

Emotion And The Structure Of Narrative Film Film As An Emotion Machine Routledge Communication Series

Psychological theories often reduce descriptions of people's emotional experiences to a small number of underlying dimensions that capture most of the variation in their responses. These underlying dimensions are typically uncovered by comparing the self-reported emotions of many individuals at one specific time point, to infer a single underlying structure of emotion for all people. However, theoretical work suggests that underlying dimensions uncovered in this way may not hold when modeling how people change over time. Individuals may differ not just in their typical score on a given dimension of emotion, but in what dimensions best characterize their patterns of emotional experience over time. In this study, participants described two emotional events per day for 35 days, and analyses compared individualized structures of emotion to those generated from many people at one point in time. Analyses using R-technique factor analysis, which compares many people at one time point, most often uncovered a two-factor solution corresponding to positivity and negativity dimensions - a solution well-established in the literature. However, analyses using P-technique factor analysis, which compares many emotional events for one person, uncovered a broader diversity of underlying dimensions. Individuals needed anywhere from one to five factors to

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best capture their self-reported emotions. Further, dimensions specifically related to romantic relationships were much more common when examining the experiences of individuals over time. This suggests that external factors, such as pursuing or being in a romantic relationship, might lead to a qualitative shift in how emotions are experienced. Research attempting to characterize emotion dynamics, including those attempting to help people shift or regulate their emotions, cannot assume that typical two dimensional structures of emotional experience apply to all people. Instead we must account for how individuals describe their own emotional experiences.

Emotions have a life beyond the immediate eliciting situation, as they tend to be shared with others by putting the experience in narrative form. Narrating emotions helps us to express, understand, and share them: the way we tell stories influences how others react to our emotions, and impacts how we cope with emotions ourselves. In *Emotion and Narrative*, Habermas introduces the forms of oral narratives of personal experiences, and highlights a narrative's capacity to integrate various personal and temporal perspectives. Via theoretical proposals richly illustrated with oral narratives from clinical and non-clinical samples, he demonstrates how the form and variety of perspectives represented in stories strongly, yet unnoticeably, influence the emotional reactions of listeners. For instance, narrators defend themselves against negativity and undesired views of themselves by excluding perspectives from narratives. Habermas shows how

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parents can help children, and psychotherapists can assist patients, to enrich their narratives with additional perspectives.

Why attractive things work better and other crucial insights into human-centered design Emotions are inseparable from how we humans think, choose, and act. In *Emotional Design*, cognitive scientist Don Norman shows how the principles of human psychology apply to the invention and design of new technologies and products. In *The Design of Everyday Things*, Norman made the definitive case for human-centered design, showing that good design demanded that the user's must take precedence over a designer's aesthetic if anything, from light switches to airplanes, was going to work as the user needed. In this book, he takes his thinking several steps farther, showing that successful design must incorporate not just what users need, but must address our minds by attending to our visceral reactions, to our behavioral choices, and to the stories we want the things in our lives to tell others about ourselves. Good human-centered design isn't just about making effective tools that are straightforward to use; it's about making affective tools that mesh well with our emotions and help us express our identities and support our social lives. From roller coasters to robots, sports cars to smart phones, attractive things work better. Whether designer or consumer, user or inventor, this book is the definitive guide to making Norman's insights work for you.

How does a person's way of thinking influence their personality, their values and their choice of career? In

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this important study, originally published in 1985, Susan Aylwin uses such questions as a starting point for elucidating the relationship between thought and feeling. Three modes of thought are compared in detail: inner speech, visual imagery and enactive imagery – the last being an important addition to our understanding of mental representations. The structural characteristics of all three types are analysed using an association technique. Their affective aspects are then explored through a variety of means, including the analysis of daydreams, an examination of the evaluative complements of categorizing, the study of cognitive style, an exploration of such social feelings as embarrassment, and the experiential study of strong emotion. The author ends by integrating her findings, showing how thought and feeling are related aspects of the temporal organization of consciousness. *Structure in Thought and Feeling* is written in a lively and accessible style, and brings a refreshing perspective to many issues of central concern to psychologists interested in cognition, emotion, personality and psychotherapy.

The Language of Emotion focuses on the inquiry on the language of emotion, as well as the systematic description of the language used to describe emotional states. The manuscript first offers information on the structure of emotional meaning, including cluster analysis of items, patterning of clusters in emotional states, and interrelationships among clusters. The text then takes a look at comments on the structure of emotional meaning. The publication examines studies on the language of emotion. Discussions focus on a

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comparison of emotional experiences reported by adolescents in Uganda and the United States; similarity of reported emotional experiences and genetic background; individual differences in reported emotional experiences and perceptual-cognitive style; and development of the language of emotion. The book is a vital reference for philosophers, psychiatrists, social workers, and educators interested in emotional phenomena.

This is a PhD dissertation that analyzes the metaphors and metonymies found in Chinese emotion concepts, such as ANGER, FEAR, HAPPINESS, SADNESS, and WORRY and looks at the role of culture in the folk models which structure them. Completed in 1989, it was the first detailed attempt to look at Chinese emotion metaphors using the Cognitive Linguistic Framework developed in *Metaphors We Live By* (Lakoff and Johnson 1980). The content should be equally accessible to cognitive linguists interested in Chinese metaphors, universals of metaphors, emotion metaphors, or to Chinese language learners wanting to expand their vocabulary in a meaningful and systematic way.

How gaming intersects with systems like history, bodies, and code Why do we so compulsively play video games? Might it have something to do with how gaming affects our emotions? In *Playing with Feelings*, scholar Aubrey Anable applies affect theory to game studies, arguing that video games let us “rehearse” feelings, states, and emotions that give new tones and textures to our everyday lives and interactions with digital devices. Rather than thinking about video games as an escape from reality, Anable demonstrates how video games—their narratives, aesthetics, and histories—have been

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intimately tied to our emotional landscape since the emergence of digital computers. Looking at a wide variety of video games—including mobile games, indie games, art games, and games that have been traditionally neglected by academia—Anable expands our understanding of the ways in which these games and game studies can participate in feminist and queer interventions in digital media culture. She gives a new account of the touchscreen and intimacy with our mobile devices, asking what it means to touch and be touched by a game. She also examines how games played casually throughout the day create meaningful interludes that give us new ways of relating to work in our lives. And Anable reflects on how games allow us to feel differently about what it means to fail. *Playing with Feelings* offers provocative arguments for why video games should be seen as the most significant art form of the twenty-first century and gives the humanities passionate, incisive, and daring arguments for why games matter.

Moving beyond the traditional boundaries of sociological investigation, Thomas J. Scheff brings together the study of communication and the social psychology of emotions to explore the microworld of thoughts, feelings, and moods. Drawing on strikingly diverse and rich sources—the findings of artificial intelligence and cognitive science, and examples from literary dialogues and psychiatric interviews—Scheff provides an inventive account of the nature of social life and a theory of motivation that brilliantly accounts for the immense complexity involved in understanding even the most routine conversation. "A major contribution to some central debates in social theory at the present time. . . . What Thomas Scheff seeks to develop is essentially a quite novel account of the nature of social life, its relation to language and human reflexivity, in which he insists upon the importance of a theory of emotion. . . . A work of true originality and jolting impact. . .

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. Microsociology is of exceptional interest, which bears witness to the very creativity which it puts at the center of human social contact." —Anthony Giddens, from the Foreword "Scheff provides a rich theory that can easily generate further exploration. And he drives home the message that sociological work on interaction, social bonds, and society cannot ignore human emotionality."—Candace Clark, American Journal of Sociology "This outstanding and groundbreaking little volume contains a wealth of original ideas that bring together many insights concerning the relationship of emotion to motivation in a wide variety of social settings. It is strongly recommended to all serious students of emotion, of society, and of human nature."—Melvin R. Lansky, American Journal of Psychiatry

The way we tell stories influences how others react to our emotions, and impacts how we cope with emotions ourselves. Preeminent psychologist Lisa Barrett lays out how the brain constructs emotions in a way that could revolutionize psychology, health care, the legal system, and our understanding of the human mind. "Fascinating . . . A thought-provoking journey into emotion science."??—??The Wall Street Journal "A singular book, remarkable for the freshness of its ideas and the boldness and clarity with which they are presented."??—??Scientific American "A brilliant and original book on the science of emotion, by the deepest thinker about this topic since Darwin."??—??Daniel Gilbert, best-selling author of *Stumbling on Happiness* The science of emotion is in the midst of a revolution on par with the discovery of relativity in physics and natural selection in biology. Leading the charge is psychologist and neuroscientist Lisa Feldman Barrett, whose research overturns the long-standing belief that emotions are automatic, universal, and hardwired in different brain regions. Instead, Barrett shows, we construct each instance of emotion through a unique interplay of brain,

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body, and culture. A lucid report from the cutting edge of emotion science, *How Emotions Are Made* reveals the profound real-world consequences of this breakthrough for everything from neuroscience and medicine to the legal system and even national security, laying bare the immense implications of our latest and most intimate scientific revolution.

As a reference that contains original and innovative research on the sociology of emotion, this book will not only appeal to sociologists but also to scholars of psychology, psychiatry, anthropology, history, social work, and business/management. With contributions from experts in the field, this text examines the role and influence of emotion in everyday social circumstances. It poses clear questions and presents the contemporary theoretical developments and empirical research linking social structure and emotion.

Comparable books are narrowly focused and less comprehensive, the breadth and depth of this new work is unmatched. *Explores the roles played by emotion in social arrangements (i.e., the power of emotions in psychology, finance, economics, etc...) *Poses clear questions and presents the newest theoretical developments and empirical research linking social structure and emotion *Contributions from experts in the field

Unique study re-evaluating the role of emotions in social interaction.

This dissertation describes research procedures and software to investigate the structure of cognitive processes over time. Since prior research has established that cognitive processes are multidimensional, two programs from the Galileo system, ELQM and SPED, were modified to allow efficient collection of time series multidimensional data. In this

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dissertation we provide test data from the emotions domain. Dissimilarities between 6 emotion concepts, 6 emotion attribute concepts, 3 social settings concepts, and a concept of self are measured in a Galileo space over time. In this space, attributes which seem to be similar are located close to each other, and objects which possess similar attributes are located close to each other. The final dataset collected is separated into several subsets according to the time interval participants spent on the comparisons between each pair of concepts. The dissimilarities data is then converted to coordinates data for each subset and these coordinates are rotated to fit a universal reference frame. How emotions change over time can be studied by comparing the change between different datasets.

The Structure of Emotions argues that emotion concepts should have a much more important role in the social and behavioural sciences than they now enjoy, and shows that certain influential psychological theories of emotions overlook the explanatory power of our emotion concepts. Professor Gordon also outlines a new account of the nature of commonsense (or 'folk') psychology in general.

Introduced one hundred years ago, film has since become part of our lives. For the past century, however, the experience offered by fiction films has remained a mystery. Questions such as why adult viewers cry and shiver, and why they care at all about fictional characters -- while aware that they contemplate an entirely staged scene -- are still unresolved. In addition, it is unknown why spectators find some film experiences entertaining

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that have a clearly aversive nature outside the cinema. These and other questions make the psychological status of emotions allegedly induced by the fiction film highly problematic. Earlier attempts to answer these questions have been limited to a few genre studies. In recent years, film criticism and the theory of film structure have made use of psychoanalytic concepts which have proven insufficient in accounting for the diversity of film induced affect. In contrast, academic psychology -- during the century of its existence -- has made extensive study of emotional responses provoked by viewing fiction film, but has taken the role of film as a natural stimulus completely for granted. The present volume bridges the gap between critical theories of film on the one hand, and recent psychological theory and research of human emotion on the other, in an attempt to explain the emotions provoked by fiction film. This book integrates insights on the narrative structure of fiction film including its themes, plot structure, and characters with recent knowledge on the cognitive processing of natural events, and narrative and person information. It develops a theoretical framework for systematically describing emotion in the film viewer. The question whether or not film produces genuine emotion is answered by comparing affect in the viewer with emotion in the real world experienced by persons witnessing events that have personal significance to them. Current understanding of the psychology of emotions provides the basis for identifying critical features of the fiction film that trigger the general emotion system. Individual emotions are classified according to their position in the

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affect structure of a film -- a larger system of emotions produced by one particular film as a whole. Along the way, a series of problematic issues is dealt with, notably the reality of the emotional stimulus in film, the identification of the viewer with protagonists on screen, and the necessity of the viewer's cooperation in arriving at a genuine emotion. Finally, it is argued that film-produced emotions are genuine emotions in response to an artificial stimulus. Film can be regarded as a fine-tuned machine for a continuous stream of emotions that are entertaining after all. The work paves the way for understanding and, in principle, predicting emotions in the film viewer using existing psychological instruments of investigation. Dealing with the problems of film-induced affect and rendering them accessible to formal modeling and experimental method serves a wider interest of understanding aesthetic emotion -- the feelings that man-made products, and especially works of art, can evoke in the beholder.

"Kallas proposes an original approach to writing for the screen. Both theory and method aims at exciting the imagination to inspire and dramatize stories with thematic richness, emotional depth and narrative rhythm. Accompanying exercises support the book and enable writers to create stories out of emotions and images"-- This book has been written by several of the world's leading experts in the field of research on emotions. The emphasis throughout is on practical psychophysiological approaches and concrete results. The authors present an original approach which enables practitioners to differentiate, in an objective psychophysiological manner,

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positive emotions from negative ones. In this framework emotions are analyzed in the context of response systems.

Three aspects of the world to which people can react (events, actions of agents and objects) are used to characterize a wide range of emotions and reveal the cognitions that underlie distinct types of human emotion. The field of emotions research has recently seen an unexpected period of growth and expansion, both in traditional psychological literature and in gerontology. The Handbook of Emotion, Adult Development, and Aging provides a broad overview and summary of where this field stands today, specifically with reference to life course issues and aging. Written by a distinguished group of contributing authors, the text is grounded in a life span developmental framework, while advancing a multidimensional view of emotion and its development and incorporating quantitative and qualitative research findings. The book is divided into five parts. Part One discusses five major theoretical perspectives including biological, discrete emotions, ethological, humanistic, and psychosocial. Part Two on affect and cognition discusses the role of emotion in memory, problem solving, and internal perceptions of self and gender. Part Three on emotion and relationships expands on the role of emotion in sibling and parent/child relationships, as well as relationships between friends and romantic partners, and the emotional reaction to interpersonal loss across the life span. Part Four on stress, health, and psychological well-being treats issues of stress and coping, religion, personality, and quality of life. The final

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part on continuity and change in emotion patterns and personality discusses emotion and emotionality throughout the life span. An ideal reference source for professionals across a wide range of disciplines, the text summarizes recent important developments in this fast growing area of psychology and proposes many new directions for future research. Provides a biopsychological view on emotion in adulthood from a life span context Presents the new perspective on emotion in older adults actively engaged in emotion self-regulation Describes the intimate connection between emotion and the structure of personality Demonstrates a new perspective on what emotion is, its importance across the life span, its connections with cognition, its role in interpersonal relation, and the way it influences both stability and change in adulthood Illustrates the interpersonal nature of emotion Provides theoretically based, leading edge research from international authors Five areas of coverage include: Theoretical perspectives Affect and cognition Emotion and relationships Stress, health, and psychological well-being Continuity and change in emotion patterns and personality Coverage includes: Five major theoretical perspectives, including biological, discrete emotions, ethological, humanistic, and psychosocial The role of emotion in memory, problem-solving, and internal perceptions of self and gender The role of emotion in sibling and parent/child relationships, relationships between friends and romantic partners, and the emotional reaction to interpersonal loss across the lifespan Issues of stress and coping, religion, personality, and quality of life Emotion and emotionality

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throughout the lifespan

Films evoke broad moods and cue particular emotions that can be broadly shared as well as individually experienced. Although the experience of emotion is central to the viewing of movies, film studies have neglected to focus attention on the emotions, relying instead on vague psychoanalytic concepts of desire. *Film Structure and the Emotion System* synthesizes research on emotion in cognitive psychology and neurology in an effort to provide a more nuanced understanding of how film evokes emotion. Analysing a variety and range of films, including *Casablanca* and *Stranger than Paradise*, this book offers a grounded approach to the mechanisms through which films appeal to the human emotions, demonstrating the role of style and narration in this process.

This volume provides a comprehensive road map of the important and rapidly growing field of facial expression of emotion. Each chapter represents a unique perspective on facial emotional expression. Various innovative and classical theoretical approaches are represented, such as, *VoiceFACS 3.0: The Neuroscience of Voice*, *Psychopathy and Emotions: A New Neural Theory*, *The Recognition Ability of Facial Expression of Emotion: A Case Study with Sales Professionals*, *The Role of Emotions in Cult Dynamics*, *The Role of Emotions in Child Abuse*, *Facial intelligence: A New Theory for Understanding Human Interaction and the Psychosocial Implications and Applications*, *A Primer of Essential Anatomy of Facial Expression: An Interdisciplinary Perspective on the Structure of the Human Face - The*

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Muscles of Facial Expression, and An Anatomical Primer of Facial Emotional Expression: The Neuroanatomy of Facial Expression.

Stories engage our emotions. We've known this at least since the days of Plato and Aristotle. What this book helps us to understand now is how our own emotions fundamentally organize and orient stories. In light of recent cognitive research and wide reading in different narrative traditions, Patrick Colm Hogan argues that the structure of stories is a systematic product of human emotion systems. Examining the ways in which incidents, events, episodes, plots, and genres are a function of emotional processes, he demonstrates that emotion systems are absolutely crucial for understanding stories. Hogan also makes a case for the potentially integral role that stories play in the development of our emotional lives. He provides an in-depth account of the function of emotion within story—in widespread genres with romantic, heroic, and sacrificial structures, and more limited genres treating parent/child separation, sexual pursuit, criminality, and revenge—as these appear in a variety of cross-cultural traditions. In the course of the book Hogan develops interpretations of works ranging from Tolstoy's *Anna Karenina* to African oral epics, from Sanskrit comedy to Shakespearean tragedy. Integrating the latest research in affective science with narratology, this book provides a powerful explanatory account of narrative organization.

This volume presents cutting-edge theory and research on emotions as constructed events rather than fixed, essential entities. It provides a thorough introduction to

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the assumptions, hypotheses, and scientific methods that embody psychological constructionist approaches. Leading scholars examine the neurobiological, cognitive/perceptual, and social processes that give rise to the experiences Western cultures call sadness, anger, fear, and so on. The book explores such compelling questions as how the brain creates emotional experiences, whether the "ingredients" of emotions also give rise to other mental states, and how to define what is or is not an emotion. Introductory and concluding chapters by the editors identify key themes and controversies and compare psychological construction to other theories of emotion.

Sample Text

This chapter briefly describes the general goals of the book, introduces the most fundamental features of the methodology that is employed to achieve these goals, and gives an outline of the structure of the book. A more detailed account of the goals and methodology is presented in chapters 2 and 3, respectively. What the Book Is About The main objective of this study is to attempt to answer the question: How do people understand their emotions? As we shall see in the next chapter, a large number of scholars have tried to provide answers to this question. The interest in the way people understand their emotions has led scholars to the issue of the nature of emotion concepts and emotional meaning. Since the notion of understanding involves or presupposes the notions of concept and meaning, it was only natural for scholars with an interest in the way people understand their emotions to turn their attention

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to emotion concepts and the meaning associated with emotion terms. So the broader issue has often become more specific. For example, Davitz in his *The Language of Emotion* formulated the central question in the following way: "What does a person mean when he says someone is happy or angry or sad?" (Davitz 1969: 1). These essays reflect fresh developments in the increasingly influential field of conversation analysis. Publications on emotion (and the affective sciences in general) have exploded in the last decade. Numerous research teams and individual scholars from many different disciplines have published research papers or books about many different aspects of emotions and their role in behaviour and society. However, one aspect of emotional research that has been somewhat neglected, is the way in which emotional terms translate into other languages. When using terms like anger, sadness, fear, disgust, and joy for so-called basic emotions, as well as terms like shame, guilt, pride, regret and contempt for more complex emotions, it is naturally assumed that the emotion terms used for research in the native language of the researchers and translated into English are completely equivalent in meaning. However, this is not generally the case. In many cases there is no direct one to one relationship between an English term and a term in an alternative language. In fact, there can be significant differences in the way that these seemingly similar emotional terms can be applied across various languages, with important implications for how we review and appraise this work. This book presents an extensive cross-cultural and cross-linguistic review of the meaning

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of emotion words, adopting a novel methodological approach. Based on the Component Process Model, the authors developed a new instrument to assess the meaning of emotion terms. This instrument, the GRID questionnaire, consists of a grid of 24 emotion terms spanning the emotion domain and 142 emotion features that operationalize five emotion components (Appraisals, Bodily reactions, Expressions, Action tendencies, and Feelings). For the operationalization of these five emotion components, very different emotion models from the Western and the cultural-comparative emotion literature were taken into account. 'Components of Emotional Meaning' includes contributions from psychological, cultural-comparative, and linguistic perspectives demonstrating how this new instrument can be used to empirically study very different research questions on the meaning of emotion terms. The implications of the results for major theoretical debates on emotion are also discussed. For all researchers in the affective sciences, this book is an important new reference work.

This landmark volume brings together some of the titans of social movement theory in a grand reassessment of its status. For some time, the field has been divided between a dominant structural approach and a cultural or constructivist tradition.. The gaps and misunderstandings between the two sides--as well as the efforts to bridge them--closely parallel those in the social sciences at large. This book aims to further the dialogue between these two distinct approaches to social movements and to show the broader implications for social science as a

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whole as it struggles with issues including culture, emotion, and agency. Visit our website for sample chapters!

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