

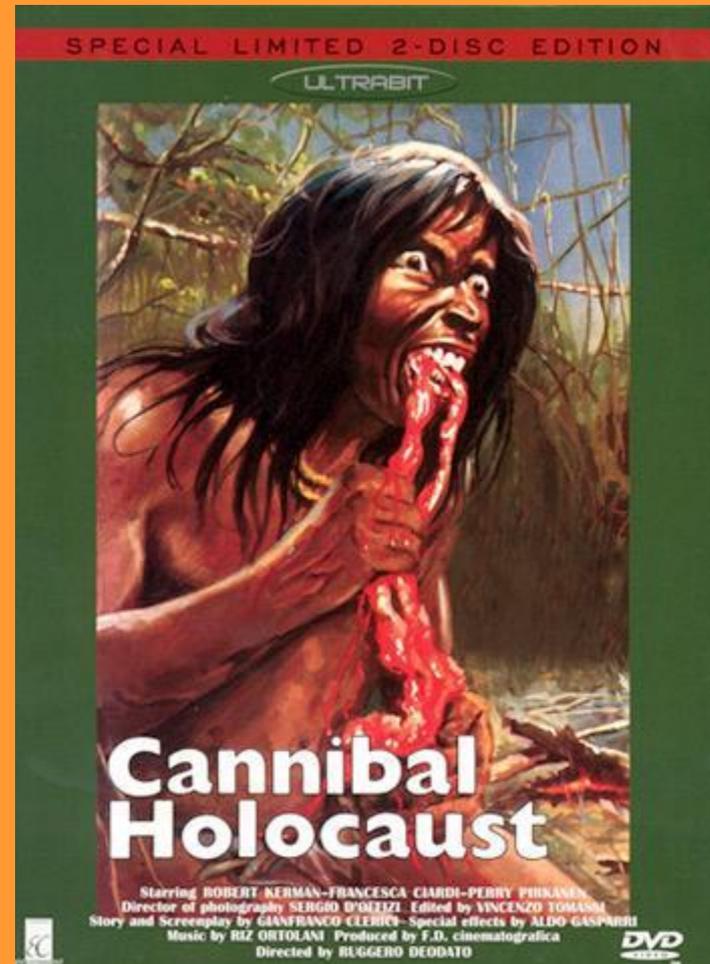
Popular Cinema & Emotional Effect

Considering Shock as an
Emotional Response

What shocks us?

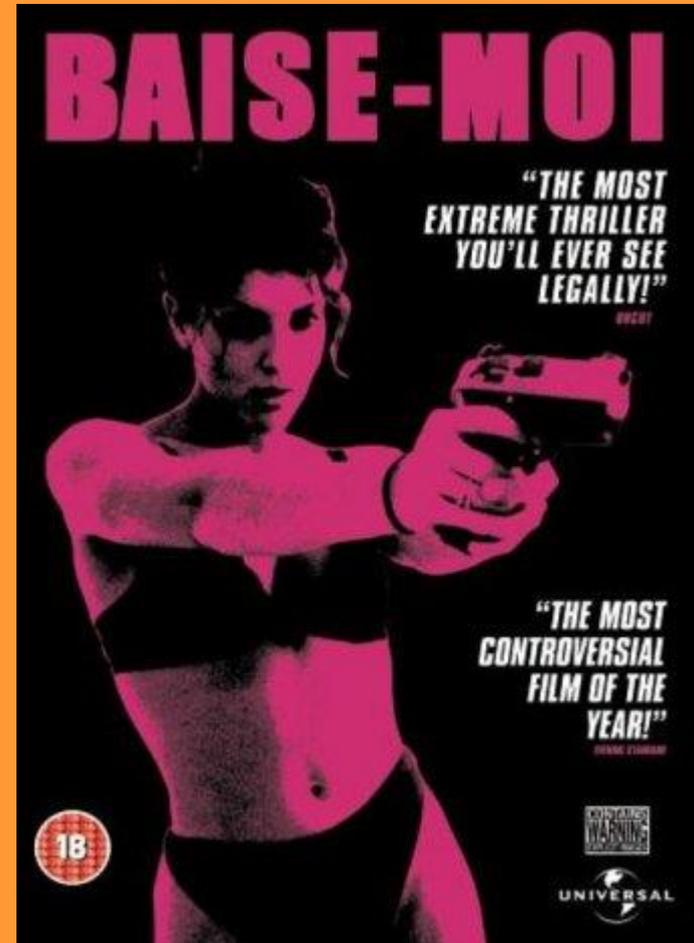
Content

- Graphic Horror



Content

- Sexual Violence



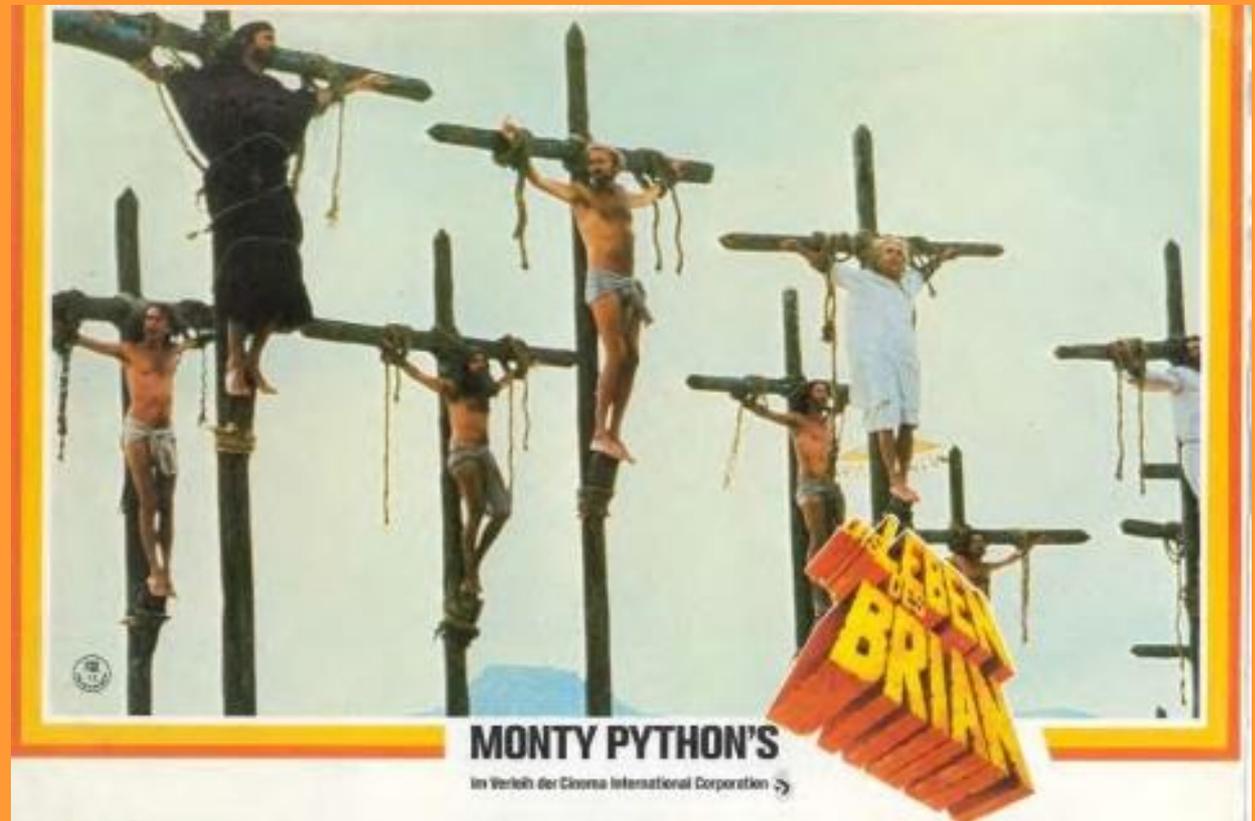
Content

- Different Values
Or Political Views
e.g. Racism



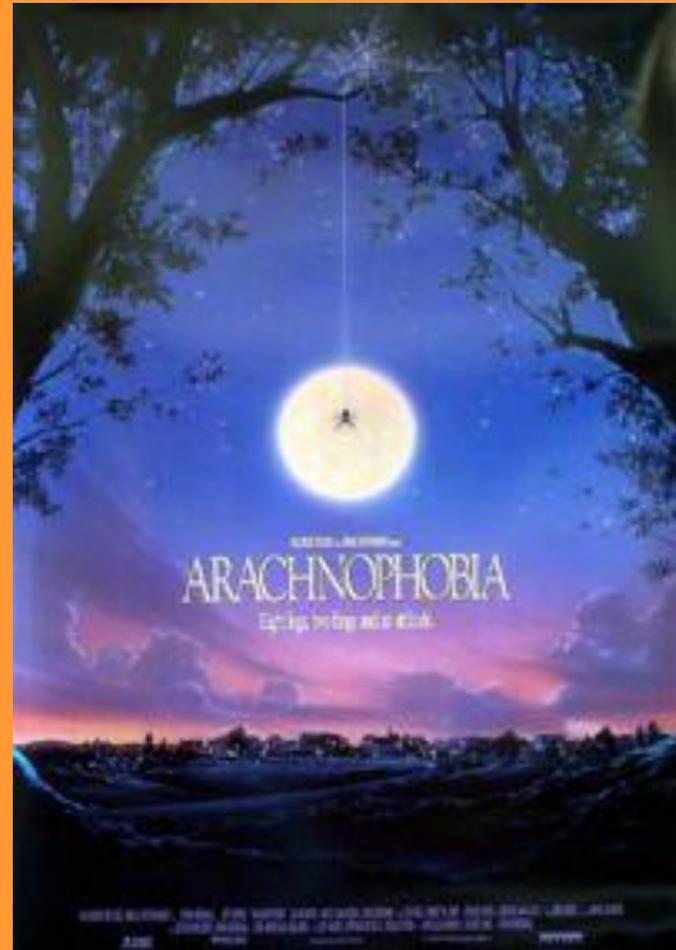
Content

- Blasphemy



Content

- Triggering Phobias



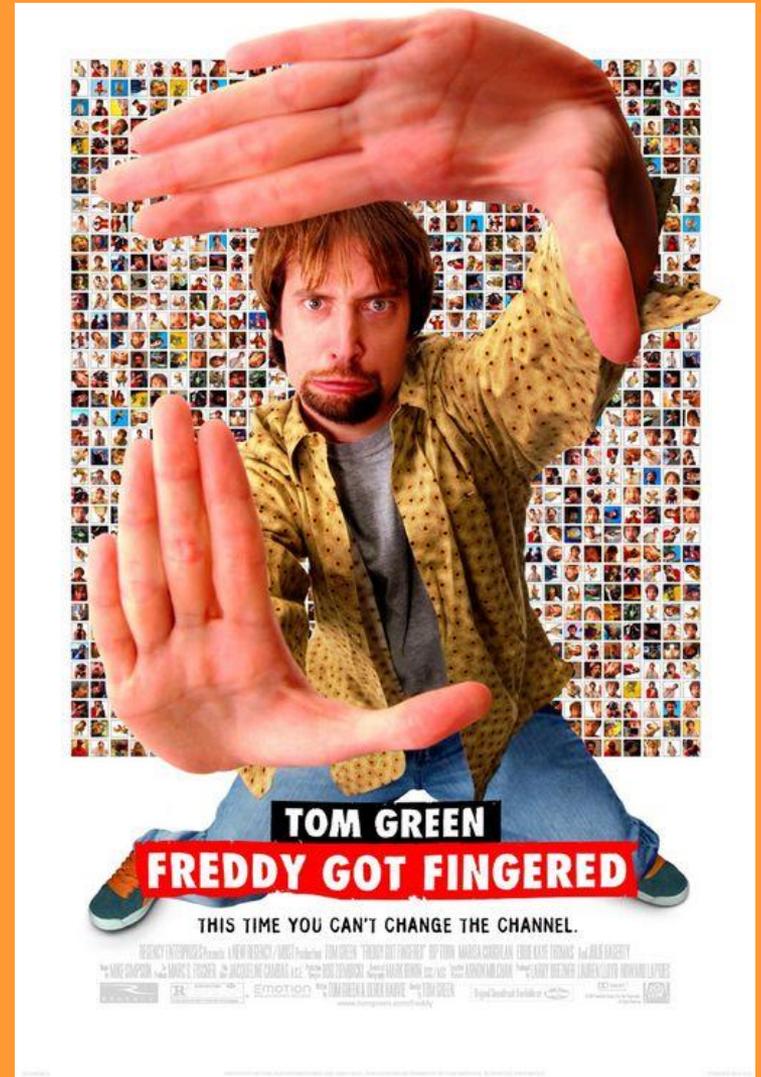
Content

- Contemporary Relevance
Or Audience Context



Content

- Challenging Taste

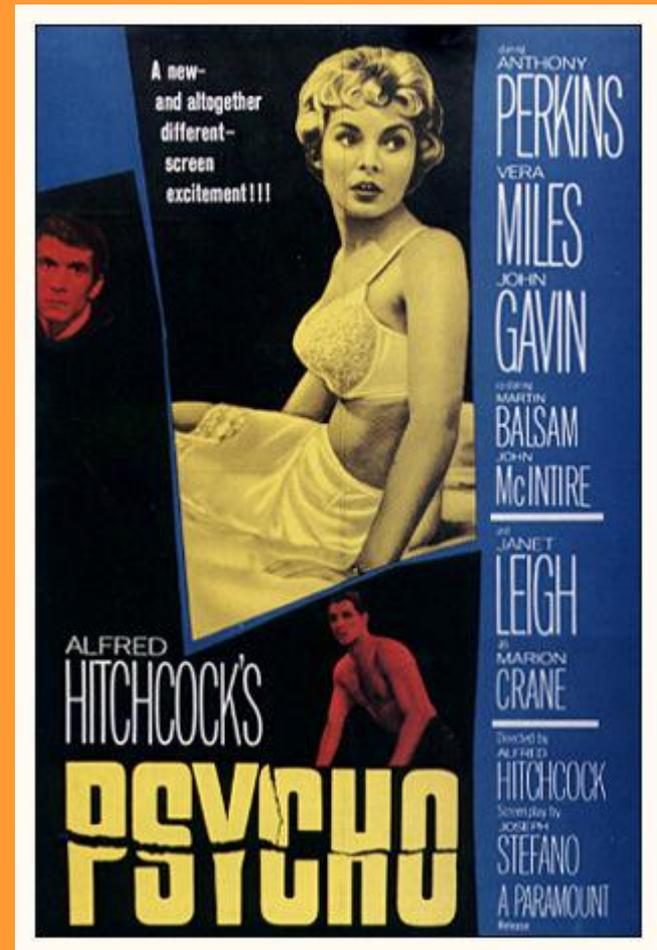


Shocking Cinema

Form

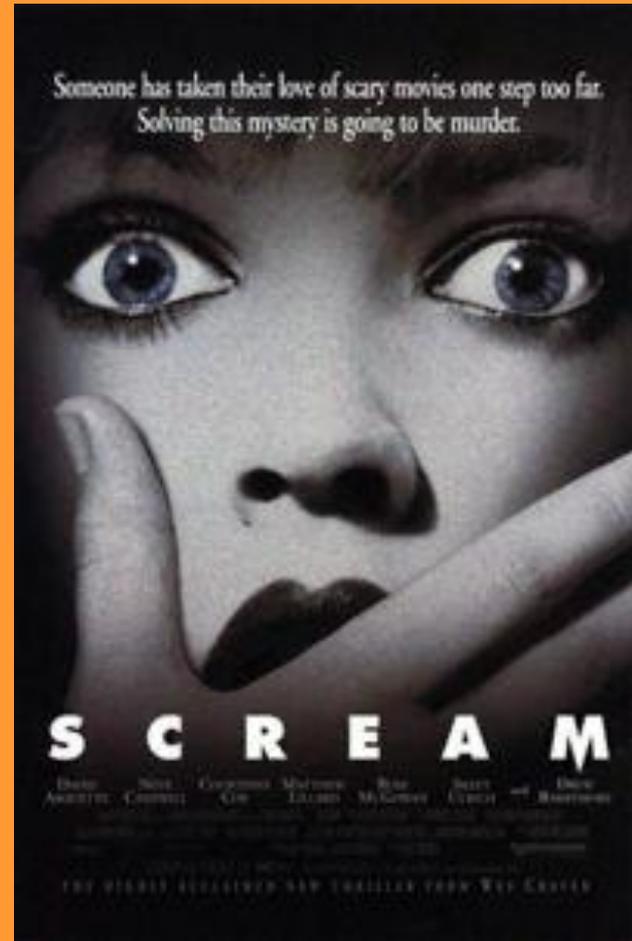
Form

- Narrative Disruption



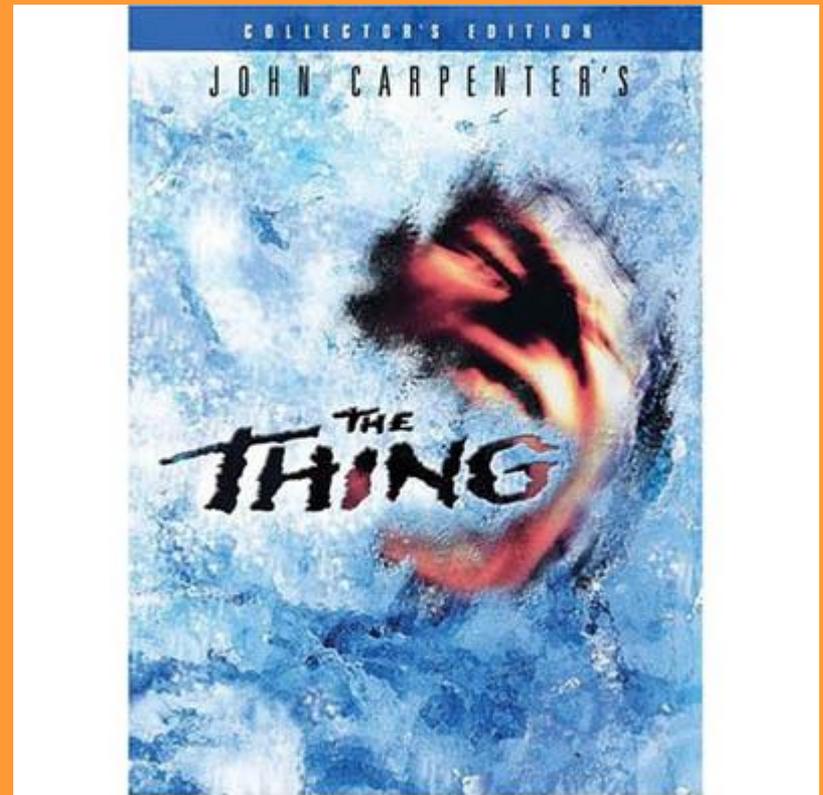
Form

- Unseen Threat



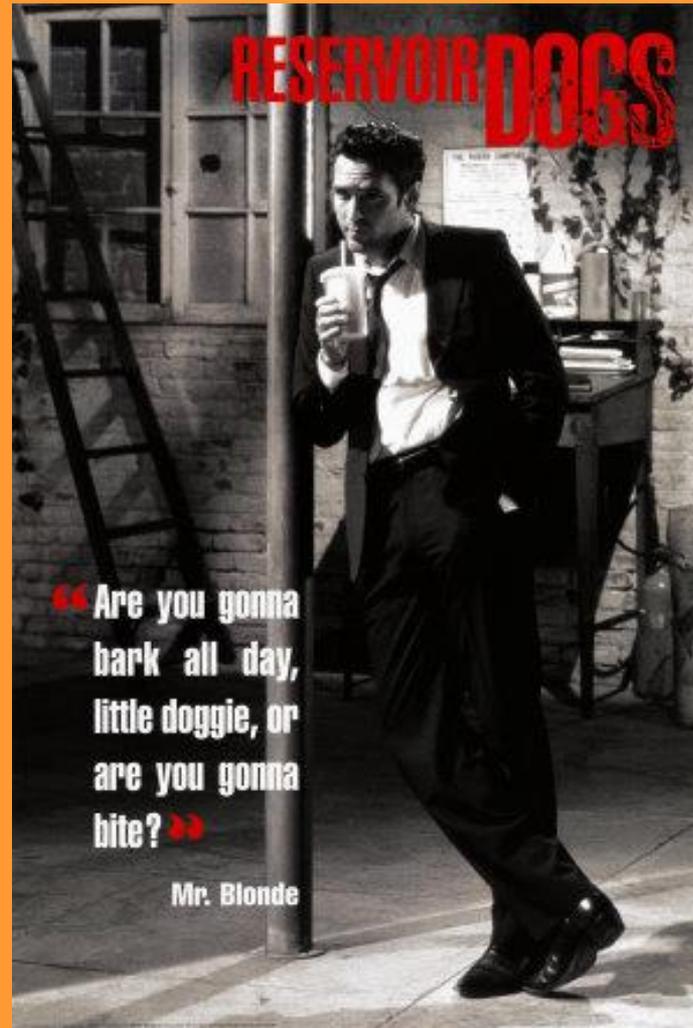
Form

- Special Effects



Form

- Sound



RESERVOIR DOGS

“Are you gonna bark all day, little doggie, or are you gonna bite?”

Mr. Blonde

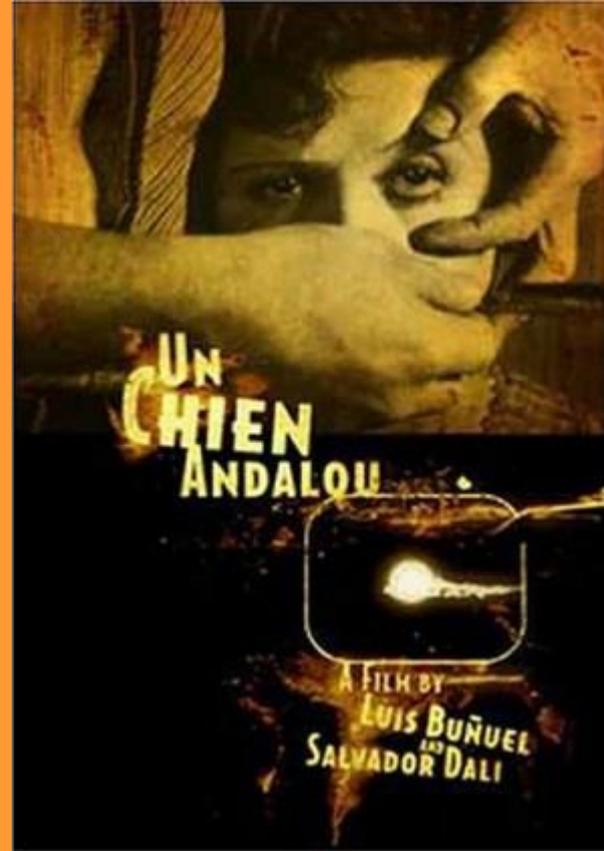
Form

- New Filmmaking Styles/Technologies



Form

- Spatial Disruption



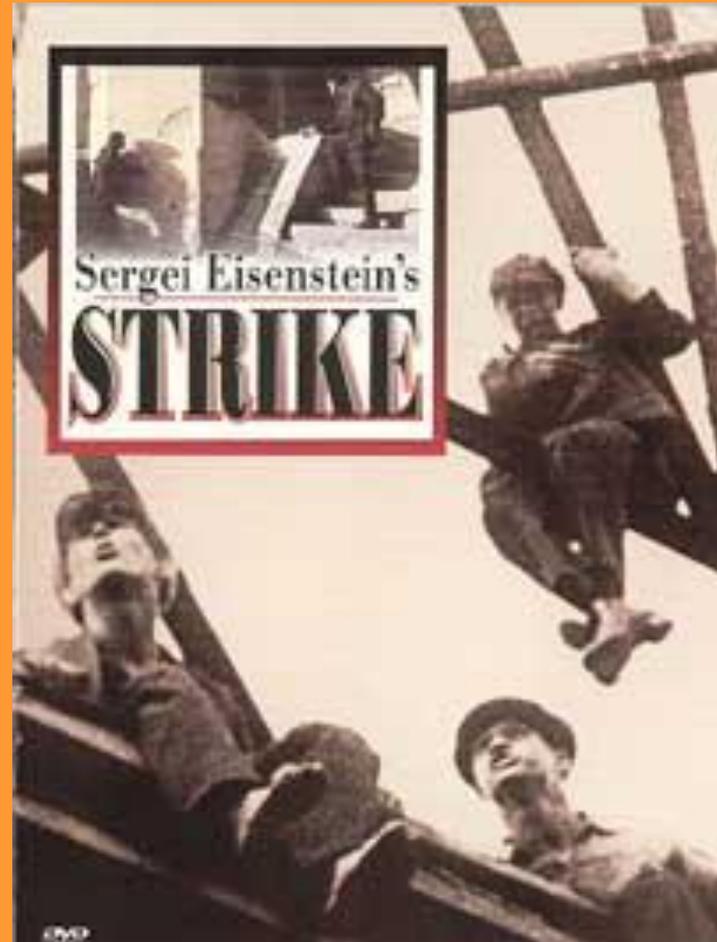
Form

Leaving your imagination
to do the work



Form

- Juxtaposition



What shocks us about this?



Other emotions



Quasi-religious iconography & narrative structure

Family values

Nationalistic ideology?

Other emotions



Difficult subject matter

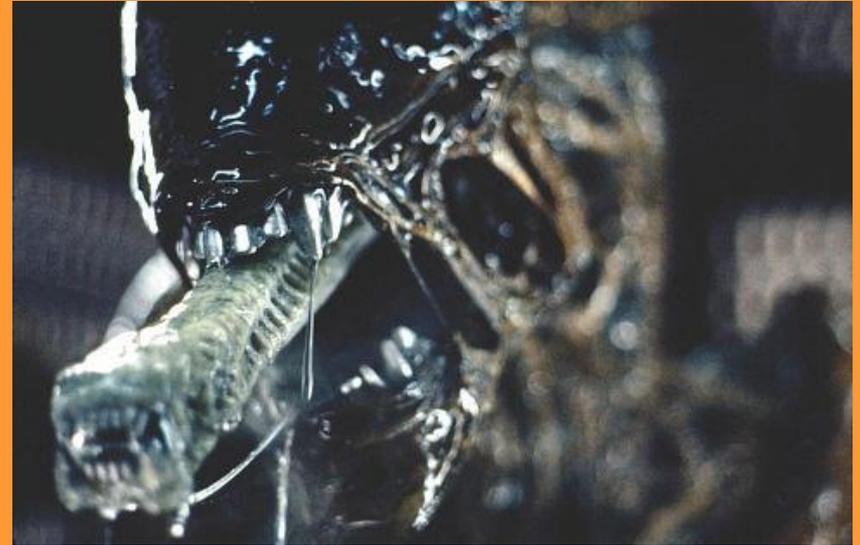
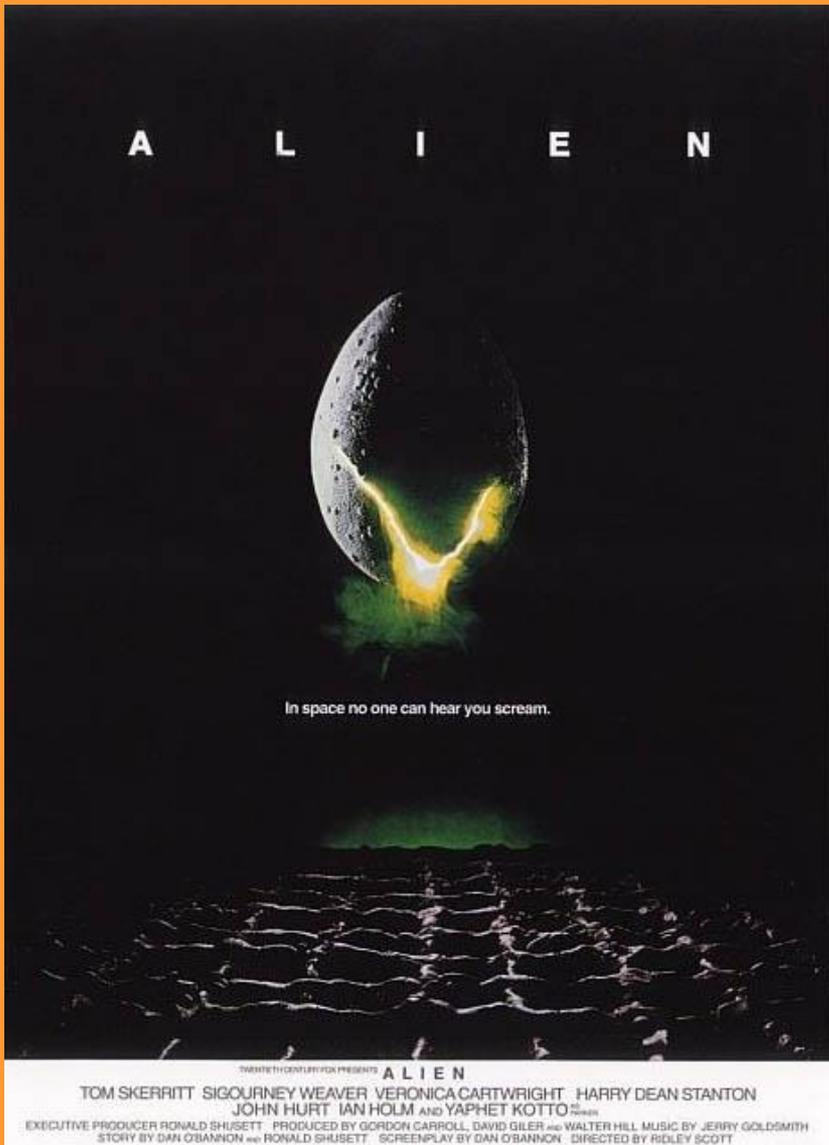
Cultural context

Medium

Manipulation



Psychological horror



A Difficult Essay Title

Is it true to say that when cinema shocks us,
we are most aware that we are being
manipulated?

Plan:

Intro:

Factors that cause shock:

Form and/or content.

Consider 'manipulative' Do we actively seek shock as spectators?

Are we aware when we are being manipulated to feel other emotions?

Para 1

How film form causes shock effect.

Examples of directors manipulating the audience:

e.g Miike & manipulation – narrative disruption, editing, positioning of the audience, etc in Audition. Deliberate manipulation, that causes strong reaction. Are audience aware of the manipulation in the process, or does this require close study?

Para 2

1. Combination of form and content, e.g Alien using shocking subject matter and disruptive editing, timing of gory sequences, drawing on psychological rape/castration fears etc.

Audience response = fear, revulsion, etc, but are we aware of the filmmaking process as manipulative? Is context important? Do we need to know 'how it's done' as reassurance?

Para 3

Audition, how does it shock us? How can we relate the example to the title?

Close study reveals how we are set up for shocks through subtle manipulation – narrative/genre disruption, subliminal sounds, editing, etc. Awareness? Do we need to know ‘how it’s done’ to cope?

Para 4

Consider if repeated viewing of sequences diminishes shock effect.

Has over-familiarity lessened the Psycho shower scene? Un Chien Andalou still shocks, even if the editing 'trick' reveals its artifice – perhaps because of the cruelty aspect? Is Audition any less horrible when viewed with understanding of the manipulative build up?

Para 5

Consider audience reasons for experiencing shock.

We put ourselves in the situation, i.e. going to see a film advertised as shocking. Are we entering a bargain: 'I am prepared to be shocked, so go ahead'? Is this willing manipulation? Consider 45 min opening of Audition.

Para 6

Are we more aware of being manipulated with comedy?

How aware of psychological fears are we in Alien?

We don't need to study technique of Audition to be shocked/disturbed by it.

Other emotional manipulators in The Lion King of Grave of the Fireflies.

Conclusion

- Disagree with title – recognition of manipulation = rational understanding & reading of the film. Shock = emotional response, not considered. Relationship between film & audience is negotiated. We can be aware of how shock occurs & still be shocked, but perhaps on later reflection.