



Popular Film and Emotional Response Once Again...

Priorities:

1. Cinematic style – what are the methods available to a filmmaker to provoke an emotional response?
2. Examples of the above in study films
3. Audience and issues of spectatorship (how effective are the techniques above in stimulating response?)



Audition



Cinematic techniques?

I'm Richard Wollheim. I say that centrally imagining enables a subject to see himself in relation to another, to put himself in the other's place in that relation, and to discover, self-reflectively, the identifications that form his character.

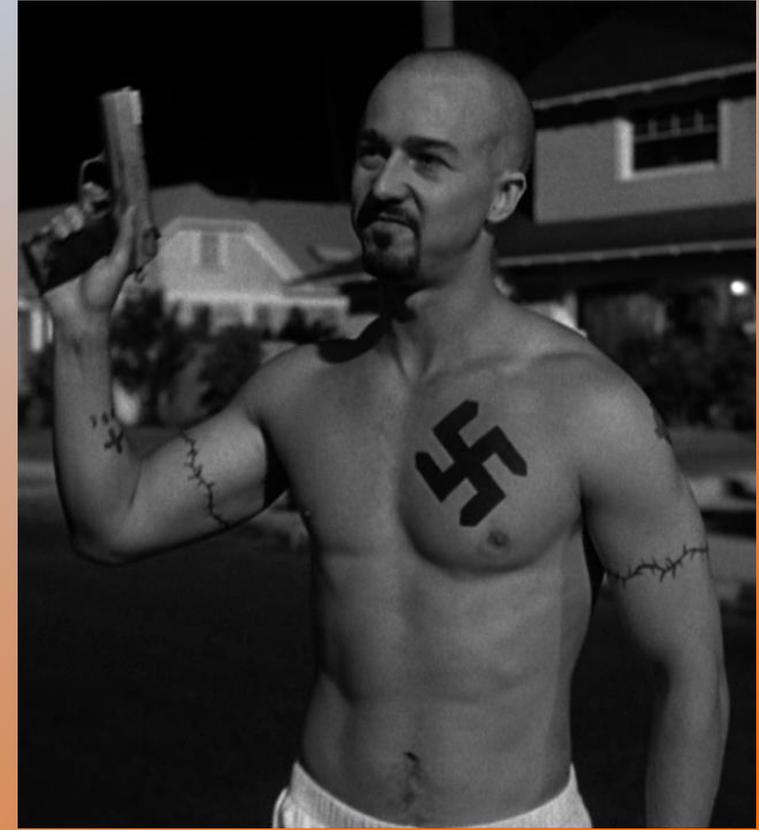
This relates to cinema because...



Do we agree?

Central Imagining

- Character bonding – relating to their desires, needs, motivations
- Narrative structure – are the above fulfilled?
- Attraction?
- Sympathy/empathy?
- Are we engaged in a parasocial relationship with a star performing a role?
- Is gender/ethnicity/ideology/age a factor in our relation to character?
- Our spectatorship context?



I'm Bela Balazs. I say that the close-up has a "lyrical charm" that effects the heart perception rather than visual. Deeply moving tragedy can be expressed through the "microphysiognomy" of the close-up.

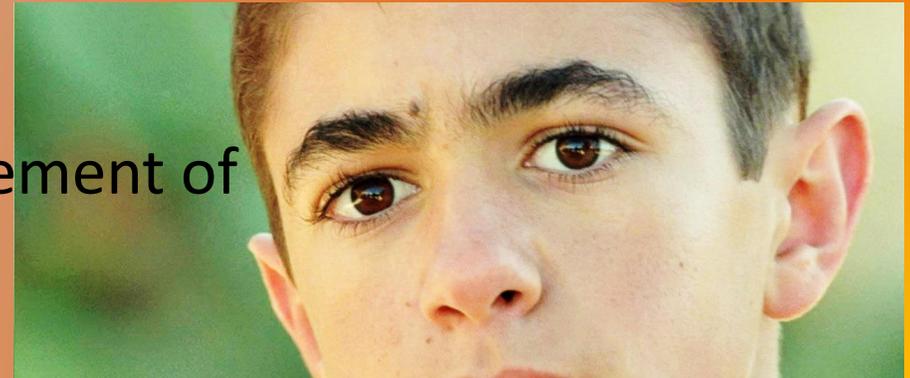
This (duh!) relates to cinema because...



Do we agree?

Balazs on the close-up

- used for dramatic revelations for what is happening underneath the appearance.
- shows facial expression as more subjective than speech or grammar
- deepens and widens our vision of life, while revealing new things and the meaning of old things.
- we see not the make up of facial construction as much as moods, emotions, intentions and thoughts.
- the psychological effect of a facial expression are picture like, yet seem outside space.
- it “speaks instinctively and subconsciously.”
- the face reveals what is concealed.
- we can see the bottom of the soul through tiny movement of facial muscles or the moisture in an eye.



Consider...

Performance –Asami's
often impassive face in
close-up.

Intimate?

Threat?

Invasive?





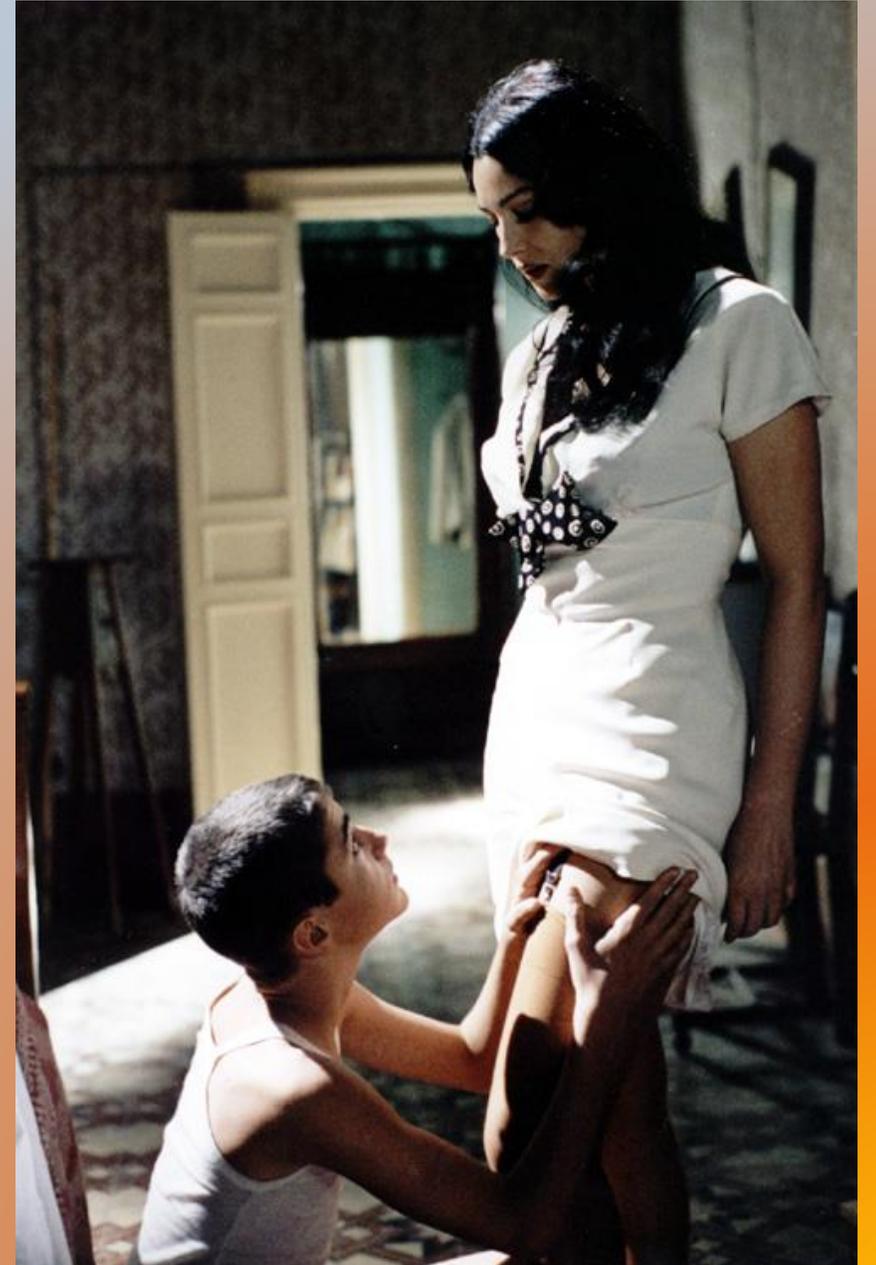
I'm Laura Mulvey. I say that film fascinates us (engages our emotions), through images and spectacle. Scopophilia is the force driving the movements and positioning of the camera. The gaze is male, and the spectator is led to identify with this male gaze.

This relates to our study films because...

Do we agree?

Consider cinematic devices:

- Soundtrack
- Performance
- Cinematography
- Narrative structure/perspective



Malena

Identification – do we accept only one reading of the film or can we emotionally respond in different ways?



I'm Stuart Hall. I say that we should differentiate between audiences (mass response) and spectators (individual response). Do we take a stance that is preferred, negotiated or oppositional?

This relates to cinema because...



Do we agree?

I'm Julian Hanich. I suggest that we look into or away from a film at extreme moments: ***spectators control the extent of our emotional engagement.*** There is a trend along gender lines - but not exclusively - that women 'look away' (break contact) and men 'look into' (identify the artifice) when stimulation becomes too extreme in horror films.

Do we agree?





The Innocents

Cinematic
technique?

Spectatorship?

Examples?



Why so spoooooky?



Why so spoooooky?



Why so spoooooky?



Why so spoooooky?



‘Some spectators can laugh, others cry at the same sequence.’ Explore why spectators may react very differently to the same sequences in the films you have studied for this topic.

Level 4

- A detailed and sophisticated knowledge and understanding of the films studied, particularly their affective characteristics.
- A very good understanding of spectatorship issues.
- An ability to develop an exploratory response that relates the macro and micro features of particular sequences to spectator response. An additional element is likely to be the unpredictable nature of the spectator response, linked to their personal characteristics.
- (The very best candidates) ... will develop their exploration to a highly sophisticated level, considering the subtle relationship between stimulus within the film and the response it generates in the spectator.

