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Nota di contenuto	Machine generated contents note: -- Chapter 1: Introduction: Empirical Approaches to Film Spectators and Spectatorship -- CarrieLynn D. Reinhard (Dominican University, USA) and Christopher J. Olson (University of Illinois, Urbana-Champaign, USA)Chapter 2: Spectatorship in Public Space: The Moving Image in Public Art -- Annie Dell'Aria (Graduate Center CUNY, USA)Chapter 3: The Festival Collective: Cult Audiences and Asian Extreme Cinema -- Jessica Hughes (University of Queensland, Australia)Chapter 4: Transnational Preoccupations: Representations of Aging in Spanish and French Queer -- Cinemas and their Reception -- Darren Waldron (The University of Manchester, UK)Chapter 5: Preferred Readings, Subject Positions and Dissociative Appropriations: Group Discussions -- Following and Challenging the Tradition of Cultural Studies -- Alexander Geimer (University of Hamburg, Germany)Chapter 6: "Legolas - He's Cool ... and He's Hot!": The Meanings and Implications of Audience -- Attachments to Fictional Characters -- Martin Barker (Aberystwyth University, UK)Chapter 7: In Search of the Urban Child Spectator in the Late Silent Era -- Amanda Fleming (Indiana University, USA)Chapter 8: Seeing, Sensing Sound: Eye Tracking Soundscapes in Saving Private Ryan and Monsters -- Inc. -- Sean Redmond (Deakin University, Australia), Sarah Pink (RMIT University, Australia), Jane Stadler (RMIT University, Australia), Jenny Robinson (RMIT University, Australia), Andrea Russell (RMIT University,

Australia) and Darrin Verhagen (RMIT University, Australia)Chapter 9: Seeing Animated Worlds: Eye Tracking and the Spectator's Experience of Narrative -- Craig Batty (RMIT University, Australia), Jodi Sita (Australian Catholic University, Australia), Adrian Dyer (RMIT University, Australia), and Claire Perkins (Monash University, Australia) Chapter 10: The Effect of Focalization and Attachment on Film Viewers' Responses to Film -- Characters: Mixing Experimental Design with Qualitative Data Collection -- Katalin Balint (University of Utrecht, The Netherlands) & Andras Balint Kovacs (University of ELTE, Hungary) Chapter 11: Making Sense of the American Superhero Film: Critical Engagement and Cinematic -- Entanglement -- CarrieLynn D. Reinhard (Dominican University, USA)Chapter 12: Applying a Model for Comprehension of Texts in the Comprehension of an Art Film -- Sermin Ildirar (Istanbul University, Turkey)Chapter 13: Guiding Imagination by Narrative Contextualization: Exploring Cinematic Moving Images via Eye Tracking Experiments -- Thorsten Kluss (Bremen University, Germany), Heinz-Peter Preusser (Bremen University, Germany), John Bateman (Bremen University, Germany), and Kerstin Schill (Bremen University, Germany)Chapter 14: Conclusion: Considerations for Future Directions -- Christopher Olson (University of Illinois, Urbana-Champaign, USA)Index.

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Sommario/riassunto

"Explores a variety of theological and methodological approaches to film spectatorship through a dialogue of international contributions."--

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