

- Bordwell on Film Narration
 - Syuzhet
 - Fabula
 - Narration
- Syuzhet ⇒ the organized set of clues prompting us to infer and assemble story information
 - What you see and hear on the screen
- Fabula ⇒ a pattern which perceivers create assumptions. (develops with results of picking up narrative clues, applying schema, framing)
 - Inferences drawn from sounds and images
- Narration ⇒ the way you pick up these cues that you see and hear and form a story
- The three ways Syuzhet relates to fabula
 - 1) Association: It encourages the viewer to relate to some events, and not others, in a way relevant to fabula.
 - also withholds information → multiple things occur in different instances
 - Relates some events and not others
 - But presents images in which ways that you can pick out what's relevant
 - 2) Temporality: Cues us to temporal order, duration, and frequency
 - One thing that happens after the other
 - The speed in which things happen
 - 3) Spatiality: It gives us relevant spatial information which allows us to construct the spaces of the fabula
 - The framing, the location of things
- Syuzhet and style
 - The other aspect of the film is the style the way in which the film techniques are used (to accomplish you turning visual auditory cues into a story)
 - Creating story in your head the way the director intends too
 - Black and white, wide shot, close up, mise-en-scene
 - Syuzhet and style - treat different aspects of the phenomenal process
 - Syuzhet - tells order of the sequence of shots
 - Style - how to take up all of that in a certain way (directors way)
- Syuzhet and technique
 - Film technique also performs “syuzhet tasks”
 - Film techniques is subordinate to syuzhet
 - Art movies; you thing style is as important as the story
 - Because you are given distinct styles you're forced to create a meta narrative of why they are connected
- Style + Syuzhet to give rise to fabula is radically different in different media
 - Even though book and movies are different, if someone asks you the story you would respond with the same story

- Experience with visual and sound are completely different than words describing the same situation
- But, you might argue the fabula (story told) is not specific to the media since we could get the same fabula
- The movie story and novel story can generate the same story using different means (words vs film) with different styles but the story can become the same
- The problem is bigger in first person narrated psychological literature because it feels like an artificial device.
 - The Chekov passages very beautifully shows how literature can use first person narrated psychological literature
 - Voice over is hard to do in film
- Style + Syuzhet to give rise to fabula is radically different within the same media
 - Within the same medium many differences (sound vs silent films) (color vs black and white)
 - Black and white can feel like a documentary
 - Color film feels stylized
 - But they can give the same story
- Aristotle definition of tragedy
 - an imitation of an action that is serious, complete, and of a certain magnitude (needs to be sad enough, can't be of dog not finding warm place to sleep) – in the form of action, not of narrative (it can't be someone telling you, you need to see it); through pity and fear affecting the proper purgation of these emotions (it always these emotions to be expressed that it feels good expressing them and removing them)
 - *You need to be sad, see the actions that took place, and be relieved of your pity and fear
- 6 parts of tragedy
 - Plot
 - Character
 - Diction
 - Thought
 - Spectacle
 - song
- Plot
 - The soul of tragedy
 - You can have a good character but without a good plot, there is no tragedy
 - Plot must form a whole, with structured beginning, middle, and end
 - Proportion, length, and grandness
 - Proportion of beginning, middle, end will vary in different tragedies
 - The length of the tragedy has to be between 50 min and 4 hours
 - But you can get tired of so much tragedy
 - Aristotle says that even if you just hear the plot but don't watch it, you should be intrigued by it if it's that good

- Reversal of fortune is a part of the plot

- Aristotle and Reversal of Fortune
 - Most powerful elements of emotional interest in Tragedy
 - Peripeteia or Reversal of the Situation, and Recognition scenes are part of the plot
 - change of fortune should be from good to bad. Should come about as the result not of vice, but of some great error or faulty, in a character either such as we have described, or better than worse
 - If the characters are vicious, you're not gonna be drawn to the story. You're just gonna think they're bad people.

- Characters need to be:
 - Good
 - Proper
 - True to life
 - Consistent (hard to care about them when inconsistent)
 - They need to be better than ordinary in rank and importance

- Fear and Pity (Aristotle)
 - Fear(or awe) and pity(empathy and mercy) may be aroused by spectacular means; but they may also result from the inner structure of the piece, which is the better way, and indicates a superior poet
 - Identifying tragedy by the emotions is gives rise to
 - that feeling when you know something is gonna happen but you don't want it to happen
 - We don't enjoy the emotions, we enjoy getting rid of the emotions

- Hume's Paradox of Tragedy
 - 1) We enjoy tragedies
 - 2) Tragedies produce fear and pity
 - 3) Fear and pity intrinsically unpleasant emotions

- Chekhov stories in Anton Chekov
 - 1) "The investigator"
 - She killed herself to avenge her husband
 - 2) Happiness
 - The plot of looking for dead man in field is taken from this story
 - 3) The beauties
 - The narrator goes to a backwoods place and there's this Ukrainian hut and there is a really beautiful girl and he becomes super sad because he is so touched by her beauty

- Chekhovian Style
 - Chekhov plays are introspective and moody, and more novel like
 - Hegel says that modern age is the age of the novel (more real stories) and in ancient times it was the age of the epic
 - Novels are more human than epics
 - Epics have extremely big external events
 - Stories are supposed to show things that actually happen in peoples live, not the extravagant things
 - Ex: Once Upon a Time in Anatolia → Kenan sitting in car, being sad, while the officers talk about cheese
- Why does Chekov do these things where he makes us guess what's going on?
 - It's closer to reality and life
 - There's satisfaction when you figure it out and it means more to you
 - People are non-confrontational
 - Chekov and Ceylan are preparing us for real life
 - Ex: Once Upon A time in Anatolia --> the prosecutor says "Let's go, Doctor" and then says this to suppresses the very big thing of what's going on that his wife killed herself
- Why didn't Ceylan choose a more famous Chekhov story?
 - Each person in OUATIA is faulty and that makes you develop an emotional connection to each person, which makes the comedy more tragic
 - Life isn't about being happy, it's about them being stupid, and the sadness is always gonna be in the subtext
- Qualia ⇒ the subjective feeling of something
 - The particular qualitative experiences of visual cinema, vs literature
 - Seeing red on the screen is a visual quality - a qualia -- compared to the scientific account of what makes an experience red
- Intentionality ⇒ mental directedness towards an object
- "Cognitive" vs. "Non-cognitive" according to Carroll
- Cognitive
 - involving beliefs or understanding, usually the emotion is directed toward something because you have an understanding about it
 - Carroll argues that cognitive effects are the heart of genre
 - Carroll beliefs that emotions are cognitive
 - "Hate" is cognitive --> Hate is about something, someone, it has an object, you have to have your mind directed toward something to hate it
- Non-cognitive
 - Emotion generated by something and not at something
 - Ex: You can be startled with no or minimal beliefs. I may be startled by something but I'm not startled at

- Difference between experiencing qualia and a full-fledged emotion
 - can compare affects which are cognitive (emotion) and affects which are not cognitive-
 - (startle responses, general moods → watch creepy film but don't know why its creepy → don't know if you're sure about what you're feeling)
- Carroll cognitive emotions in films
 - Our beliefs identify the sort of emotion we are having. This allows the filmmaker to create emotions in us because we are led to have beliefs about what we see and hear on the screen
 - Ex: thought experiment → imagine you are in a bodily state, your skin is crawling for example and your stomach is churning and aware that you are experiencing it. Until you place it into a class of emotions in connection with relate beliefs you may be confused about what you are experiencing or whether you are experiencing any emotions at all
 - Why is my stomach churning? Because the burrito I had last night was't kept in the fridge long enough. True love walked into room Because I am terrified to speak in front of people
 - First example is not emotion. Second and third examples are emotions. They are totally different emotions.
 - Same qualia and feel, but the emotions are different. Qualia isn't differentiating them, but the beliefs are
- When we watch a film of a particular genre, we expect to have certain emotions and we keep trying to make sense of those emotions as we watch it?
 - Ex: A tale of two sisters: guest lady is on the floor choking and shaking, having a seizure. The men are trying to help but she keeps screaming and then she gets in car and tells husband that she saw something strange under the sink
 - Having emotions of fear and pity is closely connected with having certain sorts of beliefs, which allows filmmaker to give rise to particular emotions by the beliefs generated by what we see and hear on the screen
 - Ex: A tale of two sisters: with scene with hairpin deep breathing, and sweatiness of skin makes you emphasize and feel the same things as you watch
 - Filmmaker generates s automatic responses in viewer that makes the viewer connect with info in prior scene that someone saw a girl under the sink --> SINCE WE CONNECT THE AUTOMATIC RESPONSE WE HAVE OF WHAT WE SEE AND HEAR IN THE FILM TO THE BELIEF OF "THERE'S SOMETHING SCARY UNDER THE SINK," THIS WILL GIVE RISE TO EMOTION OF HORROR AND THE FEAR OF SOMETHING EVIL*
 - *They gradually direct your beliefs to the object you should be fearing
- Carroll and Emotions as searchlights
 - Once in an emotional state (once we recognize we are feeling those emotions related to horror), the prevailing state further structures our perception by drawing our attention to

further elements in the array that are pertinent to sustaining the emotional state that we are in

- we look for more of the same emotions
- We expect similar emotions in the next sequence
- Films are motion through belief delivery devices that deliver to us appropriate emotions and part of watching the film is looking for that stimuli for those emotions
- Genre fictions and emotional searchlights
 - Genre fictions are constructed in such a way that we will quickly subsume our feelings under the categories relevant to the fiction due to our beliefs about the fiction and our emotional searchlights will go on
 - We become focused on connections with the narrative which makes us concerned for characters or plot and gives rise to expectations
 - These expectations determine what we search for
 - *part of experiencing a genre is to feel and be on the look out for certain emotions. It can be very fine-grained -- consider the difference of the feelings between romantic comedy and other forms of comedy
- Hume's Paradox of Tragedy and what Gaut says
 - 1) We enjoy tragedy
 - 2) Tragedies produce fear and pity
 - 3) Fear and Pity are intrinsically unpleasant emotions
 - Gaut addresses the same problem as it applies to the genre of horror
 - We enjoy the whole experience, not just getting rid of the emotions
- Gaut's statement on the "Paradox of horror"
 - 1) Some of us enjoy horror films
 - 2) Horror fictions characteristically produce fear and disgusting in their audience
 - 3) Fear and disgusting are intrinsically unpleasant emotions
 - Conflict between these three ^ (can't all exist at same time)
 - The first two premises seem undeniable and three is what we have to deal with and might have to go
 - Might fail because they have to do with control → compare horror films and theme park rides → just as when ur going on roller coaster down curve and you feel that rush of adrenaline and fear and the the combination of those two creates pleasurable experience, and horror movies can do the same
- Gaut and #3^^
 - Denies 3 that horror emotions are intrinsically unpleasant.
 - Evaluative emotions
 - To fear something is not just to feel a certain way but to evaluate the object of one's fear as dangerous and negative
 - Ex: The Monster is horrifying -- AHHHHH
 - Evaluation and Desires

- It seems that if we evaluate something to be good we desire to bring it about (or to maintain it)
- Desire and Pleasure
 - Conversely, if we are motivated to do something we find it pleasant -- motivated to watch a horror film for example
- Evaluation and Pleasure
 - That people don't typically enjoy these emotions, that they don't typically evaluate them as pleasing, doesn't mean some people don't.
- *SOME PEOPLE LIKE FEAR AND DISGUST IF THEY ENJOY HORROR MOVIES
- Explanation of Gout #3 by Carroll
 - Carroll attempts to explain by arguing that monsters violate our categorial schemes (body horror is violated) and so they raise emotions of disgusting in us but the erotic narrative makes us curious and the fictional standing of the monsters mutes their horror → We want to just understand what's going on
 - Certain kinds of narratives that are about making sense of the monster (why is Jason coming to cut us up) draws us into the story
 - There are other kinds of horror films that we are drawn into but we're not trying to make sense of what's happening → you're just interested but aren't trying to figure anything out
- Expressivist solution to emotions from horror
 - What we enjoy is expressing and relieving negative emotions either through make believe or by understanding what was disturbing us.
 - Gaut dismisses the expressivist solution as does Carroll.
- Enjoyment theory
 - we shouldn't rule out that we actually enjoy the fear and disgust.
 - But Enjoyment of horror films varies widely independent of control, and it's still not explained why control would make intrinsically unpleasant emotions pleasing.
- Freeland, Carroll and Art Horror --> what distinguishes horror from other genres
 - Carroll argues that there's a distinct emotion called art horror, which we experience when watching horror films and this emotion arises when we feel horror but know that the object of our horror is fictional.
 - Freeland agrees with this
 - Carroll identifies this emotion with fear and revulsion and he responds to the paradox of horror by arguing that we follow the narrative because we want to understand category-violating entities
 - Freeland disagrees → There's people out there that can't locate what the fear is
 - Freeland sees horror as a moral genre -- that horror is centrally concerned with evil and good events
 - She thinks that "art dread" is central to it

- Art dread and Freeland
 - a looser and more diffuse sort of fear
 - Freeland thinks that art dread is powerful and attractive because we confront issues of "cosmic justice, evil, and suffering"
- Plantinga and Empathy
 - Plantinga's article concerns the connection between close-up shots and other sorts of shots of faces in films and the film's emotional force
- Contagion
 - Plantinga claims that empathic emotions move by a process of contagion. Think of an audience at a film, or a concert, or when waves of emotion move through a crowd
 - When you see this feeling → the whole crowd roars together in excitement
 - Most emotionally powerful films seem to affect us by contagion
- Plantinga and Facial feedback
 - there is a psychological basis for the generation of empathy in films in our universal responses to faces. We see faces everywhere and respond to them with "facial feedback"
 - Our responses are empathic and automatic when we see the faces. Films are considerably more complex as is our empathy. Plantinga argues that empathy involves simulation and congruence. This results in feeling-along-with-a-character-as-us more than feeling exactly the same emotion the character feels
- Plantinga and Scene of Empathy
 - Plantinga suggest that **duration, attention, allegiance, affective congruence**, and above all **narrative context** are crucial for eliciting these emotions often anchored in a "scene of empathy" in point of view editing
 - Usually a close-up of a heroine with longing stare → here you're being asked to project the whole story up to now --> This allegiance is generated by the story → we see these scenes at the end because the film needs to provide this context to feel these emotions with these close-ups
- Coplan and Empathy
 - I feel what you feel, but it's me feeling what you feel even though we are separate people
 - Like contagion, empathy involves mental states very much like the mental states of the target as a consequence of perspective-taking.
 - *Unlike contagion, empathy involves clear distinction between other and self
 - Ex: When I experience her sadness, and I feel sad that I am also feeling her sadness
- Coplan and sympathy
 - feel bad for somebody but don't feel the same thing as them
 - pity for what someone else is feeling

- Contradictions to Carroll Criticisms of Empathy
 - 1) We feel for not as when we watch a film --> Because empathy involves distinctness we can simultaneously simulate have our own mental states
 - 2) That we have different information than the characters does not get in the way of empathy
 - 3) We desire something different than the characters
- Sound types
 - Background/ room sound
 - main function is to block out extraneous noise.
 - people talking in the background
 - Foley
 - non talking background sound
 - siren on the street
 - Foot steps on stair case
 - Voices/speech
 - Music (often both diegetic and non diegetic)
 - Diegetic: any sound that originates from a source within the video or film's world
 - Non-Diegetic: music that people in film are listening to → soundtrack music
- Chion and Audiovision
 - Chion stresses sound as the basis for audiovision, what he calls added value.
 - Since we don't normally close our ears the way we do our eyes, filmmakers can use it pervasively -- although we rarely notice it
 - Kung Fu films → with or without sound, the experience with the sound is very different. With the sound, you feel like its a fight. Without sound it feels like its a dance. What makes the blows forceful is the sound
- visual images as temporally simultaneous or successive.
 - It can be visual images with a sense of time and directedness (vectorizing).
 - much of our sense of the time and organization of film is due to sound. Shifting sound can give the sense that you are seeing a drastically different time and space
 - Ex: La Jetee → you experience the images as temporarily successive because of the speech, the sounds, the music
- Disjunction in Use of Sounds
 - Ex: When you stop listening to the bullets flying and bodies falling, and hear a classical piece, your emotions get so much stronger
 - Ex: Hitchcock Vertigo → reinforcing you to make the judgments about the woman in front of you and the woman in the painting while we hear two melodies harmonizing instead of one playing when he realizes this

- Types of listening by Chion
 - 1) Casual: when you hear a gun crack on the screen and then show the gun → directs the structure by asking what gives rise to the sound and then you see that image
 - 2) Semantic: listening to the sound for that meaning
 - a) Ex: listening to people talking
 - 3) Reduced
 - Ex: siren

- Cohen, "Music as a Source of Emotion in Film"
 - Her article is on music → in particular soundtrack music, although there are other types and how music gives rise to emotion in film

- Diegetic
 - One of the most interesting ways to use music is to blur the boundary between immersion in the fiction and the fact that we are actually watching a film
 - movies are supposed to be immersive and you're supposed to feel like you're in real life, but all movies have soundtrack music which seems unnatural

- Cohen Psychological Evidence
 - Cohen discusses some intriguing psychological evidence for how we experience film music in relation to images. It seems that music influences inferences we draw, the moods and emotions we feel in relation to visual images, and the salience they have for us
 - We see something sad with sad music in the background
 - Ex: a scene without music vs scene with music makes the scene have more importance with music

- Cohen's List of music
 - 1) Makes extraneous noises
 - 2) Provides continuity between shots
 - 3) Directs "attention to important features of the screen through structural or associationist congruence"
 - 4) Mood
 - 5) Communicates meaning in ambiguous situations
 - 6) Allows for leitmotifs (little pieces of music that when they occur they cue you in to certain parts of the film) → recurrent parts of music (leitmotifs) that connect parts of the movie
 - 7) Heightens sense of reality or absorption
 - 8) Heightens aesthetic effect

- How soundtrack music works according to Cohen
 - According to Cohen, we connect the music to the mood and the visual narrative
 - When it happens at such a low level that you don't remember it and it connects all the emotion

- Immediately we experience speech, experience some type of visual surface, and in most films, we experience some kind of music. We are confronted by these 3 types of media that connect to 3 different senses
- 1. We decode the language and understand the meaning of the words
- 2. We decode the visual aspect and try to understand what we are seeing
- When the speech, visual, and music structure move to short-term memory, speech becomes connected with and scaffolds with the understanding of the visual narrative, but music becomes connected to the visual before the short-term memory
 - YOU DONT REMEMBER THE MUSIC BECAUSE IT IS JUST THE VALUE ADDED to the scene. Music becomes part of how you understand it visually
- Hume "Of standard of Taste"
 - Hume argues that despite the many obvious divergences in taste, there is a standard of taste that we can know
 - In arguing this, -Hume switched the focus from the art object, and its qualities independent of the judge, to the judge herself → **moving from thinking about art from art objects (film, artwork, musical pieces) towards the apprehension of the viewer related to the piece**
 - Shift in the theory of art from what makes the artwork good is the way in which we respond to the art work, not the actual properties of the art
- Hume and the Diversity of Taste
 - Hume's essay begins with accepting the wide historical and cultural divergences to be found in taste in art
 - One reason for divergence in taste is refinement (or lack of refinement) of the imagination. Hume sees divergence as a clue to examine our education in taste. We become educated in taste by following a discerning judge -- a virtuoso
 - Should focus on how our taste relates to other sorts of knowledge that we have.
- Joint verdict
 - The joint verdict of refined critics, people of discerning taste, is real standard
 - When you look at regularities of the judgements of people who are well informed
- Hume and Art and Morality
 - Art will have to provide narratives, characters, and outcomes that we judge to be morally proper in order for us to judge it as good art