Gripped by movies: From story-world to artifact absorption

Doicaru, M.M.

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CHAPTER 1

DISSERTATION OVERVIEW
INTRODUCTION

This dissertation is part of a larger multidisciplinary research project implemented between the University of Amsterdam and Utrecht University. As its title suggests, ‘Varieties of absorption in narrative and aesthetic experiences: A comparative study of responses to literature and film’, the project aims to compare the various forms of narrative absorption states afforded by literature and film. To identify a taxonomy of absorption experiences for both literature and film, as well as their determinants, a combined approach that utilizes humanities and social science theories and research methods was employed. The research team at Utrecht University focused on the part of the project related to literature and reading experiences, and as a result of that work emerged the PhD thesis of my colleague, Moniek Kuijpers (2014). In parallel, the research team at University of Amsterdam, in which I participate, focused on the research of absorption provoked by film and film viewing, and the present dissertation is the result of that work. Based on the findings from the two research groups, my colleague Katalin Balint, a post-doctoral researcher, performed a media comparative analysis of literature and film.

Before introducing to the reader the topic of this particular dissertation, an overview of the larger project will be offered. After establishing the larger context and the starting point of the whole scientific endeavor that has as result my dissertation, I will introduce the specific research questions I have addressed over the past four years, as well as the research methods I used and a summary of the main findings.

THE LARGER PROJECT: ‘VARIETIES OF ABSORPTION IN NARRATIVE AND AESTHETIC EXPERIENCES: A COMPARATIVE STUDY OF RESPONSES TO LITERATURE AND FILM’

Narrative absorption first captured the attention of the academic community after Nell mentioned it in his publication Lost in a Book (1988). Nell conducted the first empirical studies on absorption, describing it as a trance-like experience that involved the feelings of getting transported and completely lost in the narrative of a book. Nell did not theorize more than that on what absorption was, and the concept remained unclear. Since then, many researchers have come up with ideas of what absorption is, but the ideas lacked precision, creating confusion. These
ideas include: narrative transportation, narrative engagement, presence, character identification, and immersion.

The idea of narrative absorption on the one hand has supporters, such as writers of political messages and advertisers that are interested in the persuasive and entertaining powers of narrative absorption. On the other, there are also ardent opponents that worry about the potentially harmful impact of absorption on people, as it is believed that while absorbed into a narrative, people cannot distinguish what is true and what is fiction. So far, however, claims about societal effects of narrative absorption, whether positive or negative, have not been scientifically evaluated. The absence of empirical research on the mechanisms that underlie absorption (Kinnebrock & Bilandzic, 2006) makes it difficult to understand the impact of narrative absorption. The conceptual confusion of narrative absorption is another challenge.

The research project introduced here aimed to present a taxonomy of narrative absorption states and to identify the narrative features responsible for each type of absorption in both film and literature. In addition, personality traits and tastes of the recipients in terms of narrative genre were also considered as factors in narrative absorption. Moreover, the goal of the project was to investigate how absorption relates not just to fun and entertainment, but also to aesthetic appreciation and moral reflections.

THEORETICAL CONCEPTUALIZATION AND RESEARCH QUESTIONS

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*Figure 1. Overview of the conceptual model used in the research project ‘Varieties of absorption in narrative and aesthetic experiences: A comparative study of responses to literature and film’*
Figure 1 presents an overview of absorption, its determinants within the narrative stimulus and its immediate consequences, which are evaluations both of the absorbing experience and of the stimulus. The conceptual model introduced in Figure 1 serves as the working assumptions for the studies in this dissertation. In the exposition of theoretical conceptualizations of, and assumptions on absorption I will follow the figure from left to right.

NARRATIVE AS A DUAL STIMULUS: STORY-WORLD VS. ARTIFACT AND RELATED TYPES OF ABSORPTION

Narratives manifest two distinct aspects: 1) a series of events in a story-world structure; and 2) the particular way the events are presented. The first aspect is referred to as the narrative event structure; the second as the narrative discourse structure (Brewer & Lichtenstein, 1980; Cobley, 2001; Chatman, 1978). When considered from a psychological point of view, narrative stimuli have the same two aspects (Tan, 1996; Bordwell, 1985). Both aspects of the narrative stimulus will affect the recipients, but one or the other may be more salient, depending on the narrative. On the one hand, following a narrative results in the viewers’ construction of a story-world: for instance, a viewer can attend to the details of a narrative, complete its representation, and experience events and characters in the narrative as real. In these cases, the narrative manifests itself as another world, separate from the real one, and the viewers that attend to this aspect of narratives experience story-world absorption. On the other hand, recipients can follow the narrative as a systematic presentation of structures with a particular style and technology that is as an artifact, i.e. the producer’s or the author’s way of telling the story. Viewers can in principle perceive the artifact, attend to it, and experience absorption in it.

The narrative’s particular use of style and technology determines the salience of the story-world versus the artifact to a considerable degree. Thus, viewers are cued to attend more or less to one or the other aspect of the narrative, and they can be more or less absorbed into the story-world or the artifact. One of the working assumptions of the project is that in popular narratives, like mainstream films or popular novels, the artifact is less salient, making viewers focus on the story-world and thus facilitating their absorption into that world. As discourse structures
of mainstream films are mostly familiar, they do not raise major difficulties in comprehension. Thus, they function as a ‘vehicle’ into the story for the reader or the viewer, without drawing attention onto themselves (Bordwell, 1985). Story-world absorption is experienced in this way. However, high art films are characterized by more salient artifacts, in which the focus of viewers falls mainly onto this aspect of narratives. In my dissertation, I focused on identifying main forms of story-world absorption, as well as the experiential characteristics of artifact absorption with film, together with their main determinants.

Looking at the evaluative responses, as they appear in Figure 1, a distinction is made between enjoyment and appreciation, as proposed and validated by media psychologists (Oliver, 1993; Oliver & Bartsch, 2010; Oliver & Bartsch, 2011). Enjoyment and the appreciation of narratives as entertaining are forms of evaluation supposedly caused by various forms of story-world of absorption (transportation, engagement, character identification). In contrast, aesthetic appreciation would be positively correlated with artifact absorption, meaning that the more one experiences artifact absorption into a narrative, the more aesthetic appreciation the recipient will have for the narrative.

It is important to distinguish absorption from evaluative responses, enjoyment and appreciation. Absorption can be experienced at single moments. One can be absorbed at any moment in following a story. In contrast, enjoyment and aesthetic appreciation are evaluations, and as such are based on the sum of the experiences across some period or episode. Finally, a comparison of the two media, narrative text and film, was pursued throughout the project, and this comparative dimension has been left out of Figure 1. My dissertation only focuses on the part of the research project that deals with film as a medium of the narrative.

In the next section of this chapter, I will briefly explain which aspects of the broader research project I decided to focus on in my dissertation, and present the specific research questions and research methods, as well as a summary of my findings. Here I summarize the aims of the reported research. Given the lack of knowledge and understanding of the existent varieties of narrative absorption with film, what distinguishes between these experiences, and what causes them, I aim to: 1) contribute to a taxonomy of the main narrative absorption states in film, 2) identify narrative determinants of some types of absorption, 3) explore
how narrative film styles and genres affect absorption, and 4) determine whether viewers’ tastes influence the absorbing viewing experience.

In the following paragraphs, I will elaborate on the theoretical background of both story-world and artifact absorption, specifically explaining how I operationalize the two in my research.

**STORY-WORLD ABSORPTION**

Story-world absorption is the type of absorption that has viewers transported into the story of the film, making them forget about the real world, about the passage of time, and even forget about themselves (Tan, Balint, & Doicaru, n.d.). When being absorbed into the story-world of a film, viewers are usually not aware of the narrative techniques that lead to their experience (Tan, Balint, & Doicaru, n.d.). The experiences making up story-world absorption are strictly related to the events in the story. Events often are experienced vicariously through empathy or sympathy for the characters affected by the events (e.g., Green & Brock, 2002; Busselle & Bilandizic, 2009; Cohen, 2001): e.g., one’s heart pounds when the protagonist is about to get into serious trouble, or is filled with excitement when the main character succeeds.

Story-world related concepts are quite popular in the field of empirical communication research because of the impact they have been found to have on enjoyment and beliefs; therefore, many studies have been conducted to identify their determinants (e.g., Mazzocco, Green, Sasota, & Jones, 2010; Hall & Bracken, 2011; Wirth, Hartmann, Bocking, Vorderer, Klimmt, Schramm, Saari, Laarni, Ravaja, Biocca, Sacau, Jancke, Baumgartner, & Jancke, 2007). The empirically tested determinants of these experiences are related to traits of the recipients (e.g., Mazzocco, Green, Sasota, & Jones, 2010; Hall & Bracken, 2011), or to the viewing conditions (e.g., Wirth et al., 2007), but not to characteristics of the narrative. The complete lack of empirical research into narrative determinants of story-world absorption is not surprising for a number of reasons. First, there is considerable ambiguity inherent to the relevant concepts as they have so far been operationalized. Items purported to measure narrative engagement (Busselle & Bilandzic, 2009), transportation (Green & Brock, 2002) and even character identification (Cohen, 2001) are overlapping to a considerable extent. Moreover, these concepts are also broad in meaning. Second, empirical communication research is not familiar
with structural theories of narrative that can be used to identify potential features that cause absorption in one or another variety. Bilandzic and Kinnebrock (2006) were an exception to the rule by mentioning such determinants for narrative engagement but without empirically testing them.

In this dissertation, I will try to identify textual determinants of story-world absorption, so researchers as well as filmmakers will get a clear idea of how to manipulate this form of absorption through the film material and its narrative. To reach this goal, I will operationalize the concept of story-world absorption into the most basic and clearly defined forms of absorption: suspense and curiosity. Suspense and curiosity are clearly defined concepts, both in narrative theory and in the psychology of narrative, which renders them suitable to be analyzed as varieties of absorption.

In his book on expositional modes in narratives, Sternberg (1993) mentioned that interest in stories is created by an interplay of suspense and curiosity. Suspense and curiosity therefore seem to be the main leads of interest and the most basic forms of absorption in the story-world. Furthermore, it seems that suspense and curiosity are easy to manipulate through the narrative. Indeed, Brewer and Lichtenstein (1982) mentioned in their Structural-Affect Theory that there are specific discourse structures leading to suspense and curiosity. It was also found that suspense and curiosity structures make a narrative appear more like a story (Brewer & Lichtenstein, 1982).

Psychologically speaking, suspense is a feeling of tension in anticipation of an important story event (e.g., Tan & Diteweg, 1996) to be discussed below. It is defined as a prospect-based emotion that involves both fear that the outcome will be negative and hope that everything in the story will turn out well (Ortony, Clore, & Collins, 1988). Suspense implies that the outcome can take two main directions: the expected event will take place or not. Curiosity is less emotional than suspense and simply involves the desire to fill in some gaps in the line of story events; the desire to have specific information revealed, but without the pressure of a deadline, as it is the case with suspense (Lowenstein, 1994). There can be more than two possible solutions for the missing information in the case of curiosity.
In the first part of the dissertation, I will focus on both suspense and curiosity, trying to identify how they can be increased through textual devices, and how they work together in increasing the appreciation of a narrative film. The research questions the first part of this dissertation (Chapters 2 to 3) will try to offer an answer to are:

**RQ1:** What film narrative devices lead to suspense?

**RQ2:** How does film genre affect suspense?

**RQ3:** What film narrative devices lead to curiosity?

**RQ4:** How do suspense and curiosity relate to the appreciation of the film?

**ARTIFACT ABSORPTION**

Even if there seems to be a considerable amount of empirical research done on story-world absorption in its various forms, not much is known about the experience of absorption into the narrative as an artifact. An artifact refers to a particular construction made by an author, using technical and stylistic devices in presenting filmic events.

Narrative theory has described procedures that draw the viewer’s attention to the artifact. For the artifact to draw attention to itself, it has to deviate from usual norms (Bordwell, 1985; Thompson, 1988). Literature, as well as art house and experimental films abound with these deviations that draw attention toward themselves, distract from the story, and force the recipient to reflect upon the meaning of the device used by the maker (Bordwell, 1985). Artifact absorption was expected to be more cognitive than the story-world absorption and more filled with awareness of the self, of the real world, and of the narrative medium itself (Agarwall & Karahanna, 2000). According to the Russian formalists (Shklovsky, 1965/1917; Erlich, 1973; Jakobson, 1980), deviation is the essence of art: shows the familiar in unfamiliar ways, offering a fresh new perspective of the narrative language, and providing a deeper meaning to life or to aspects of it. Shklovsky (1965/1917), Propp (1968) and Eichenbaum (1965/1926) considered that narrative device, or the artifact, should be used by the maker to draw attention on itself, de-familiarize language, and convey a particular message to
the reader. Such narrative devices lead to the phenomenon of defamiliarization, or ostrannenie (van den Oever, 2010). Ostrannenie, which means *making things strange*, is an artistic technique that implies showing familiar things or familiar stories in un-familiar ways (van den Oever, 2010); when this happens, the attention is drawn onto the device, and the technique enhances the perception of the familiar, by revealing a different way of looking at it.\(^1\) Art in general seems to require this defamiliarization to truly have an impact on the viewer, and art has been associated with aesthetic appreciation: good art leads to aesthetic appreciation.

More recent studies of narratives in the humanities brought into attention a new concept related to ostrannenie: foregrounding (van Peer, 1986; van Peer & Hakemulder, 2006; Hakemulder, Zyngier, van Peer, 2007). Foregrounding is a concept often investigated empirically by Hakemulder (2000; 2004; 2007) in relation to written narratives. It describes the experience of noticing the artifact in a narrative for deviating from the usual narrative rules, or from the rules within a particular narrative. Foregrounding points both to the quality of the narrative material (i.e. the existence of a deviation) and to the experience of the viewer (the viewer must notice the deviation and reflect upon it). According to Hakemulder (2007), a deviating narrative technique only leads to foregrounding if the reader or the viewer is able to add a meaning to the device from within the story-world, based on art form and style specificities, or from the real world experiences. The recipient must notice that the strange device is used by the maker with the purpose of conveying a message beyond the message given by the story events themselves.

To identify by means of controlled empirical study what deviations can cause absorption in the artifact, it is necessary to have a measurement of the relevant processes and experiences occurring in response to these. Relevant processes refer not just to the perceptual and cognitive challenge of comprehending the artifact, but also the aesthetic processes and responses associated with it. Empirical

\(^{1}\) It is important to acknowledge that ostrannenie is a concept that includes a historical dimension (Kessler, 2010), meaning that what was once un-familiar and strange as technique, can be nowadays familiar to most people, and not only found in Art House film, but in mainstream Hollywood movies too. Many contemporary Hollywood movies use techniques and narrative devices that once were defamiliarizing and typical to Art Film. Therefore, in the case of many films it is rather difficult to say whether they fall into the category of mainstream films that use non-deviating techniques, or rather art films that use mostly deviating techniques. For clarity’s sake, in my dissertation I have chosen examples that can be fitted rather unequivocally in one of the two categories.
research has shown that the more foregrounding there is in a narrative, the more aesthetic appreciation is expressed for it (e.g., Hakemulder, Zyngier, & van Peer, 2007; Hakemulder, 2004). However, it is not known how aesthetic appreciation of films works, and there is no suitable instrument to measure it.

This dissertation will contribute to such an instrument, facing two challenges. To begin with, empirical research of the experience people have in response to general aesthetic stimuli is scarce, and knowledge of the dimensions underlying it is insufficient. Moreover, film as an artifact may be expected to be different from the artifacts in other media, such as narrative text or music. The approach I have chosen in this dissertation is to start from the most encompassing model of aesthetic appreciation that is available at the moment in psychological aesthetics. According to this model by Leder, Belke, Oeberst and Augustin (2004), aesthetic appreciation results from mostly cognitive operations that recipients perform as they are challenged by an aesthetic stimulus. The model has four different cognitive stages, starting from the simple perception of a deviating element, to cognitive mastering of the complication, followed by an aesthetic judgment of the art object. Each cognitive stage is accompanied by affective reactions: if the cognitive stage is completed successfully there will be a positive emotional reaction, if not there will be a negative emotional reaction. The final evaluation of the art form is the product of the overall cognitive processing and the resulting affective experiences. This model of aesthetic appreciation and aesthetic judgments takes into account also the individual differences of the recipients: whether an aesthetic stimulus is noticed, or whether it can be found meaningful depends on the expertise with the art form and on the personal experience of each individual. Interestingly, it appears that aesthetic appreciation overlaps to a large extent with artifact absorption itself. This observation emerges from the fact that according to the model of Leder and his colleagues (2004), aesthetic appreciation does not only cover the appreciation of an art object, but the entire aesthetic experiential process of the artifact, both cognitive and affective, that leads to the appreciation, and this is what artifact absorption is.

Based on the model of aesthetic appreciation developed by Leder and his colleagues (2004), I aim to take a first step towards understanding the experience of artifact absorption with film by trying to identify the dimensions that underlie aesthetic appreciation with this medium. Furthermore, I will develop an instrument to measure aesthetic appreciation with film. To this end I could adapt
a scale of aesthetic appreciation of paintings, Art Reception Survey, developed by Hager, Hagemann, Danner and Schankin (2012) based on the model of Leder and his colleagues (2004). The model of Leder and his colleagues (2004), as well as ARS needed to be altered to deal specifically with film. Moreover, Leder and his colleagues do not give much attention to affect when describing the aesthetic process and appreciation in their model (2004), and I tried to make up for this lacuna in the Scale of Aesthetic Appreciation of Film, by taking into consideration the aesthetic emotions as they were mentioned by Silvia (2005; 2012). The emerging scale, SAAF, was validated across different film styles and different audience groups as described in Chapter 4. The second part of my dissertation (Chapter 4) will answer the following research questions:

RQ5. What is the experience of aesthetic appreciation with film, and which are the dimensions underlying it?

RQ6. How does film style influence the experience of aesthetic appreciation?

RQ7. Does aesthetic appreciation differ based on the type of film audience assessing it?

DISSESSERTATION OUTLINE

This dissertation comprises four empirical studies, which are presented in the subsequent three chapters. A summary of each chapter is presented below. Chapter 2 presents two studies that address the first two research questions, which refer to 1) exploring the main narrative determinant of suspense in film (Outcome Delay), respectively, and 2) checking the influence of film genre on suspense. Chapter 3 addresses the first and the third research questions by focusing on the exploration of narrative determinants of both suspense and curiosity in film. The fourth research question is addressed in Chapter 3 too, because the relations between suspense, curiosity and their narrative determinants on one side and film appreciation on the other are being investigated. Chapter 4 addresses the last set of research questions (5,6 and 7) that deal with understanding aesthetic appreciation of film and its underlying dimensions, as well as understanding how film style and the type of audience affect aesthetic appreciation. Moreover, the development of SAAF, the instrument that measures aesthetic appreciation of film, will be
presented in Chapter 4, together with the tests of its validity. The last chapter, Chapter 5, will be the chapter in which I discuss the results, the implications of the empirical studies, and conclusions. As exploratory contribution to the project’s aim of categorizing varieties of absorption, I will in closing consider the relation between the main varieties of absorption, story-world absorption and artifact absorption, by ex post facto analysis of associations between suspense, curiosity and enjoyment categories and dimensions of aesthetic appreciation.

CHAPTER 2 OUTCOME DELAY AS DETERMINANT FACTOR OF SUSPENSE IN FILM: AN EXPLORATION OF FILM GENRE DIFFERENCES

According to Structural-Affect Theory (Brewer & Lichtenstein, 1982), suspense can be increased through two main narrative factors: Outcome Value (story event-related factor) and Outcome Delay (presentation factor). Chapter 2 in the present dissertation will report on two experimental studies that investigate to what extent Outcome Delay can increase suspense in various films of different genres. It was specifically sought to verify if suspense increased linearly as a function of Outcome Delay, or rather in an inverted U-shape. Simultaneously, the two experimental studies investigate how Film Genre affects both suspense and the effect of Outcome Delay on suspense. The first experimental study had a 5 (Outcome Delay) X 2 (Film Genre: action-oriented vs. character-oriented) between-subjects design. In this study, I used one film scene extracted from a long-feature production for each Genre: an action-oriented suspense scene that built the expectation of a negative outcome (the protagonist may get shot), and a character-oriented suspense scene that built the expectation of a positive outcome (the protagonists may kiss for the first time). 160 participants (108 women) took part in this study. The results showed that suspense was significantly higher in the action-oriented scene than in the character-oriented scene. Furthermore, suspense increased linearly as a function of Outcome Delay overall, but when looking at each film genre separately, the significantly linear increase was only present in the case of the character-oriented film scene.

The second experimental study had a 4 (Outcome Delay) X 2 (Film Genre: action-oriented vs. character-oriented) between-subjects design, but each step of Outcome Delay was double in length compared to the case of the first experiment, and for each film genre, three different film scenes were shown to each participant in random order. All three character-oriented film scenes created the expectation of a positive outcome (a kiss), and so did all three action-oriented film scenes (the villain will get
punished), to control for outcome valence variability between film genres. There were 188 participants in this study (149 women). The results showed that there is no difference in terms of suspense levels between film genres when outcome valence is kept constant to positive. Moreover, Outcome Delay significantly and linearly increased suspense when all films were taken into account. When film genres were looked at separately, a significant increasing cubic trend occurred in the case of the action-oriented films, and no significant effect of Outcome Delay on suspense was observed when it came to the character-oriented films.

CHAPTER 3 BEGIN WHEREVER YOU PLEASE, AS LONG AS YOU KEEP ME INTERESTED. EXPOSITION LOCATION INFLUENCE ON INTEREST IN FILM: SUSPENSE AND CURIOSITY

Chapter 3 will report on an experimental study that investigates the potential of discourse structure, and specifically of the location of exposition materials in a narrative discourse structure in influencing suspense and curiosity. Exposition represents the story information that is not part of the line of action in the narrative, but is rather related to the set-up of the action scene by introducing the location, the time, the characters and their motivations. Structural-Affect Theory identified particular orderings of two main story events, Initiating Event and Outcome Event, that lead either to suspense or curiosity: Initiating Event – Outcome Event structure leads to suspense; Outcome Event-Initiating Event structure leads to curiosity. However, SAT does not explain how the position of exposition relates to the order of these two events. Three discourse structures in which exposition was placed in different locations with respect to the Initiating Event and the Outcome Event were created for the same narrative film: PES (preliminary exposition structure: exposition – Initiating Event – Outcome Event), DES (delayed exposition structure: Outcome Event – exposition – Initiating Event), and EDES (extra delayed exposition structure: Outcome Event – Initiating Event – exposition). The Initiating Event – Outcome Event structure creates episodes of main action in a narrative. In the experiment, suspense and curiosity were both captured twice for each participant: once at the end of the film, and one more time during the viewing (either in the middle of a suspense scene, or during a curiosity event). Appreciation of the film was measured once, at the end of the film. 186 subjects (55.4% women) took part in a 3 (discourse structure exposition: PES vs. DES vs. EDES) X 2 (measurement event: suspense vs. curiosity) between-subjects experimental design. The results reveal overall suspense (measured at the
end of the film) to be significantly higher in PES than in the others and curiosity to be significantly higher in DES and EDES than in PES. Two types of curiosity were found to work differently: curiosity for the identity of the murderer (the film used in the experiment is a crime film) was the highest in DES, while character curiosity was the highest in EDES. EDES was expected to be low in both suspense and curiosity; however, it was the highest in character curiosity and the most appreciated. Important differences were found between the overall measurements of emotions and the local ones.

CHAPTER 4 DEVELOPING AND TESTING THE SCALE OF AESTHETIC APPRECIATION WITH FILM (SAAF)

Chapter 4 will present the underlying dimensions of aesthetic appreciation with film, and the development of the Scale of Aesthetic Appreciation of Film. The study that led to the development and the validation of SAAF is to be presented in its entirety in Chapter 4. The study was a 3 (film style: mainstream vs. art house vs. experimental) within-subjects X 3 (film audience: mainstream vs. Art House vs. experimental) X 2 (filmmaker generation: established vs. emerging talent) between-subjects design. The last factor, the filmmaker generation, was only used for the sake of generalizability of my findings; no difference in findings was expected or sought for based on the filmmaker generation in this study. There were 320 participants in this study (217 women). The selected video materials were short clips extracted from award winning films in the most acclaimed festivals of their style (Oscar Awards, Berlin Film Festival, Ann Arbor Experimental film festival). The results revealed the Scale of Aesthetic Appreciation of Film, a scale that seems to work well regardless of film style or regardless of the audience rating it. It has five dimensions: cognitive stimulation, negative emotionality, self-reference, artistic quality and understanding. All the items in the scale proved to universally load in the factor model of aesthetic appreciation regardless of film, and regardless of audience. SAAF has been validated and proved to significantly differentiate between film audiences: experimental film audience rated significantly higher on it than the other two types of audience. However, SAAF does not differentiate between film styles if the film audience is not taken into consideration too. Experimental film audience gave higher SAAF ratings than the other audience groups for experimental film only.
CHAPTER 5 GENERAL DISCUSSION

Chapter 5 will provide a general discussion of the main findings in my dissertation, as answers to the research questions presented in this chapter (Chapter 1). Furthermore, Chapter 5 will offer some extra results of the correlations between the scores of suspense, curiosity, narrative engagement, and enjoyment, as elements of story-world absorption, and aesthetic appreciation with its four different dimensions as elements of artifact absorption. Based on these additional analyses, I will offer insights into how story-world absorption relates to artifact absorption, and I will discuss how they further relate to the appreciation of narrative film.
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