

Moving Viewers American Film And The Spectators Experience

Carl R. Plantinga

Moving Viewers Carl Plantinga, 2009-04-08 Everyone knows the thrill of being transported by a film, but what is it that makes movie watching such a compelling emotional experience? In *Moving Viewers*, Carl Plantinga explores this question and the implications of its answer for aesthetics, the psychology of spectatorship, and the place of movies in culture. Through an in-depth discussion of mainstream Hollywood films, Plantinga investigates what he terms the paradox of negative emotion and the function of mainstream narratives as ritualistic fantasies. He describes the sensual nature of the movies and shows how film emotions are often elicited for rhetorical purposes. He uses cognitive science and philosophical aesthetics to demonstrate why cinema may deliver a similar emotional charge for diverse audiences.

Moving Viewers Carl R. Plantinga, 2009 Everyone knows the thrill of being transported by a film, but what is it that makes movie watching such a compelling emotional experience? In *Moving Viewers*, Carl Plantinga deftly explores this fascinating question and the implications of its answer for aesthetics, the psychology of spectatorship, and the place of movies in culture. Through an in-depth discussion of mainstream Hollywood films, Plantinga investigates what he terms 'the paradox of negative emotion' and the function of mainstream narratives as ritualistic fantasies. he describes the sensual nature of the movies -- their direct appeal to the human body through sight, sound, and the human propensity for mimicry -- and shows how film emotions are often elicited for rhetorical purposes. He moves away from a psychoanalytic explanation and makes powerful use of cognitive science and philosophical aesthetics to demonstrate why cinema may deliver the same emotional charge in Senegal, Thailand, or Peru as it does in Steven Spielberg's America. -- rear cover.

Moving Viewers Carl Plantinga, 2009-04-08 Everyone knows the thrill of being transported by a film, but what is it that makes movie watching such a compelling emotional experience? In *Moving Viewers*, Carl Plantinga explores this question and the implications of its answer for aesthetics, the psychology of spectatorship, and the place of movies in culture. Through an in-depth discussion of mainstream Hollywood films, Plantinga investigates what he terms the paradox of negative emotion and the function of mainstream narratives as ritualistic fantasies. He describes the sensual nature of the movies and shows how film emotions are often elicited for rhetorical purposes. He uses cognitive science and philosophical aesthetics to

demonstrate why cinema may deliver a similar emotional charge for diverse audiences.

Alternative Realities Carl Plantinga, 2020-12-18 From their very inception, movies have served two seemingly contradictory purposes. On one hand, they transport us to fantastical worlds and display mind-boggling special effects. On the other, they can document actual events and immerse us in scenarios that feel so realistic, we might forget we are watching a work of fiction. *Alternative Realities* explores how these distinctions between cinematic fantasy and filmic realism are more porous than we might think. Through a close analysis of CGI-heavy blockbusters like *Wonder Woman* and *Guardians of the Galaxy*, it considers how even popular fantasies are grounded in emotional and social realities. Conversely, it examines how mockumentaries like *This is Spinal Tap* satirically call attention to the highly stylized techniques documentarians use to depict reality. *Alternative Realities* takes us on a journey through many different genres of film, from the dream-like and subjective realities depicted in movies like *Eternal Sunshine of the Spotless Mind* and *Memento*, to the astonishing twists of movies like *Shutter Island* and *The Matrix*, which leave viewers in a state of epistemic uncertainty. Ultimately, it shows us how the power of cinema comes from the unique way it fuses together the objective and the subjective, the fantastical and the everyday.

Hollywood Spectatorship Melvyn Stokes, Richard Maltby, 2019-07-25 This is an examination of the concepts of spectatorship in the light of historical accounts of audience reception. The book looks at how audiences have historically talked about Hollywood movies, and the ways in which 'word-of-mouth' responses have affected the reception of individual movies.

Screen Stories and Moral Understanding Carl Plantinga, 2023 The introduction argues for the importance of screen stories in relation to moral understanding, first discussing the fundamental role of storytelling in human cultures, then moving into the specific nature of moving image narratives and the institutional contexts in which they are seen. The introduction also discusses the interdisciplinary nature of the book, with its chapters coming from scholars representing various disciplines and their methodologies and terminologies. It identifies and discusses aesthetic cognitivism, the idea that one benefit of the arts is the cognitive benefits they provide. In this case the cognitive benefit in question is moral understanding. Last, the introduction surveys the outline of the book, with its sections on the nature of moral understanding, transfer and cultivation, affect, character engagement, and the reflective afterlife of screen stories--

The Stuff of Spectatorship Caetlin Benson-Allott, 2021-04-06 Film and television create worlds, but they are also of a world, a world that is made up of stuff, to which humans attach meaning. Think of the last time you watched a movie: the chair you sat in, the snacks you ate, the people around you, maybe the beer or joint you consumed to help you unwind—all this stuff shaped your experience of media and its influence on you. The material culture around film and television changes how we make sense of their content, not to mention the very concepts of the mediums. Focusing on material cultures of film

and television reception, *The Stuff of Spectatorship* argues that the things we share space with and consume as we consume television and film influence the meaning we gather from them. This book examines the roles that six different material cultures have played in film and television culture since the 1970s—including video marketing, branded merchandise, drugs and alcohol, and even gun violence—and shows how objects considered peripheral to film and television culture are in fact central to its past and future.

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

Making Sense of Cinema CarrieLynn D. Reinhard, Christopher J. Olson, 2017-08-24 Explores a variety of theological and methodological approaches to film spectatorship through a dialogue of international contributions.

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

Screen Stories Carl Plantinga, 2018-04-06 The way we communicate with each other is vital to preserving the cultural ecology, or wellbeing, of a place and time. Do we listen to each other? Do we ask the right questions? Do we speak about each other with respect or disdain? The stories that we convey on screens, or what author Carl Plantinga calls 'screen stories,' are one powerful and pervasive means by which we communicate with each other. *Screen Stories: Emotion and the Ethics of Engagement* argues that film and media studies needs to move toward an approach to ethics that is more appropriate for mass consumer culture and the lives of its citizens. Primarily concerned with the relationship between media and viewers, this book considers ethical criticism and the emotional power of screen stories that makes such criticism necessary. The content we consume—from television shows and movies to advertisements—can significantly affect our welfare on a personal and societal level, and thus, this content is subject to praise and celebration, or questioning and even condemnation. The types of screen stories that circulate contribute to the cultural ecology of a time and place; through

shared attention they influence what individuals think and feel. Plantinga develops a theory of the power of screen stories to affect both individuals and cultures, asserting that we can better respond ethically to such media if we understand the sources of its influence on us.

Making Worlds Claudia Breger, 2020-04-14 The twenty-first century has witnessed a resurgence of economic inequality, racial exclusion, and political hatred, causing questions of collective identity and belonging to assume new urgency. In *Making Worlds*, Claudia Breger argues that contemporary European cinema provides ways of thinking about and feeling collectivity that can challenge these political trends. Breger offers nuanced readings of major contemporary films such as Michael Haneke's *The White Ribbon*, Alejandro González Iñárritu's *Biutiful*, Fatih Akin's *The Edge of Heaven*, Asghar Farhadi's *A Separation*, and Aki Kaurismäki's refugee trilogy, as well as works by Jean-Luc Godard and Rainer Werner Fassbinder. Through a new model of cinematic worldmaking, Breger examines the ways in which these works produce unexpected and destabilizing affects that invite viewers to imagine new connections among individuals or groups. These films and their depictions of refugees, immigrants, and communities do not simply counter dominant political imaginaries of hate and fear with calls for empathy or solidarity. Instead, they produce layered sensibilities that offer the potential for greater openness to others' present, past, and future claims. Drawing on the work of Latour, Deleuze, and Rancière, Breger engages questions of genre and realism along with the legacies of cinematic modernism. Offering a rich account of contemporary film, *Making Worlds* theorizes the cinematic creation of imaginative spaces in order to find new ways of responding to political hatred.

In Broad Daylight Gabriele Pedulla, 2012-06-06 From plasma screens to smartphones, today moving images are everywhere. How have films adapted to this new environment? And how has the experience of the spectator changed because of this proliferation? *In Broad Daylight* investigates one of the decisive shifts in the history of Western aesthetics, exploring the metamorphosis of films in the age of individual media, when the public is increasingly free but also increasingly resistant to the emotive force of the pictures flashing around us. Moving deftly from philosophy of mind to film theory, from architectural practice to ethics, from Leon Battista Alberti to Orson Welles, Gabriele Pedull examines the revolution that is reshaping the entire system of the arts and creativity in all its manifestations.

Screening Characters Johannes Riis, Aaron Taylor, 2019-03-06 Characters are central to our experiences of screened fictions and invite a host of questions. The contributors to *Screening Characters* draw on archival material, interviews, philosophical inquiry, and conceptual analysis in order to give new, thought-provoking answers to these queries. Providing multifaceted accounts of the nature of screen characters, contributions are organized around a series of important subjects, including issues of class, race, ethics, and generic types as they are encountered in moving image media. These topics, in turn, are personified by such memorable figures as Cary Grant, Jon Hamm, Audrey Hepburn, and Seul-gi Kim, in addition to

avatars, online personalities, animated characters, and the ensembles of shows such as *The Sopranos*, *Mad Men*, and *Breaking Bad*.

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

The Oxford Handbook of Screendance Studies Douglas Rosenberg, 2016-06-03 The *Oxford Handbook of Screendance Studies* offers a full overview of the histories, practices, and critical and theoretical foundations of the rapidly changing landscape of screendance. Drawing on their practices, technologies, theories, and philosophies, scholars from the fields of dance, performance, visual art, cinema and media arts articulate the practice of screendance as an interdisciplinary, hybrid form that has yet to be correctly sited as an academic field worthy of critical investigation. Each chapter discusses and reframes current issues, as a means of promoting and enriching dialogue within the wider community of dance and the moving image. Topics addressed embrace politics of the body; agency, race, and gender in screendance; the relationship of choreography to image; constructs of space and time; representation and effacement; production and curatorial practice; and other areas of intersecting disciplines. The *Oxford Handbook of Screendance Studies* features newly-commissioned and original scholarship that will be essential reading for all those interested in the intersection of dance and the moving image, including film and video-makers, dance artists, screendance artists, academics and writers, producers, composers, as well as the wider interested public. It will become an invaluable resource for researchers and professionals in the field.

Narration and Spectatorship in Moving Images Barbara Fisher Anderson, Joseph D. Anderson, 2009-03-26 Philosophers and students of the arts have wondered since the time of Aristotle about the nature of aesthetic experience, and how this experience can seemingly be evoked by works of art. For more than a century producers and directors of motion pictures have made decisions about how to craft them based upon assumptions about complex stylistic devices and the effects such patterns of organization have on viewers. Over the past few years film scholars have made considerable progress in analyzing

the manifold connections that exist between stylistic patterns and aesthetic effects for moving images of all kinds. In doing so, they have increasingly drawn upon insights and methodologies derived from psychology. The international conference from which this volume takes its contributions and its title, was organized to encourage the seeking of descriptive models pertaining to those elements of filmic construction that account for specific aesthetic experience. The focus of the current selection of twenty essays is therefore on the elements of filmic narration and their presumed aesthetic effects. The editors are pleased to strengthen the link between film studies and psychology in the interest of gaining tangible insight into the ancient mystery of the link between art and aesthetic experience.

The Oxford Handbook of Ethics and Art James Harold, 2023 Art has not always had the same salience in philosophical discussions of ethics that many other elements of our lives have. There are well-defined areas of applied ethics corresponding to nature, business, health care, war, punishment, animals, and more, but there is no recognized research program in applied ethics of the arts or art ethics. Art often seems to belong to its own sphere of value, separate from morality. The first questions we ask about art are usually not about its moral rightness or virtue, but about its beauty or originality. However, it is impossible to do any serious thinking about the arts without engaging in ethical questions--

The Routledge Encyclopedia of Film Theory Edward Branigan, Warren Buckland, 2013-12-04 The Routledge Encyclopedia of Film Theory is an international reference work representing the essential ideas and concepts at the centre of film theory from the beginning of the twentieth century, to the beginning of the twenty-first. When first encountering film theory, students are often confronted with a dense, interlocking set of texts full of arcane terminology, inexact formulations, sliding definitions, and abstract generalities. The Routledge Encyclopedia of Film Theory challenges these first impressions by aiming to make film theory accessible and open to new readers. Edward Branigan and Warren Buckland have commissioned over 50 scholars from around the globe to address the difficult formulations and propositions in each theory by reducing these difficult formulations to straightforward propositions. The result is a highly accessible volume that clearly defines, and analyzes step by step, many of the fundamental concepts in film theory, ranging from familiar concepts such as 'Apparatus', 'Gaze', 'Genre', and 'Identification', to less well-known and understood, but equally important concepts, such as Alain Badiou's 'Inaesthetics', Gilles Deleuze's 'Time-Image', and Jean-Luc Nancy's 'Evidence'. The Routledge Encyclopedia of Film Theory is an ideal reference book for undergraduates of film studies, as well as graduate students new to the discipline.

Rhetoric of the Opioid Epidemic Tiara K. Good, 2021-11-05 Rhetoric of the Opioid Epidemic demonstrates that framing the epidemic as a medical issue instead of an effect of moral failing holds more potential for solving the epidemic through medical treatment and reconnecting sufferers back to society. This rhetorical move separates the opioid epidemic from the criminal and immoral frames that were cast upon the crack epidemic and initial framing of the AIDS epidemic. Popular culture and governmental response case studies include: President Trump's March 19, 2018 address to the nation, ODMAP

produced by the Washington/Baltimore High Intensity Drug Trafficking in January 2017, news stories from national sources dating from 2015 to 2020 about the chronic pain management debate, two documentaries, Heroin(e) (2017) and One Nation Under Stress: Deaths of Despair in the United States (2019), and Ben is Back (2018).

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