then arranges these choices into syntagmatic scenes, sequences, and, ultimately, entire films.

p.43

Hitchcock often manoeuvres the viewer into identifying with characters who are unsavoury, or worse.

p.70

Every film envisions a world of its own with its own spatial and temporal dimensions, its own distinct forms of activity and thematic concerns.

A world is a vast, complex place, full of ambiguity and significance. When we encounter a new word, as we do with almost every film, the experience calls for understanding and interpretation.

p.73

The experience of cinematic world involves at least three common categories of participation: Emotional investment (identification, attraction, rhythm and tones), Intellectual engagement (search for patterns and attempt to make sense of what we see using our knowledge of film language), Ideological involvement (reaction towards attitude of the filmmaker in the subject)

p.75

Films urge us to embrace experiments with form, strategies of persuasion, and the pleasures of storytelling

p.136

free rein to imagination, recount past explore present invent future, magical power over intractable reality, evoke moods and feelings, models for alternatives to a given social order, embody and promote a particular political position r ideological perspective. By these means, narrative can give imaginative form to the ways in which real social conflicts and contradictions that trouble a given culture might find resolution

p.151

Characters are put to the test morally as well as physically, and by getting the audience to identify with characters who commit criminal or evil deeds, he (Hitchcock) puts the audience to a moral test as well

p.152

Hitchcock encourages the viewer to root for the character, despite moral objections that might arise.

p.278

In sum, condensation provides symbols, icons, archetypes, stereotypes, and heroes who often stand in for larger collectivities and issues. Displacement shifts the emphasis from conflicts at the heart of the body politic to issues that seem more localized and particular, if not domestic. These processes alter the original conflict and introduce a metaphorical or allegorical dimension to the story. The narrative no longer says what it means directly

**Murray Smith. Engaging Characters. Fiction, Emotion, and the Cinema. New York. Oxford University Press. 1995**

p.2

What, for example, is the significance of our emotional responses to characters with respect to the social and ideological import of narratives? What are the social and psychological functions of cinematic ‘identification’?

p.4

My thesis in this study is that characters are central to the rhetorical and aesthetic effects of narrative texts. Character structures are perhaps the major way by which narrative texts solicit our assent for particular values, practices, and ideologies.

p.5

Thus I propose replacing blanket terms such as ‘identification’ and ‘point of view’ with a system which posits several distinct *levels of engagement* with fictional characters, which together comprise what I call the *structure of sympathy*.

p.17

Our imaginative engagement with fictional narratives requires, I will argue, a basic notion or human agency or ‘personhood’. Which is a fundamental element of both our ordinary social interactions and of our imaginative activities

p.21

persona schema: (1) a discrete human body, individuated and continuous through time and space; (2) perceptual activity, including self-awareness; (3) intentional states, such as beliefs and desires; (4) emotions; (5) the ability to use and understand a natural language; (6) the capacity for self-impelled actions and self-interpretation; (7) the potential for traits, or persisting attributes

p.22

The ‘person schema’ is thus part of a certain common core or ‘bridgehead’ of assumptions shared by all cultures, along with, for example, those beliefs represented by our everyday notion of causality. Without this set of assumptions, no intelligible interaction of any sort would be possible between radically different cultures

p.33

Like narratives, human agents select through attention certain experiences and exclude others, in the course of planning and remembering. Thus, in selecting and ordering events, narrative representations amplify a process already at work in social action and interaction. Narrative extends the habit of “configuration” effected by narrative is not grafted onto something figureless, faceless, but upon a life in which narrative structure is “prefigured”.

p.34

a mimetic assumption is embedded in the very concept of character

p.41

Far from being merely impulsive, unconscious, or bodily responses antithetical to rationality, emotions – whether elicited by real events or fictions – form part of an integrated cycle of perception, cognition, and action.

p.43

Even the most basic comprehension of a fiction film requires that we never cease to attend to the fact that it is a representation built on conventions

p.45

All of them imply that our assessments of the plausibility of texts depend on the degree to which the particular text conforms to a set of beliefs about reality, rather than an objective world standing outside of all beliefs and values

p.47

A schema (plural, schemas or schemata) is a pattern which allows the mind to organize and process the mass of sensory data it constantly receives…. On the basis of such schemata, we decide how to act, and we form expectations concerning the results of our actions and those of others.

p.48

According to E.H. Gombrich… ‘cultural models’: prototypical scenarions which generate ‘simplified worlds’ of type and events.

In order for the physical gesture to become a sign, a certain amount of mental activity has to occur, which semiotics has tended to ignore. Schema theory, then, can be used in a theory of the mental representation of social practices, beliefs, and values, and to elucidate the relationship between imagination and ideology.

p.52

Schemata, then, have a certain degree of flexibility built into them; they should not be thought of as rigid sequence which either explain experience fully or fail completely

p.53

Traditionally, the relationship between fictional representations and the world has been described by the concept of mimesis: the imitation of human action by the body or voice, or in the media of stone, paint, the written word, the photographic or cinematic image

p.57

We must recognize that there are two forms of emotional response, one to actual vents, and one to fictional events, which share many features but which are not structurally identical. They differ precisely with respect to the nature of the object of the emotion. (1) we must believe that the object must exist or have existed. (2) imaginatively propose to ourselves that the object exists.

p.62

emotions function partly as focusing and guidance systems.

The type of emotion experienced will shift depending on the situation in which the character is placed, but both these factors are determined by an underlying evaluation of the character’s moral status within the moral system of the text

p.64

While it would be absurd to deny that spectators bring particular beliefs, desires, and interests to the text, they are not the only or indeed the first ones to do so. Filmmakers themselves do.

p.74

A narration may be usefully described in terms of three principal qualities: knowledgeability, communicativeness, and self-consciousness.

p.75

Structure of sympathy: In this system, spectators construct characters (recognition). Spectators are also provided with visual and aural information more or less congruent with the available to characters, and so are placed in a certain structure of *alignment* with characters. In addition, spectator evaluate characters on the basis of the values they embody, and hence form more-or-less sympathetic or more-or-less antipathetic *allegiances* with them.

p.78

Carroll argues that the concept of *assimilation* more accurately describes the structure of interaction between spectators and fictional characters

p.82-84

Recognition: describes the spectator’s construction of character: the perception of a set of textual elements, in film typically cohering around the image of a body, as an individuated and continuous human agent

Alignment: describes the process by which spectators are placed in relation to characters in terms of access to their actions, and to what they know and feel… two interlocking function, *spatio-temporal attachment* and *subjective access*

Allegiance: pertains to the moral evaluation of characters by the spectator

p.97

Gordon: speculation about and ‘simulations’ of one’s own feelings in future situations, extends to simulations of the intentional states of other persons, as a means of predicting their behaviour

p.99

*Einfühlung*, for Lipps, described a kind of involuntary neuromuscular response to physical forms. He refers to the phenomenon at one point as ‘kinaesthetic mimicry’

p.100

William James and C. G. Lange, the facial feedback thesis holds that in adopting a facial expression apposite to a particular emotion, our subjective experience of the emotion is intensified

p.105

Engagement

 Empathy: mimicry (involuntary) & simulation (voluntary)

 Structure of sympathy: recognition, alignment & allegiance

p.144

Recognition is a prerequisite for alignment. Our narrative experience cannot be said to have been filtered through a particular character’s perspective until we have at least individuated that character

p.160

Classical filmmaking has always depended overwhelmingly on facial expression and bodily gesture as the devices for conveying information about a character’s inner states.

p.197

Manichean Moral Structure: The kind of moral structure which articulates an unqualified opposition of good and evil values

p.207

Graduated Moral Structure: the graduated moral structure is characterized by a spectrum of moral gradations rather than a binary opposition of values

p.213

Classical Hollywood films require, I propose, moral ‘resolution’ and a moral centre. Moral resolution entails that the text makes the moral status of characters clear (if not in the course of the narrative, then at its end, as in the mystery film). A moral centre entails a locus of positive moral value.

**James Monaco. How to Read a Film. Movies, Media and Beyond. 4th Edition. New York. Oxford University Press. 2009**

p.170

But film is very much *like* language. People who are highly experienced in film – highly literate visually (or should we say “cinemate”?) – see more and hear more than people who seldom go to the movies. An education in the quasi-language of film opens up greater potential meaning for the observer, so it is useful to use the metaphor of language to describe the phenomenon of film.

p.177

Film does not suggest, in this context: it states. And therein lies its power and the danger it poses to the observer: the reason why it is useful, even vital, to learn to read images well so that the observer can seize some of the power of the medium. The better one reads an image, the more one understands it, the more power one has over it.

**Ed S. Tan. Emotion and the Structure of Narrative Film. New Jersey. Lawrence Erlbaum Associates. 1996. Translated by Barbara Fasting**

p.4

It may be that the emotions evoked by films are related to those that accompany fantasies, daydreams, and certain forms of play. It may also prove possible to shed some light on the question of aesthetic emotion in a wider sense of the word.

The rationale is that the film, to the extent that it is seen as a narrative, systematically manipulates fictional situations and aspects of those situations in such a way that they fulfil the requirements for the creation, maintenance, and modulation of emotions. In short, to narrate is to produce emotions

p.13

Film involves the viewer in a series of overlapping illusions that appeal to more or less universal sensitivities and thus lead to a true emotional experience

p.21

The film situation gives the spectator an opportunity to transgress social norms and codes of behaviour, albeit within strictly determined boundaries, in such a way that the stability of society is not endangered and may even be enhanced

p.23

Bolstering social identity could be another function of watching feature films. The recognition of socially shared views can fulfil the individual’s need for a sense of belonging

J.L. Singer and D.G. Singer (1981)

p.29

A work of art does not speak to its beholder directly, but rather involves them in a process that leads to insight, whether it is a question of a truth, an ideal, or a possibility

Film are also *about* something, and they can teach us a great deal about reality, as is clear from the reviews of feature films.

p.30

Interpretation is itself something that must be learned. It cannot be assumed that the natural viewer of the traditional film will automatically discover those hidden meanings the critic is so adept at identifying

p.37

The viewer will in any case evaluate the incoming images according to their ability to evoke a desirable experience, namely a well-rounded emotional episode characterized by the creation of tension, followed by a resolution of that tension

p.43

Functional viewpoint = the main task of emotion is the control of cognitive processes

p.47

Emotion *is* the consciousness of a change in action readiness, which is experienced as motivated or caused by situations that have been appraised in a specific manner

p.48

When we watch a film, our general interest in the fortunes of our own loves ones and friends takes the form of sympathy with the fate of a particular character or characters. In the same way, it is our general sense of justice that underlies our hope for the triumph of *this* hero and the defeat of *this* villain

p.53

Viewers experience the fictional events as if they were happening all around them; the events appear to be real, concrete, and taking place in the here and now. This physical immediacy forms the basis for the situational meaning

p.57

A feature film is a story, which means that knowledge is conveyed. And yet the film audience is barely aware of the process by which this takes place. Only rarely is there an overt narrator, and even then he or she often recedes into the background. The narrative process is concealed behind the diegetic effect, or more precisely, behind the apparent objectivity of events. Events are discrete elements that constitute the continual changes in the situation in the fictional world

p.70

The feature film – and perhaps other art forms as well – evokes a powerful suggestion of a particular reality by presenting the essentials of that reality

p.86

Interest, like any other emotion, is based on concern, that the film stimulus occasions a specific situational meaning structure, and that together these two things give rise to a tendency toward action.

p.93

The narrative of the traditional feature film follows that of the conventional story. There is evidence that the latter genre is easy to understand and remember, especially in comparison with other forms of prose…. It is generally agreed that in the majority of traditional films – the popular cinema supply – narrative structure is subliterary: plot dominates theme and style, and there is no striving for form experiments or alienation effects. This means that the viewer has no difficulty in understanding the average film story

p.96

Cognitive concern corresponds broadly to the assimilation of the action observed, into a canonic structure. That structure is determined largely by typical causal relationships between successive parts of the action.

Affective concern is an end state of the fictional world that corresponds to (a) the sympathies of viewers and (b) their values

p.117

Traditional cinema initiates two episode, the first of which leads to the second. The first is that of the film narrative, in which a film story develops along the structured lines of Balance, a Complication, and the Restoration of the Balance. The second is an emotion episode on the part of the viewer, in which interest dominates

p.118

When the viewer feels compassion, this is not the same thing as the willingness to actually do something; rather, the viewer wants the poor protagonist on the screen to be helped. It is for this reason that pity, anger, and fear felt by the viewer are more like strong feelings than emotions

p.121

Thematic structures and character structures. The former regulates expectations with respect of the course of the action, while the latter governs expectations regarding the characters and the viewer’s involvement in their fortunes.

p.127

A theme is a generic cognitive structure that is activated by the action in the fictional world. This structure contains one or more actors with concerns and intentions from which a hierarchy of goals and plans can be derived. Furthermore, each them contains a complication or failure scenario consisting of a more or less elaborated sequence of events and a number of mutually exclusive possible outcomes. Some of these must be satisfactory, in the sense defined in the previous section or, better yet, both satisfactory and valuable

p.153

As a viewer I do not only entertain the illusion that I am present in the scene – the diegetic effect – I may even feel that to a greater or lesser degree the adventures of the protagonists are actually happening to me

p.159

The image that one has of characters guides one’s understanding of all the other elements of the film narrative and the artefact

p.171

The more depth there is to the individuation of a character, that is, the sharper the differentiation in terms of subtypes, the more real the character is and the higher the reality parameter of the situational meaning structure

p.172

By empathy we mean all the cognitive operations on the part of the viewer that lead to a more complete understanding of the situational meaning for the character.

p.182

The diegetic effect places the viewer at center stage, and the film narrative determines the exact manner in which the viewer is a witness to the fictional events. The traditional feature film imposes upon the viewer a certain *observational attitude*.

p.192

It is quite possible that films offer not only sensation, spectacular action sequences, and likeable characters whom one gets to know intimately but also the opportunity to be altruistic at a far lower cost than required in everyday life

p.229

The feature film imposes thoughts that in turn, evoke emotion. The thought theory combines a number of plausible features: first, viewers are not completely fooled by the illusion of reality presented by films; second, authentic emotions are actually experienced, not least from the standpoint of the viewer; and third, emotions can spring from imagination.

p.230

Film creates an illusion, not a delusion. The term illusion is used in its “epistemologically benign meaning” (Carroll, 1988b): viewer know full well that they are watching a staged and project representation

p.237

Only a trained film analyst would be consistently capable of seeing the various shots as shots and the changes in perspective as so many camera displacements.

p.248

In the case of the traditional feature film, the emotions experienced by viewers offer an extra satisfaction, namely, the sharing of feelings. In the darkened movie theatre, we are all united by a common experience.

p.250

Narration may be seen as the systematic evocation of emotion in an audience, according to a preconceived plan… By presenting to the viewer a complex and continually variable illusory stimulus, it plays upon the most universal concerns, the weaknesses – or should we say strengths – that are inherent in the psychological makeup of the viewer.

p.251

the traditional feature film is a genuine machine

**David Bordwell. Poetic of Cinema. New York. Routledge. 2008**

p.17

Thematics considers subject matter and theme as components of the constructive process.

p.18

large-scale form. The most prominent research domain here is the theory and analysis of narrative, which is a fundamental constructive principle in films

p.19

Stylistics, the third leg of the poetics tripods, deals with the materials and patterning of the medium as components of the constructive process

p.23

First is what we might call analytical poetics. What are the principles according to which films are constructed and through which they achieve particular effects? Second, there’s historical poetics, which asks, How and why have these principles arisen and changed in particular empirical circumstances? In my view, poetics is characterized by the phenomena it studies (films’ constructional principles and effects) and the questions it asks about those phenomena – their constitution, functions, purposes, and historical manifestations.

p.27

In Hollywood cinema, for instance, the norm of cogent storytelling favors not only a ticking clock but also a coordination of that with other conventions, such as causal continuity and a duplex plotline involving both work goals and romantic goals

p.31

In sum, reflectionist criticism throws out loose and intuitive connections between film and society without offering concrete explanations that can be argued explicitly. It relies on spurious and far-fetched correlations between films and social or political events. It neglects damaging counterexamples. It assumes that popular culture is the audience talking to itself, without interference or distortion from the makers and the social institutions they inhabit.

p.78

What processes enable us to perceive, comprehend, and respond emotionally to moving pictures? Here, in gross outline, is one answer. As humans we have evolved certain capacities and predispositions, ranging from perceptual ones (biological mechanisms for delivering information about the world we live in) to social ones (e.g., affinities with and curiosity about other humans). Out of these capacities and predisposition, and by bonding with our conspecifics, we have built a staggeringly sophisticated array of cultural practices – skills, technologies, arts, and institutions.

Moving pictures are such a practice. We designed them to mesh with our perceptual and cognitive capacities. What hammers are to hands, movies are to minds: a toll exquisitely shaped to the powers and purposes of human activity.

p.85

Storytelling is a pervasive phenomenon. It seems that no culture or society is without its myths, folktales, and sacred legends. Narrative saturates everyday life too.

p.88

Narratives exploit proclivities, habits, and skills we take for granted – sharpening them, twisting them, and subjecting them to confirmation or questioning. Narratives use folk psychology, which is notoriously unreliable in certain matters but nevertheless remains our court of first resort.

p.90

Story world: its agents, circumstances, and surroundings… plot structure: the arrangement of the parts of the narrative as we have it… narration: the moment-by-moment flow of information about the story world

p.93

We ought to assume that a film cues spectators to execute operations, and one central goal of these operations is to comprehend the story.

Inferential model of narration. Instead of treating the narrative as a message to be decoded, I take it to be a representation that offers the occasion for inferential elaboration… I suggest that given a representation, the spectator processes it perceptually and elaborates it on the bases of schemas she or he has to hand.

p.97

Basically, what we call the story. Most of our inferences are merely enforced perception

p.98

I take narration to be the process by which the film prompts the viewer to construct the ongoing fabula on the basis of syuzhet organization and stylistic patterning

p.100

But literature is ineluctably successive (words follow one another), and on the page you can’t strictly show two thing happening at the same time. In reading we have to infer simultaneity from the bits of action presented moment by moment

p.105

Kristin Thompson. Setup section endows the protagonist with a set of goals. Complicating Action as a “counter-setup” reversing the conditions that governed the first part. Development. The plot’s final section constitutes the Climax.

p.114

We intuitively grasp a hierarchy of characters, making some more important than others, and we do this partly because of the degree to which their narrative functions activate aspects of the person schema

p.118

A sophisticated narrative, many people believe, forces a character to better understand the sort of person he or she is. This dynamic takes on a particular shape in mass-art storytelling, whereby the character faces up to a character flaw or mistaken judgment. Hollywood screenwriting manual strongly suggest that there be a “character arc,” whereby a basically good person comes to recognize that they have erred and try to improve.

p.126

The lesson is this. In principle, narrative is utterly opportunistic and promiscuous. It mobilizes systems and partial systems from all areas of life. It seizes anything that can serve its purpose, regardless of logical or ontological constraints, and slaps together all manner of disparate cues. Bent on shaping our experience in time, it draws upon whatever will do the job. Narrative invokes our schemas for following conversations or understanding confessions or responding emotionally to music or grasping shifts in time, and those schemas fulfil wholly strategic purposes. In place of a logic of narrative, we should be seeking a folk psychology of it.

p.173

Narratives are built upon not philosophy or physics but folk psychology, the ordinary processes we use to make sense of the world. Often, particularly in media like film, perceptual skills that we’ve developed to give us reliable information about the world are deployed no less commandingly in following stories.

**Noel Carroll. Mystifying Movies. New York. Columbia University Press. 1988**

p.88

Spectators have far more distance from the ideology flickering on their screens than contemporary film theory allows. By overestimating how effective and convincing media-made ideology actually is, theorists, in this respect, take their subjects, and perhaps themselves, more seriously than they ought

p.140

The capacity to recognize what a picture depicts emerges in tandem with the capacity to recognize the kind of object that serves as the model of the picture.

p.142

A similar case might be made that biology – rather than information processing – may have a great deal to tell us about the working of object recognition and picture recognition. And to the extent that pictorial representation is a matter of the way in which humans are made, a practice rooted in pictorial representation – such as the movies – will be widely and easily accessible to all humans made that way

p.144

The untutored spectator recognizes what the film image represents without reference to a code… Human perceptual capacities evolve in such a way that the capacity for pictorial recognition comes, almost naturally, with the capacity for object recognition, and part of that capacity is the ability to differentiate pictures from their referents

I have characterized the cinematic image as a type of pictorial representation. Pictorial representations, in turn, are those whose referents are recognized by untutored spectators simply by looking; that is, they are recognized by spectators who have not been trained in some process of reading or decoding, nor do they identify the referents by inference

p.164

Spectators who are entertained by circular structures do not literally believe they have witnesses an unchanging or static image, nor do circular narratives have a special potential for evoking impressions of wholeness or plenitude. Rather, circular, static, and unchanging are really critical metaphors that describe certain patterns of literal change in traditional realist narratives.

p.172

I would guess that most succeeding narrative scenes are causally underdetermined by what precedes them. Rather the connection is weaker than a causal one. Earlier narrative scenes raise or intimate questions, issues, or possibilities that are answered or actualized by later scenes

p.181

Given the erotetic model, we can say what it is that audiences expect: they expect answers to the questions that earlier events have made salient

p.207

The narrative intelligibility of a movie is, in large measure, a function of the coordination of the large-scale, erotetic structure with processes of visual narration such as variable framing.

Erotetic narration, in coordination with variable framing and the other visual devices for controlling the spectator’s attention, gives the vents and actions portrayed in movies an unaccustomed intelligibility and coherence when contrasted with the events and actions we generally encounter in everyday life. Events are organized by presiding questions and broken down by reframing in such a way that we attend, without distraction (or virtually without distraction) to everything that is appropriate in the array to the question at hand.

**Joseph D. Anderson. The Reality of Illusion. An Ecological Approach to Cognitive Film Theory. U.S. Southern Illinois University Press. 1996**

p.10

I call this metatheory *ecological* because it attempts to place film production and spectatorship in a natural context. That is, the perception and comprehension of motion (p.253) picture is regarded as a subset of perception and comprehension in general, and the workings of the perceptual systems and the mind of the spectator are viewed in the context of their evolutionary development

p.11

Purely by trial and error, the moneymen, the technicians, and the artist who made up the American film industry succeeded in developing a style of filmmaking that was potentially accessible to every human being on earth. (p.12) Whatever its shortcoming, the classical Hollywood style became more universally accessible than any of its competitors, and it remains so today.

p.22

Our perceptual systems developed in the direction of allowing us to interact more effectively with the world, and we interact with a motion picture in many of the same ways that we interact with the world

p.24

The utility, the adaptive value of any sensory system, is its capacity to gain information about the environment, information that an organism can act upon to increase its chances of surviving.

p.28

The visual and auditory systems are directly interfaced with a motion picture. When viewing a film, we are seeing, hearing, remembering, anticipating, forming concepts, and having emotional reactions – doing all those things the human mind is capable of doing. And we developed the capacity for all those thing through the process of evolution. If we are to consider the relationship between ourselves and motion pictures, we must understand that it is at base ancient biology interfacing with recent technology

p.29

The information contained in patterns of light is encountered directly by the visual system and processed immediately and continuously without the necessity of logical constructions such as deduction or inference

p.33

Ramachandran and Anstis maintain that these shortcuts are taken by the visual system in order to make processing more efficient and that generally the assumptions made by the system are constant

p.36

Basic perceptual processing goes on without conscious direction or intellectual effort and that the strategies employed by our perceptual systems are not learned from our culture but are given to each of us by way of the genetic code we share as a member of a species

p.39

For Gazzaniga the environment does not instruct the individual, but instead selects from a multitude of already existing capacities. Evolution has given us the capacities appropriate to our species, more than we will ever use as individuals. Our environment “selects” the capacities that will be activated by confronting us with specific problems

p.41

Perception, then, is a matter of selection

p.43

The particular schemata (expectations) with which viewers approach the environment prepare them to pick up one set of information rather than another

p.44

Ours is an ecological relationship, an ongoing, dynamic interaction with the environment.

p.45

The perceptual system cannot tolerate ambiguity; it must obtain information it can act upon. Indecision is potentially fatal. The system does not mush things together into a pseudo-reality: it makes choices, even if each choice asserts itself intermittently.

p.47

A motion picture contains two sets of information: one for a three-dimensional world and one for a flat screen

p.49

1) that inferential and intellectual processes are not required for perception, even in its most complex possibilities; and 2) that the recognition of affordances of objects and events in an environment are inherent in the act of perception.

p.52

Movies can and do go beyond basic level categorization. They can draw upon the viewer’s knowledge of movie conventions, cultural assumptions, and so forth. Yet it is the perceptual basis of the film viewing experience that allows these intellectual and cultural abstractions to be incorporated into both understanding and emotion. It is the perceptual basis of the filmic experience that gives a movie a palpable sense of reality.

p.53

The movie is not ours to “read.” It is ours to experience as we interact with its complex program. After the fact we are, of course, free to reflect upon and interpret the experience in any way we like.

p.57

The point is that the motion picture apparatus was constructed and modified by trial and error until it interfaced successfully with the visual (and auditory) system.

p.88

Just as the visual elements of a film operates as stylistic factors, so too do the sounds and the music in a film. Film viewing is a bimodal experience, with the information and implications carried by each sense mode serving to link and to group certain sounds and images, to direct attention, to establish patterns and associations that bring about both short-term and long-term expectations, and to confirm or deny the appropriateness of the viewer’s response to any given filmic event

p.110

The implication is that continuity shooting and editing is a set of programming rules for transforming a series of shots into a surrogate environment. Pictorial continuity is not bound by the culture that developed it. It is not necessarily an expression of that culture’s ideology

p.114

The mode of “Let’s pretend” allows individuals in a species to try out behaviour without the consequences of the real situation

p.119

Consider this context the educated or experienced film viewer who is better able to assimilate novel or unexpected filmic techniques and perhaps become more demanding in that regard.

p.120

A professional film viewer can see a traditional narrative film in much the same way an amateur film viewer does. One’s absorption in the narrative and the diegesis occurs in such films at a largely perceptual level, and we are all professional perceivers

p.126

In doing so, perception itself confers upon the fictional world of the film the status of a world that can be seen with one’s eyes and heard with one’s ears

p.127

The problems of character recognition and attribution are universal. The capacities to cope with these problems were developed through evolution, and the manifestations of those capacities are, as we might expect, similar from culture to culture.

p.134

When we know what is predictable and stable in our interaction with the environment, that is, when we can perceive the invariants in our world, we can then deal with the unpredictable and unstable elements.

p.136

The initial categorization of the character, however impulsive and however accurate or inaccurate, serves a purpose for film viewers. It provides them with a set of expectations that can be modified as necessary in the course of viewing the film. Those expectations provide a substantial part of the raw material for the momentum and comprehensibility of a narrative film

p.138-139

we must at most primitive emotional level, decide to identify or not identify with the character

perspective-taking (perceive narrative context from character’s perspective), caring (not caring, boredom), role identification (not necessary, a bonus).

p.145

Whatever its status may be in the nervous system, narratizing is one of the most powerful mechanisms the human mind possesses for making sense out of the complicated events of the world

p.147

The narration utilizes a chain of causes and effects to lock in or narrow the range of possible meanings. Narratizing allows an individual to stabilize meanings, to learn lessons from his own experience, and to apply this understanding to future situations, thereby gaining a tremendous flexibility, the ability to reformulate past experience in terms of new information or experience.

Furthermore, since meanings are generated out of an individual’s experience with events, meaning can be transmitted in story form by the conveying of another individual’s experience. This is what makes an individual protagonist indispensable to a narrative

p.148

Narrative cinema accesses our primitive (old brain) emotional capacities and allows us to bring abstract, intellectual, cultural understandings into our experience of, and feeling about, the fictional events of a movie. Such a concept of the power of cinema opposes the notion of “absorption” as something insidious that will keep us from thinking about a movie. The more powerful and interesting possibility is that through cinema ideas can become incorporated into feelings

p.151

We do not seek information at random; we seek information that can lead to clarification of our comprehension in preparation for informed action. When we are viewing a movie, our mechanism of attention is much too efficient to concern itself with phantom entities that serve no immediate need. And need is the key

p.156

Throughout our interaction, we feel real emotions and acquire real insights, and at the end we step back from the frame and walk away more hopeful, perhaps, or more cynical or wiser in some way, in some degree changed forever by the experience.

p.161

Top of our list is the insight that all perception, all cognition, is referenced to the environment in which it developed.

p.166

A movie seems so real because we see the events and hear the sounds of its fictional world directly

**Joseph D. Anderson and Barbara Fisher Anderson (Eds.). Moving Image Theory. Ecological Considerations. U.S. Southern Illinois University Press. 2005**

James E. Cutting. Perceiving Scenes in Film and in the World. 9-27pp

p.9

Hollywood style has a main goal that is almost purely cognitive and perceptual – to subordinate all aspects of the presentation of the story to the narrative

Ed S. Tan. Three Views of Facial Expression and Its Understanding in the Cinema. 107-127pp

p.107

Universal Theory of Facial Expression (UTFE), which rests on the assumption that people have an innate capacity for recognizing certain emotions from other persons’ facial expressions

p.109

The emotions have evolved as a specialized system for concern realization, they signal the situation’s relevance for the person, and they are defined by a change in action readiness that corresponds both to the individual’s concerns and the situation

p.111

In traditional narrative film, basic emotions are expressed in accordance with the theory of universal facial expression and that the expression is exaggerated to some extent, compared to some norm from everyday life. Second, that this typical use of facial expression enhances both recognition and amusement in the viewer

p.113

Stated somewhat paradoxically, communication requires attention to aesthetic aspects if it is to be efficient. Entertaining narrative, of which traditional film is an example, can be said to have specialized in meeting this requirement

p.114

Plantinga (1999) mentions factors that together with the expression itself determine the viewer’s sharing of the character’s emotion: attention, duration, allegiance, and narrative context

p.119

This convention of indirectly informing the viewer through facial display to other characters is so important for cinematic storytelling that it has widened to encompass communication of feelings to no-one-in-particular

Dolf Zillmann. Cinematic Creation of Emotion. 164-179pp

p.164

Mostly for physiological reasons and also as a result of reflection, emotions are not momentary experiences

p.170

Cinematic narratives, no doubt, evoke emotions primarily by featuring others’ confrontations with threatening conditions and fortuitous circumstances, as well as by displaying these others’ reactions, including emotional ones, to their demise or to their enrichment as such outcomes materialize

p.174

Empathy functions as a basic default mechanism that, if not opposed and overpowered by affective dispositions that derive from assessments of deservingness, governs emotional reactivity to the observed fate of others

p.177

What should be recognized, however, is that evocation of emotion is not the only objective of drama, not even necessarily the most desirable one. Drama may captivate and instigate us cognitively (Zillmann, 1991b). It can be thought-provoking and inspiring. Rather than stir our emotions to the fullest, it may gently touch us. Dram that combines the indicated elements – that is, drama both touches our heart and intrigues our mind – may well emerge as the genre of superior entertainment value.

**Paul Ekman and Erika L. Rosenberg (Eds.) What the Face Reveals. 2nd Edition. New York. Oxford University Press. 2005**

Erika L. Rosenberg & Paul Ekman. Coherence Between Expressive and Experiential Systems in Emotion. 63-88

p.81

Emotional experience may have to reach a minimum level of intensity to overcome problems of symbolic representation in verbal self-report. A person may be consciously experiencing an emotion that is manifest behaviourally and physiologically, but he or she may be unable to expression the experience to others.

Pierre Gosselin, Gilles Kirouac & François Y. Doré. Components and Recognition of Facial Expression in the Communication of Emotion by Actors. 243-270

p.243

The information provided by facial displays allows protagonists involved in social interactions to mutually appraise their emotional states and adjust their behaviors in the appropriate way

p.265

The facial portrayals allowed decoders to judge the emotional category in each encoding condition very well. However, the judgment of the encoding condition was more difficult, the accuracy being above chance only for happiness and anger

**Katrin Döveling, Christian von Scheve, and Elly A. Konjin. The Routledge Handbook of Emotions and Mass Media. New York. Routledge. 2011**

Frank Schwab and Clemens Schwender. The descent of emotions in media. Darwinian perspective. 15-36

p.15

From an evolutionary point of view, the emotional response represents a spontaneous, perceptual appraisal. This innate appraisal mechanism can be triggered by real or imagined events – including those that are medially mediated.

What we refer to collectively as ‘media’ today is essentially the use of new technology to convey old content. Fairy tales and legends, as well as rumor and gossip

p.19

Emotions have been characterized as being the band leaders of a ‘cognitive orchestra’ (Cosmides and Tooby 2000). These various emotional director – meta-programs – each recognize specific situations (even when they are being medially mediated); each seeks to influence in own fashion the various cognitive subprograms and subroutines

Emotional meta-programs can influence goals, motives, conceptual and interpretational contexts, perception, memory, attention, physiology, communication, and expression

p.21

Humans have acquired through evolution the ability to test hypotheses about the world in a sort of mental simulation – a virtual rehearsal of the mind; they are thus able to explore a situation without having to incur the risks present in the real world… offer a protected space in which to test the dos and don’ts of the human existence

p.24

Methods having no other purpose have thus developed that are able to stimulate the pleasure centers of the brain. Even though we may assume that the mind has been shaped by natural selection, one can argue that art is not an adaptation but rather only a byproduct of the complexity of the human brain

Pinker likewise assumes that the creation and telling of stories has an adaptive function in that it allows us to create scenarios for the purpose of testing various options for action and their consequences without the risk of any real danger.

p.25

‘making special’ Play includes behaviour outside of the directly functional, indicated by means of specific forms of movement and expression. It is experienced as something joyful in and of itself and thus as an end in itself. Ritual represents a key concept of animal behaviour. It consists of formalized and fixed behaviour that for the purposes of communication is generally elaborated, exaggerated or repeated – as becomes clear in mating rituals

p.28

Interest and curiosity serve the development of knowledge and know-how. (intellectually) curious, we investigate our environment and integrate new information. The emotional themes offered in literature, theatre, and film stimulate human curiosity and thus contribute to our emotional education

p.30

In so doing, it is primarily due to social selection pressure that the contents of these imaginary rehearsals are predominantly of a socio-emotional nature. Media recipients, by means of parasocial relationships and identification (Horton and Wohl 1956) with media characters, are therefore able to efficiently process emotional and social problems and experience these as especially stimulating. The audiovisual media take advantage of these abilities – for example, in the design of shot-countershot visual montages and the staging of suspenseful film sequences (Schwender 2006). But it is not only with respect to its formal structure that film follows the evolved mental architecture; the contents, too, are clearly recognizable as a product of phylogeny

p.31

Viewed from an evolutionary perspective, it is human emotions that direct the cognitive orchestra and thus serve to influence cognitive processes

Elly A. Jonjin and Jelte M. ten Holt. From noise to nucleus. Emotion as key construct in processing media messages. 37-59

p.51

Needs for social sharing and social comparison may be fulfilled through such media applications, even in mucho more tailored ways than through traditional mass media. As we get a better grasp of what people are trying to learn from their interaction with the media, we can then use this knowledge to aid these learning processes

p.53

As our understanding becomes more and more sophisticated, hopefully so will our media – and not just in terms of entertainment. We face a real possibility for media to aid us in living our lives better and support our well-being in a broader sense. Where initially emotions were seen as a nuisance in mass media research, they have slowly but steadily migrated toward the locus of media studies. By now, it is safe to state that without emotions, there would be no media effects

Christopher P. Barlett and Douglas A. Gentile. Affective and emotional consequences of the mass media. 60-78

p.60

Larson (2000) defines affect as a feeling tone that is evaluative, and can be either positive or negative, and comprises both mood and emotions. Mood is feeling tone that is long-lasting and may not have a known specific cause. In contrast, emotions are typically short-lasting, may be intense, focused, and often have a clear causal underpinning

p.61

Humans (and other mammals) use emotion to communicate, and we modify our behaviors bases on others emotions. Therefore, emotion is not only something we feel, but it also guides the actions of both the feeler and those in the vicinity

Dolf Zillmann. Mechanisms of emotional reactivity to media entertainments. 101-115

p.102

Symbolic representation typifies conventional, natural languages. Iconic representation, evolutionarily speaking the older one of the two formats, is manifest in copies of the represented, these copies having sufficient resemblance with the represented to identify it without necessitating additional explanation.

p.103

Emotional reactions are instigated prior to awareness of the specific emotion-inducing conditions

Emotions are first induced by apparent reality, which then may be discounted as artificial

Robin L. Nabi, Jiyeon So, and Abby Prestin. Media-based emotional coping. Examining the emotional benefits and pitfalls of media consumption. 116-133

p.118

Media content has the potential to teach audiences about emotions and emotion processes. And given the increasing attention paid to constructs such as emotional intelligence (e.g., Salovey and Mayer 1990), in which the skills of perceiving, understanding, and managing emotions are deemed to be critical to successful personal and professional relationships (Salovey et al. 2008), it would be particularly important to consider the role that various media content play in helping to develop these skills

p.125

Yet, there is a growing body of literature on the social sharing of emotions (Rime 1995) that indicates that people have an instinctive need to disclose to other people when they experience emotionally charged events. There are multiple explanations for this need. First, we need to verbalize our experiences to help make sense of them. Second, emotional experiences – either positive or negative – can challenge our self-images, and thus we seek out others to help validate the self, that is, to confirm that we are still ourselves, despite this event. Third, by sharing emotional experiences with members of our social group develops collective social knowledge on emotional experience which provides ‘the person exposed to an emotion antecedent with 1) better anticipation, 2) smoother cognitive processing, 3) more appropriate responding, and 4) smoother cognitive integration afterwards’ (p. 476). In the other words, social sharing of emotions has an adaptive function, both for the individual and for the social group

**Paul Ekman and Richard J. Davidson (Eds.) The Nature of Emotion. New York. Oxford University Press. 1994**

Paul Ekman. All Emotions Are Basic. 15-19

p.16

Emotion as having evolved to deal with fundamental life tasks in ways that have been adaptive phylogenetically. (1) There are some common elements in the contexts in which emotions are found to occur, despite differences due to individual and cultural differences in social learning. (2) Emotions are likely to be observable in other primates… (3) Emotions can begin so quickly that they can happen before one is aware that they have begun.

p.18

Seven characteristics of emotion: automatic appraisal, commonalities in antecedent events, presence in other primates, quick onset, brief duration, unbidden occurrence, and distinctive physiology

David Watson and Lee Ann Clark. Emotions, Moods, Traits, and Temperaments: Conceptual Distinctions and Empirical Findings. 89—93

p.89

An emotion contains three differentiable components: (1) a prototypic form of expression (typically facial), (2) a pattern of consistent autonomic changes, and (3) a distinct subjective feeling state

James R. Averill. Emotions Are Many Splendored Things. 99-102

p.99

A functional explanation specifies the consequences a response is “designed” to achieve within a relevant environment. Such consequences are empirically verifiable, although often obscure to casual observation

p.100

At minimum, distinctions must be made between (1) intended and unintended consequences; (2) short-term and long-term consequences; (3) singular and average or predictable consequences; and (4) individual and group (biological and social) consequences.

p.102

What is the function of emotions? Is that any given emotion can have a multiplicity of functions depending on the aspect of the emotion under consideration, the nature of the consequences being considered (e.g., short term vs long term), and whether the point of reference is the individual, species, or society.

Gerald C. Clore. Why Emotions Are Felt. 103-111

p.110

Emotional states may involve a number of processes that facilitate action in a general way without priming any particular behaviour. It is easy to imagine that emotion involves changes in arousal, in blood distribution, in muscle tension, and so on. To the extent that these or related changes occur, the organism might be prepared to engage in action more quickly or forcefully. It seems less plausible, however, that emotions in humans involve activation of motor programs for particular actions.

p.111

The immediate effects of emotion may be more mental than behavioural

Nico H. Frijda. Emotions Are Functional, Most of the Time. 112-122

p.112

I adhere to the Darwinian, functionalist position, in that I think that, indeed, emotions serve an adaptive purpose, and that they do so now, even in present-day human adults.

Emotions possess two major aspects: that events are appraised as relevant, as pleasant or unpleasant, and that some experiential, behavioural, and physiological response is elicited.

p.113

The mechanism whereby the organism signals to its cognitive and action systems that events are favourable or harmful to its ends

p.114

Emotions can roughly be regarded as motivators for the behaviour meant to deal with the emotional events. Many emotions have a function in directly dealing with these events

p.118

Emotion – actual emotion, affective response, anticipation of future emotion – can be regarded as the primary source of decisions and, thus, of control of behavior

p.119

We are capable of cognitive assimilation, and assimilating something gives pleasure when we did not already know it, or when assimilation is trivially simple. Affect monitors optimal functioning; emotion (affect plus a command to the action system with control precedence) goads or regulates action.

Robert W. Levenson. Human Emotion: A Functional View. 123-126

p.126

Emotions serve an impressively large number of highly critical functions for individuals, groups, and cultures. A defining feature of the human condition, emotions serve as one of the major pathways along which both innate and learned influences are expressed

James R. Averill. It’s a Small World, But a Large Stage. 143-145

p.143

The more general a concept, the more universal its application

p.145

The universality of a response leads us to look for universalities of eliciting conditions, and vice versa. Universality per se, however, does not tell us whether the origins of the response are to be found in biological evolution, social conditions, or individual experience with the environment

Richard Lazarus. Universal Antecedents of the Emotions. 163-171

p.171

Some aspects of the emotion process are innate, and others are influenced by cultural values and individual differences in personality and the resulting coping process. To advance our understanding of what is universal and variable, we must concern ourselves with the details of how innate mechanisms interact with each other to produce a pattern that looks more or less universal in each of the emotions, and in turn how these innate mechanisms interact with sociocultural influences, developmental (individual, personality-centered) variations, and adventitious – that is, responsive to the situation – as well as stable patterns of coping, in shaping the fluid emotion process.

Klaus R. Scherer. Evidence for Both Universality and Cultural Specificity of Emotion Elicitation. 173-175

p.175

Emotion antecedent situations are both universal – with respect to many structural characteristics – and culturally specific – due to differences in values, practices, history, interaction patterns, demography, climate, economy, and social structure

Nico H. Frijda. Emotions Require Cognitions, Even If Simple Ones. 197-202

p.202

Many emotions – instances as well as types – vitally depend on cognitions, in the sense of conscious awareness of meanings, but full-grown emotions appear to be possible with fairly minimal cognitive involvement, and certainly without reflective awareness of meaning. However, some elementary cognitive involvement always appears to be present

Joseph E. Ledoux. Cognitive-Emotional Interactions in the Brain. 216-223

p.222

Emotional processing requires stimulus input and is therefore dependent to some extent on cognitive systems for stimulus transmission. However, emotional processing involves separate systems that are strongly connected with prewired response control networks and with arousal networks

Jospeh E. Ledoux. The Degree of Emotional Control Depends on the Kind of Response System Involved. 270-272

p.272

To the extent that the emotional stimulus is one that the species has developed specific response strategies to cope with, the initial reaction will be automatic and involuntary and the secondary reaction will be voluntary. In contrast, in novel situations, where species-typical reactions are not available or appropriate, voluntary control may be required; involuntary responses may also occur in the form of displacement activities. To be effective, voluntary responses must be based on information about the stimulus, the situation, and possible outcomes of actions.

Judy Dunn. Experience and Understanding of Emotions, Relationships, and Membership in a Particular Culture. 352-355

p.353

What develops in emotional development? Must be the circumstances that elicit particular emotions, and consequently the experience of these emotions

p.354

What develops with, or as a result of emotional development? And the answer includes, I would argue, understanding other people, understanding the social world, understanding one’s self

p.355

To the question of what develops with emotional development, then, our answer should include not only understanding of one’s own and others’ emotions, but membership in a particular culture.

Paul Ekman. Emotions Revealed. Understanding Faces and Feelings. London. Weidenfeld & Nicolson. 2003

p.5

We never saw an unfamiliar expression. If facial expressions are completely learned, then these isolated people should have shown novel expressions, ones we had never seen before.

p.13

Emotion is a process, a particular kind of automatic appraisal influenced by our evolutionary and personal past, in which we sense that something important to our welfare is occurring, and a set of physiological changes and emotional behaviors begins to deal with the situation. Words are one way to deal with our emotions, and we do use words then emotional, but we cannot reduce motion to words.

p.18

We share some triggers, just as we share the expression for each emotion, but there are triggers that are not only culture-specific, they are individual-specific

p.20

Emotions prepare us to deal with important events without our having to think about what to do

p.21

We must have automatic appraising mechanisms that are continually scanning the world around us, detecting when something important to our welfare, to our survival, is happening

p.27

It seems to me very unlikely that natural selection would not operate on something as important and central to our lives as what triggers our emotions. We are born prepared, with an unfolding sensitivity to the events that were relevant to the survival of our species in its ancestral environment as hunters and gatherers. The themes for which the autoappraisers are constantly scanning our environment, typically without our knowing it, were selected over the course of our evolution

p.29

One of the most distinctive features of emotion is that the events that trigger emotions are influenced not just by our individual experience, but also by our ancestral past

p.34

It doesn’t always happen; it won’t happen if we don’t care about the person, if we don’t in some way identify with the person. And sometimes we witness someone’s emotions and feel an entirely different emotion. For example, we may be contemptuous of them for getting so angry or afraid, or afraid of the anger they show

p.37

I have described nine paths for accessing or turning on our emotions. The most common one is through the operation of the autoappraisers, the automatic-appraising mechanisms. A second path begins in reflective appraisal that then clicks on the autoappraisers. Memory of a past emotional experience is a third path, and imagination is a fourth path. Talking about a past emotional event is a fifth path. Empathy is the sixth path. Others instructing us about what to be emotional about is the seventh path. Violation of social norms is an eighth path. Last is voluntarily assuming the appearance of emotion

p.44

The emotion alert database is an open system, in that new variations continually get added to it, but it is not a system that allows data to be easily removed once entered. Our emotion system was built to keep triggers in, not get them out, mobilizing our emotional responses without thought

p.66

Circuits are already there, unfolding over development, influenced but not totally constructed by experience

p.67

The must be different circuits for the different responses that characterize each emotion

p.70

New emotional behaviors are continuously acquired throughout life, added to the preset emotional behaviors. This feature of our affect programs makes it possible for us to adapt to whatever circumstances within which we live

p.213

We each experience the same emotions, but we all experience them differently

p.216

(Emotion characteristic) Is is about something that matters to the person

There are universal emotional themes that reflect our evolutionary history, in addition to many culturally learned variations that reflect our individual experience

**Michael S. Gazzaniga (Ed.) The Cognitive Neurosciences. 4th Edition. Massachusetts. The MIT Press. 2009**

Sabine Kastner, Stephanie A. McMains, and Diane M. Beck. Mechanisms of Selective Attention in the Human Visual System: Evidence from Neuroimaging. 205-217

p.205

The filtering of unwanted information is achieved by resolving competitive interactions among multiple simultaneously present stimuli. Together, these mechanisms allows us to select relevant information from the cluttered visual world in which we live to guide behavior

p.208

These studies demonstrate that processing can be biased in favour of an attended object with all features of the attended object receiving some amount of enhanced processing… These results suggest that when attention is directed to an object, all features of the attended object are enhanced along with the entire spatial extent of the attender object

p.212

(Directed attention) enhances information processing of stimuli at the attended location by counteracting suppression induced by nearby stimuli

p.214

These widely distributed brain systems cooperate to mediate the selection of behaviourally relevant information that can be further utilized in other cognitive networks to ultimately guide goal-directed action

Elinor McKone, Kate Crookes, and Nancy Kanwisher. The Cognitive and Neural Development of Face Recognition in Humans. 467-482

p.479

Impressive face recognition abilities are present within a few days of birth and are present in monkeys who have never seen faces before

Giacomo Rizzolatti, Leonardo Fogassi, and Vittorio Gallese. The Mirror Neuron System: A Motor-Based Mechanism for Action and Intention Understanding. 625-640

p.625

Motor neurons also response to the observation of the same motor acts they motorically code… mirror neurons are involved in both the understanding of motor acts done by others and the understanding of the intention behind the acts… mirror system in humans also plays a role in action and intention understanding

p.635

The mirror system is also involved in understanding the intention behind the observed motor acts

Daniel L Schacter, Donna Rose Addis, and Randy L. Buckner. Constructive Memory and the Simulation of Future Events. 751-762

p.754

Similar levels of activation were observed during past and future condition in several prefrontal regions, as well as in the medial temporal lobe

p.755

Remembering the past and imagining the future are both associated to some extent with a common core network, neuroimaging studies have also yielded a number of findings that point to possible differences

p.758

According to the constructive episodic simulation hypothesis, imagining future events requires a system that can flexibly recombine details from past events. From this perspective, past and future events draw on similar information stored in episodic memory supports the construction of future events by extracting and recombining stored information into a simulation of a novel event. The adaptive value of such a system is that it enables past information to be used flexibly in simulating alternative future scenarios without engaging in actual behavior

Patrik Vuilleumier and Tobias Brosch. Interactions of Emotion and Attention in Perception. 925-934

p.925

A central function of emotions is to determine the relevance of a stimulus for well-being and survival and then coordinate an appropriate behavioural response… Thus, emotion processing not only serves to imbue our experiences with affective flavors and feelings, but also directly shapes the content of awareness itself

p.926

Imaging and electrophysiology data show that emotion can boost perceptual processing at both early sensory and higher-level cortical stages, presumably affording a more robust representation and preferential access of these stimuli to further cognitive processing and awareness

p.928

Once attention has been drawn to and engaged by emotional stimuli, it may also dwell longer at their location and facilitate the processing of subsequent stimuli

p.929

Most of the emotional influences on behavioural and neural processes described above arise in conditions in which emotional meaning itself is not directly relevant to the task and therefore appears to be processed automatically without intention or even without awareness

p.932

Rapid and reflexive processing of emotional stimuli without intention is adaptive to detect relevant information in the environment; however, it can also be distracting and detrimental to performance

Jason P. Mitchell and Todd F. Heatherton. Components of a Social Brain. 953-960

p.953

Human social cognition four abilities: a coherent sense of self, the ability to keep track of the mental states of others, control over socially inappropriate emotions and impulses, and sensitivity to threats of exclusion or aggression from other people

Many of the unique cognitive skills possessed by humans may, in fact, reduce to a small number of primary adaptions centered on one particularly specialized feature of the mind: the processes that give rise to social cognition

p.954

Humans require mechanism for keeping track of the mental states of others. This skill, variously known as mentalizing or theory of mind, allows one person to intuit the beliefs, thoughts, feelings, goals, and desires of other people for the purposes of both predicting and influencing their behaviour

Joshua D. Greene. The Cognitive Neuroscience of Moral Judgement. 987—999

p.991

According to this theory, both intuitive emotional responses and more controlled cognitive responses play crucial and, in some cases, mutually competitive roles.

Elizabeth A. Phelps and Mauricio R. Delgado. Emotion and Decision Making. 1093-1103

p.1093

Folk psychological concept of emotion and reason as opposing forces in decisions

p.1100

It is not surprising that emotion should have a broad and critical role in decision making

**Sergei Eisenstein. Film Form. Essays in Film Theory. Translated by Jay Leyda. New York: Meridian Books. 1958**

p.29

The point is that the copulation (perhaps we had better say, the combination) of two hieroglyphs of the simplest series is -p.30- to be regarded not as their sum, but as their product, I.e., as a value of another dimension, another degree; each separately, corresponds to an *object*, to a fact, but their combination corresponds to a *concept*

p.30

It is exactly what we do in the cinema, combining shots that are *depictive*, single in meaning, neutral in content – into *intellectual* contexts and series.

p.34

By combining these monstrous incongruities we newly collect the disintegrated event into one whole, but in *our* aspect. According to the treatment of our relation to the event.

p.151

Composition takes the structural elements of the portrayed phenomena and from these composes its canon for building the containing work.

In doing this composition actually takes such elements, first of all, from the structure of the emotional behaviour of man, joined with the experienced content of this or that portrayed phenomenon

**Ken Dancyger. The Technique of Film & Video Editing: History, Theory, and Practice. 5th edition. New York: Focal Press. 2013**

p.244

The first challenge in the plot-driven film is to keep the plot moving along with a building momentum and appropriate surprises, twists, and turns. The more subtle issue in the plot-driven film is to clarify the premise for the main character and to assure that the plot sustains appropriate pressure in conflict with the main character's goal

p.248

The character-driven film often relies on screenwriting and performance to convey the complexity and dramatic intention of the characters. One would assume that this leaves the editor with a lower order of responsibility. That's not the case. Not only does the editor have to edit for a clear, coherent performance, but she also has to pay attention to tonal consistency. A narrative with serious intentions is too easily undermined by tonal variation, specifically a tone at variance with the narrative intention.

p.255

Editors and their directors use dramatic emphasis to point out to their audience that what they are now experiencing –image and sound – is more important to them than what has preceded it and, possibly, what is to follow. Whether the event is a clue, a revelation, or simply the feeling state of a character, the dramatic emphasis strategy deployed orchestrates how you and I should feel at the moment.