

## Passionate Views: Film, Cognition and Emotion



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### ***Reviews***

*Absolutely essential study publication. It usually fails to expense an excessive amount of. Your lifestyle period will probably be transform when you full looking at this publication.*

*(Ms. Allene Conroy)*

## PASSIONATE VIEWS: FILM, COGNITION AND EMOTION



JOHNS HOPKINS UNIVERSITY PRESS, United States, 1999. Paperback. Book Condition: New. 226 x 150 mm. Language: English . Brand New Book. The movie theater has always been a place where people come together to share powerful emotional experiences, from the fear generated by horror films and the anxiety induced by thrillers to the laughter elicited by screwball comedies and the tears precipitated by melodramas. Indeed, the dependability of movies to provide such experiences lies at the center of the medium's appeal and power. Yet cinema's ability to influence, even manipulate, the emotions of the spectator is one of the least-explored topics in film theory today. In *Passionate Views*, thirteen internationally recognized scholars of film studies, philosophy, and psychology explore the emotional appeal of the cinema. Employing a novel cognitive perspective, the volume investigates the relationship between genre and emotion; explores how film narrative, music, and cinematic techniques such as the close-up are used to elicit emotion; and examines the spectator's identification with and response to film characters. An impressive range of films and topics is brought together by Carl Plantinga and Greg M. Smith, including: the success of *Stella Dallas* and *An Affair to Remember* as tearjerkers; the power of *Night of the Living Dead* to inspire fear and disgust; the sublime evoked in *The Passion of Joan of Arc*, *Aguirre, the Wrath of God*, and *The Children of Paradise*; the emotional basis of film comedy as seen in *When Harry Met Sally*; the use of cinematic cues in *Raiders of the Lost Ark* and *Local Hero* to arouse emotions; the relationship between narrative flow and emotion in *Once Upon a Time in the West* and *E.T.*; the emotive use of music in *The Elephant Man* and *A Clockwork Orange*; *Stranger than Paradise*'s sense of timing;...



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