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Nota di contenuto	Cover; Title Page; Copyright; Contents; Foreword; Preliminary Considerations; Part One. Information Available in Moving Images; 1. Perceiving Scenes in Film and in the World; 2. The Value of Oriented Geometry for Ecological Psychology and Moving Image Art; Part Two. Perception of Simulated Human Motion; 3. Creating Realistic Motion; 4. Perceiving Human Motion in Synthesized Images; Part Three. Acoustic Events; 5. Background Tracks in Recent Cinema; 6. Acoustic Specification of Object Properties; Part Four. Information in Facial Expression 7. Three Views of Facial Expression and Its Understanding in the Cinema8. Facial Motion as a Cue to Identity; Part Five. Coupling of Perception and Emotion; 9. Film Lighting and Mood; 10. Cinematic Creation of Emotion; Part Six. Appeals of Reality-Based Moving Images; 11. Documentary's Peculiar Appeals; 12. Reality Programming: Evolutionary Models of Film and Television Viewership; Part Seven. Events, Symbols, and Metaphors; 13. Through Alice's Glass: The Creation and Perception of Other Worlds in Movies, Pictures, and Virtual Reality; 14. Metaphors in Movies; Contributors; Index; Back Cover
Sommario/riassunto	Blending unconventional film theory with nontraditional psychology to provide a radically different set of critical methods and propositions

about cinema, *Moving Image Theory: Ecological Considerations* looks at film through its communication properties rather than its social or political implications. Drawing on the tenets of James J. Gibson's ecological theory of visual perception, the fifteen essays and forty-one illustrations gathered here by editors Joseph D. Anderson and Barbara Fisher Anderson offer a new understanding of how moving images are seen and understood.<B
