



Film as an emotional artifact

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About the course

- From 15:15 to 19:00 (Wednesday) 15th Sept – 20th Oct.
- Zoom meetings.
- 80 % attendance is mandatory.
- Participation.
- Evaluation: Group work 8-12 pgs. essay and presentations.
- Presentations: At the beginning of every lectures
- Structure of the lectures:
Students' presentations – Lecture – Group Work
- Extra reading materials -> MyCourses platform.

Content of the Course

Module 1: Introduction

What is Cinema?

Module 2: Cognitive Film Theory

Attention • Visual Perception

Module 3: The Emotional Artefact

Theories of Emotions • Emotions in Films • Artefact vs Fictional Emotions

Module 4: Is this Movie Interesting?

Psychology of Interest • Structure of Interest

Module 5: Understanding Characters

Character structure • Empathy • Engagement

Module 6: The Audiences

Cultural Aspects • Target Audiences

Group Work

- Groups of 5 students & 5 blocks -> Final essay (8-12 pgs.)
- Choose a Feature length film and analyse it following the concept discussed during each module.
- Every week, students will be given the task for the next session.
- At the beginning of each session, groups must give a small presentation (5-7 min).
- All students must give a presentation at least once during the course.
- Final essay must be delivered before 27th October.

QUESTIONS?



MODULE 1: INTRODUCTION

What is cinema?
(Part I)

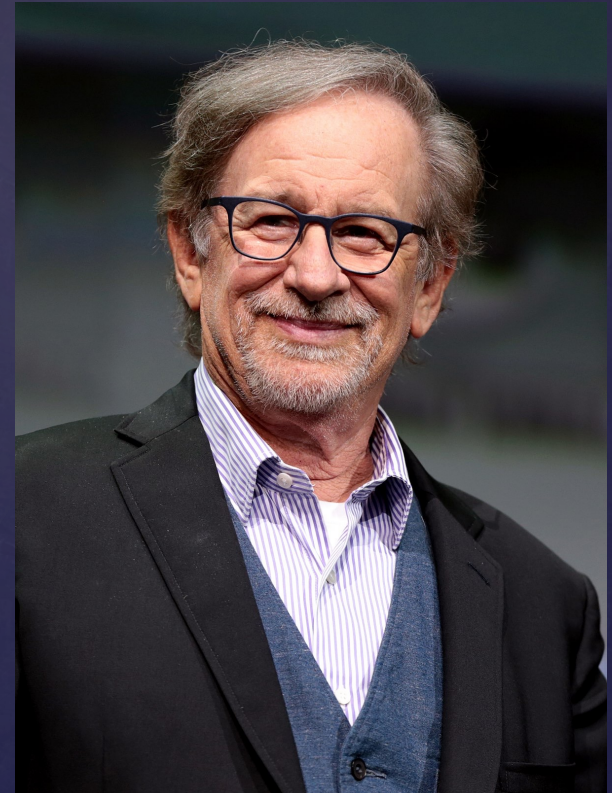
BACKGROUND QUESTION

“Why do Finnish Movies not sell abroad?”



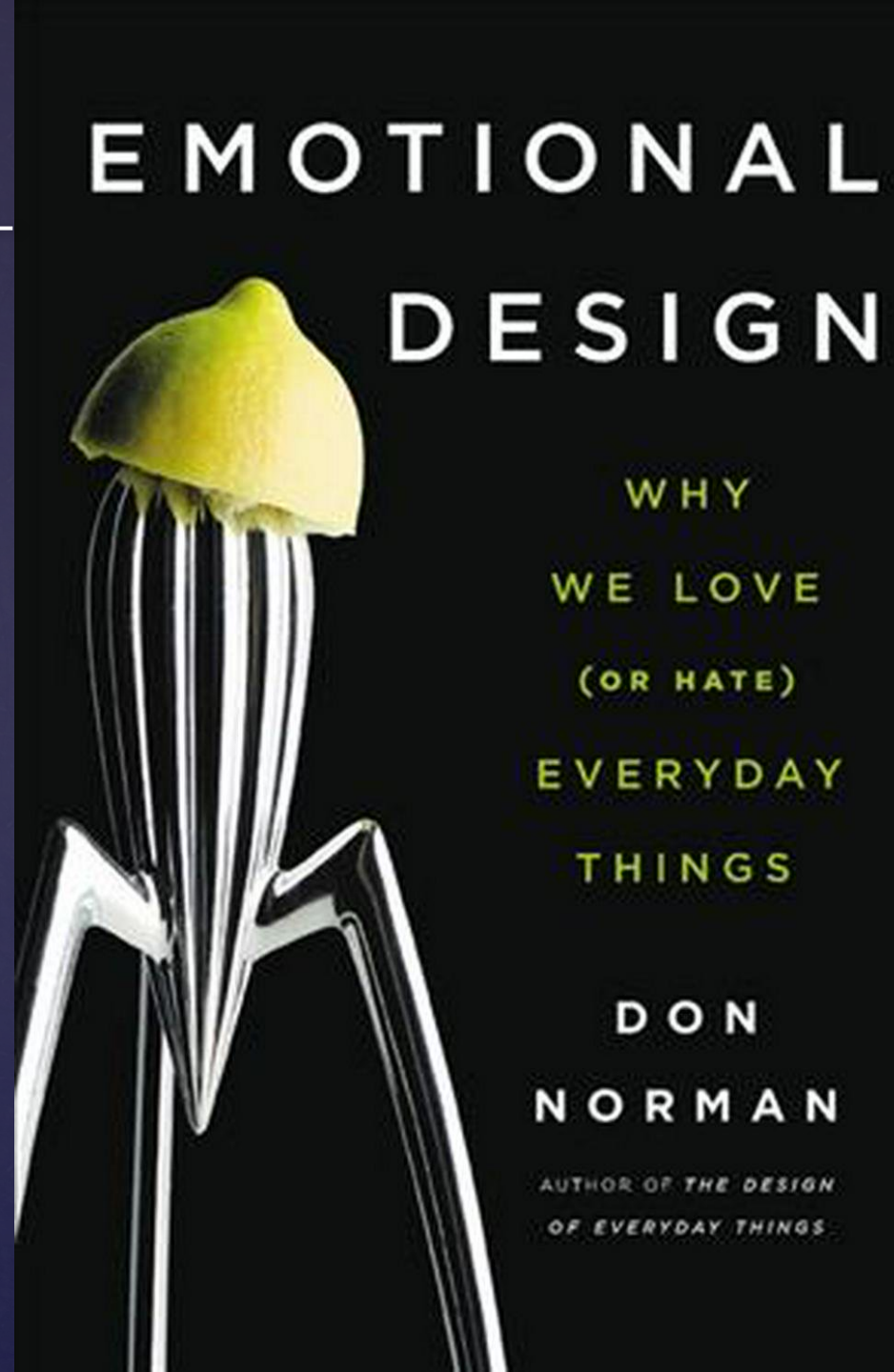
“No one knows anything”

THE MYTH OF THE GENIUS



User's Centered Design

- ⌘ **Design process** in which designers focus on the users and their needs in each phase of design process.
- ⌘ **Utility:** Do this product or feature help me do something? Utility gets at the value of something.
- ⌘ **Usability:** The extent to which a product can be used by specified users to achieve specified goals with effectiveness, efficiency and satisfaction in a specified context of use.



The three teapots



The ATM's Case

Masaaki Kurosu and Kaori Kashimura:

- ⌘ Different layouts of controls for ATMs.
- ⌘ Identical in function, the number of buttons, and how they operated, but some had the buttons and screens arranged attractively.
- ⌘ **Surprise!** The attractive ones were perceived to be easier to use.
- ⌘ Can it be explained by culture?



The Atm's Case

- ⌘ Noam Tractinsky, Israel scientist, was suspicious:
 - ⌘ Perhaps the result could be true of Japanese, but certainly not of Israelis.
 - ⌘ Aesthetic preferences are culturally dependent.
 - ⌘ Japanese are known for its aesthetic tradition.
- ⌘ Israelis are action-oriented. They don't care about beauty.
- ⌘ Tractinsky replicated the experiment in Israel.



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- ⌘ Trancinsky replicated the experiment in Israel.
- ⌘ **Surprise!** Results were even stronger



“It requires a somewhat **mystical theory** of aesthetics to find any necessary connection between **beauty and function**” Herbert Read (in the 1900s)

Inherent Usability vs. Perceived Usability

How could aesthetics affect how easy something is to use?

The way we think



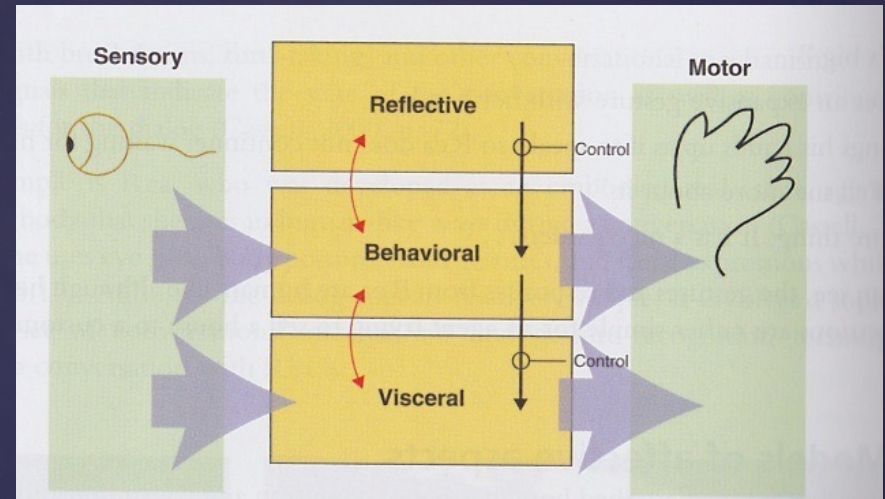
- ⌘ Answer: **Emotions.**
- ⌘ Emotions change the way the human mind solves problems.
- ⌘ The emotional system changes how the cognitive system operates.
- ⌘ If aesthetics would change our emotional state, that would explain the mystery.

Science now knows that evolutionarily more advanced animals are more emotional than primitive ones.

Emotions play a critical role in daily lives, helping assess situations as good or bad, safe or dangerous.

Three levels of processing:

- ↳ *Visceral* design concerns itself with appearances.
- ↳ *Behavioral* design has to do with the pleasure and effectiveness of use.
- ↳ *Reflective* design considers the rationalization and intellectualization of a product.



Everything you do has both a **cognitive and an affective component** – cognitive to assign meaning, affective to assign value. You cannot escape affect: it is always there. More important, the affective state, whether positive or negative affect, changes how we think.

& Psychologist Alice Isen has found that **being happy broadens the thought processes** and facilitates creative thinking.



& When people were asked to solve difficult problems, ones that required unusual “out the box” thinking, they did much better when they had just been given a small gift (**Reward**).

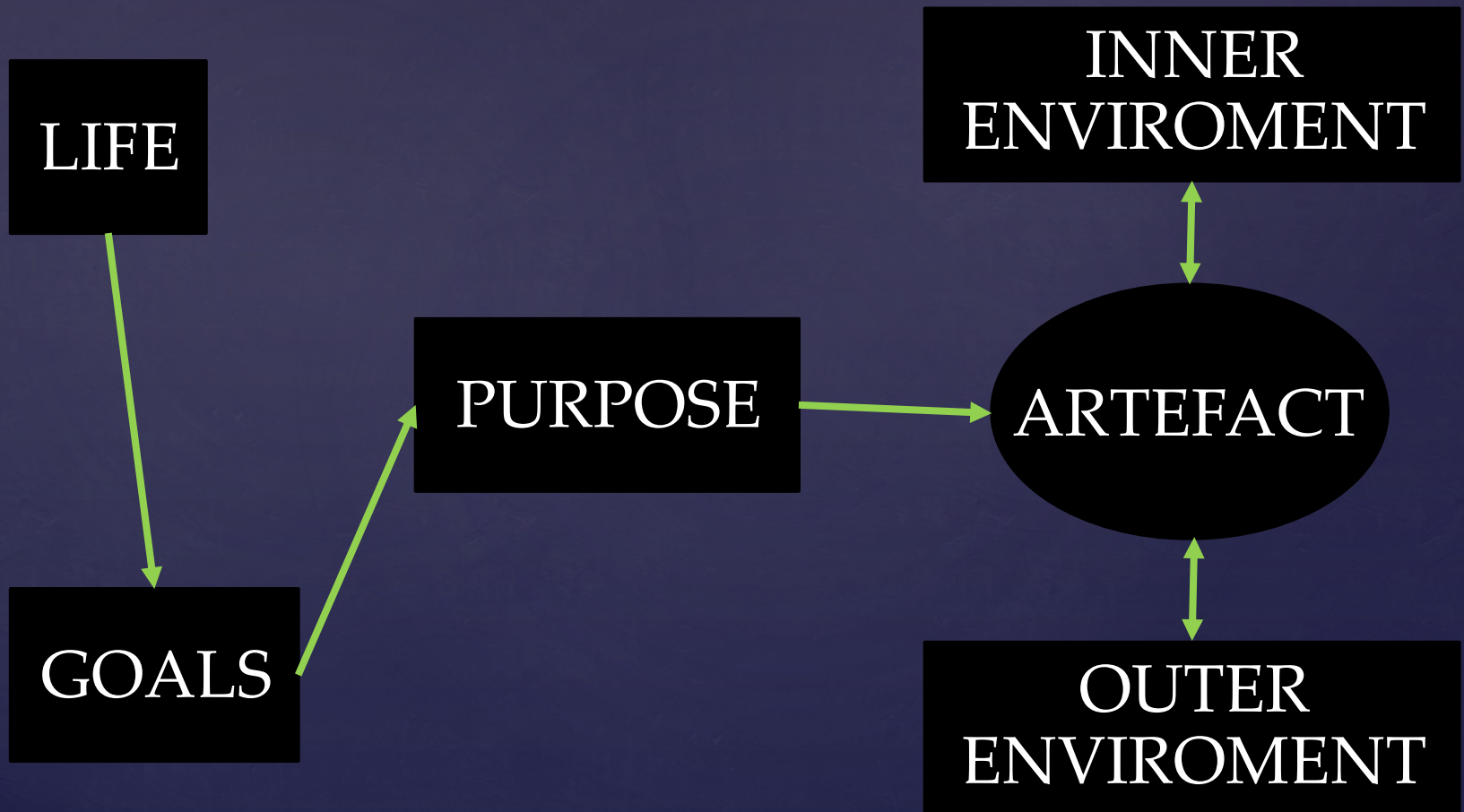
Negative affect

leads people to focus upon the details that are giving trouble, and if this fails to provide a solution, they get even more tense, more anxious, and increase their concentration upon those details.

Positive state

people are apt to look around for alternative approaches, which is very likely to lead to the appropriate response.

HUMAN-TECHNOLOGY INTERACTION

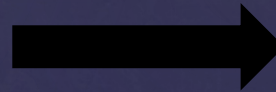


USER PSYCHOLOGY



HUMAN MENTAL LIFE

Cognition
Emotion
Motivation



HUMAN- TECHNOLOGY INTERECTION

Utility
Usability
Experience

WAIT A MINUTE!

Aren't we supposed to talk about films?



References

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- ⌘ Isen, A. M. (1984). Toward understanding the role of affect in cognition.
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