

Bibliography

- Aiello, John R. "Human Spatial Behavior." In *Handbook of Environmental Psychology*, edited by D. Stokols and I. Altman, 505–31. New York: John Wiley & Sons, 1987.
- Anderson, Aaron. "Action in Motion: Kinesthesia in Martial Arts Films." *Jump Cut* 42 (1998): 1–11, 83.
- . "Violent Dance in Martial Arts Films." *Jump Cut* 44 (Fall 2001): 1–17.
- Anderson, Joseph D. *The Reality of Illusion: An Ecological Approach to Cognitive Film Theory*. Carbondale: Southern Illinois University Press, 1996.
- Aristotle. *On Rhetoric*. Translated by George A. Kennedy. New York: Oxford University Press, 1991.
- Averill, James R. *Anger and Aggression: An Essay on Emotion*. New York: Springer-Verlag, 1982.
- . "I Feel, Therefore I Am—I Think." In *The Nature of Emotion*, edited by Paul Ekman and Richard J. Davidson, 379–85. Oxford, UK: Oxford University Press, 1994.
- Badley, Linda. *Film, Horror, and the Body Fantastic*. Westwood, CT: Greenwood Press, 1995.
- Baird, Robert. "The Startle Effect: Implications for Spectator Cognition and Media Theory." *Film Quarterly* 53, no. 3 (Spring 2000): 12–24.
- Balio, Tino. "'A Major Presence in All of the World's Important Markets': The Globalization of Hollywood in the 1990s." In *Contemporary Hollywood Cinema*, edited by Steve Neale and Murray Smith, 58–73. London and New York: Routledge, 1998.
- Bargh, John A., and Tanya L. Chartrand. "The Unbearable Automaticity of Being." *American Psychologist* 54, no. 7 (July 1999): 462–79.
- Barker, Martin, and Kate Brooks. *Knowing Audiences: Judge Dredd, Its Friends, Fans and Foes*. Luton, UK: University of Luton Press, 1998.
- Bartsch, Anne. "Meta-Emotionen und ihre Vermittlung im Film." In *Audio-*

- visuelle Emotionen*, edited by Jens Eder, Kathrin Fahlenbrach, and Anne Bartsch, 277–96. Cologne: Halem, 2007.
- Bartsch, Anne, Roland Mangold, Reinhold Viehoff, and Peter Vorderer. "Emotional Gratifications during Media Use—An Integrative Approach." *Communication* 31 (2006): 261–78.
- Bavelas, Janet Beavin, Alex Black, Charles R. Lemery, and Jennifer Mullett. "Motor Mimicry as Primitive Empathy." In *Empathy and Its Development*, edited by Nancy Eisenberg and Janet Strayer, 317–38. Cambridge: Cambridge University Press, 1987.
- Belázs, Béla. *Theory of Film: Character and Growth of a New Art*. New York: Dover Publications, 1972.
- Bell, Clive. *Art*. New York: BiblioBazaar, 2007.
- Bergstrom, Janet, and Mary Ann Doane. Special issue on the spectatrix, *Camera Obscura* 20–21 (1989).
- Biga, Tracy. "Blue Velvet." *Film Quarterly* 41, no. 4 (1987): 44–49.
- Bobo, Jacqueline. "The Color Purple: Black Women as Cultural Readers." In *Female Spectators: Looking at Film and Television*, edited by E. Deirdre Pribram, 90–109. London: Verso, 1988.
- Boorstin, Daniel J. *The Creators: A History of Heroes of the Imagination*. New York: Vintage Books, 1992.
- Boorstin, John. *The Hollywood Eye: What Makes Movies Work*. New York: Harper Collins, 1990.
- Booth, Wayne. *The Rhetoric of Fiction*. Chicago: University of Chicago Press, 1961.
- Bordwell, David. *Narration in the Fiction Film*. Madison: University of Wisconsin Press, 1985.
- . *The Cinema of Eisenstein*. Cambridge: Harvard University Press, 1993.
- . "Contemporary Film Studies and the Vicissitudes of Grand Theory." In *Post-Theory: Reconstructing Film Studies*, edited by David Bordwell and Noël Carroll, 3–36. Madison: University of Wisconsin Press, 1996.
- . *Planet Hong Kong: Popular Cinema and the Art of Entertainment*. Cambridge, MA: Harvard University Press, 2000.
- . *The Way Hollywood Tells It: Story and Style in the Movies*. Berkeley: University of California Press, 2006.
- Bordwell, David, and Noël Carroll, eds. *Post-Theory: Reconstructing Film Studies*. Madison: University of Wisconsin Press, 1996.
- Bordwell, David, Janet Staiger, and Kristin Thompson. *The Classical Hollywood Cinema: Film Style and Mode of Production to 1960*. New York: Columbia University Press, 1985.
- Bozzuto, James C. "Cinematic Neurosis Following *The Exorcist*." *Journal of Nervous and Mental Disease* 161 (1975): 43–48.
- Branigan, Edward. *Narrative Comprehension and Film*. New York: Routledge, 1992.

- Brooks, Peter. *Reading for the Plot: Design and Intention in Narrative*. New York: Alfred A. Knopf, 1984.
- . *Body Works: Objects of Desire in Modern Narrative*. Cambridge, MA: Harvard University Press, 1993.
- . *The Melodramatic Imagination: Balzac, Henry James, Melodrama, and the Mode of Excess*. New Haven, CT: Yale University Press, 1995.
- Bundtzen, Lynda K. "'Don't Look at Me!': Woman's Body, Woman's Voice in *Blue Velvet*," *Western Humanities Review* 42, no. 3 (1988): 187–203.
- Burch, Noël. *Theory of Film Practice*. Translated by Helen R. Lane. Princeton, NJ: Princeton University Press, 1973.
- Burgess, Eleanor. "Denby Sez: Hollywood Alive, but Barely Conscious." *The Yale Herald*, November 7, 2003. www.yaleherald.com/article.php?Article=2638 (accessed December 15, 2003).
- Burke, Kenneth. *Counter-Statement*. Berkeley: University of California Press, 1968.
- Buscombe, Edward, Christopher Gledhill, Alan Lovell, and Christopher Williams, "Statement: Psychoanalysis and Film." *Screen* 16, no. 4 (Winter 1975/1976): 129.
- Bushman, Brad J. "Does Venting Anger Feed or Extinguish the Flame? Catharsis, Rumination, Distraction, Anger, and Aggressive Responding." *Personality and Social Psychology Bulletin* 28, no. 6 (June 2002): 724–31.
- Cameron, Evan. "Hitchcock and the Mechanics of Suspense, I." *Movie* 3 (October 1962): 6–8.
- Cameron, James. "Forward." In *James Cameron's Titanic*, by Ed W. Marsh, v–xiii. New York: Harper Perennial, 1997.
- Carmant, Lionel, and Shashi Seshia. "Photosensitive Seizures." www.epilepsy.ca/eng/left_menu/news_Update/NU_PhotosensitiveSeisures.htm (accessed August 11, 2008).
- Carroll, Noël. *Mystifying Movies: Fads and Fallacies in Contemporary Film Theory*. New York: Columbia University Press, 1988.
- . *The Philosophy of Horror*. New York and London: Routledge, 1990.
- . "The Power of Movies." In *Theorizing the Moving Image*, 80–83. Cambridge: Cambridge University Press, 1996.
- . *Theorizing the Moving Image*. Cambridge: Cambridge University Press, 1996.
- . *A Philosophy of Mass Art*. Oxford, UK: Clarendon Press, 1998.
- . *Interpreting the Moving Image*. New York: Cambridge University Press, 1998.
- . "Notes on Movie Music." In *Interpreting the Moving Image*, 139–45. New York: Cambridge University Press, 1998.
- . "The Future of an Allusion: Hollywood in the '70s and Beyond." In *Interpreting the Moving Image*, 240–64. New York: Cambridge University Press, 1998.
- . "Film, Emotion and Genre." In *Passionate Views: Film, Cognition,*

- and Emotion*, edited by Carl Plantinga and Greg M. Smith, 21–47. Baltimore: Johns Hopkins University Press, 1999.
- . *Engaging the Moving Image*. New Haven, CT: Yale University Press, 2003.
- . "Film, Attention, and Communication: A Naturalistic Account." In *Engaging the Moving Image*, 45–54. New Haven, CT: Yale University Press, 2003.
- Cavell, Stanley. *Contesting Tears: The Hollywood Melodrama of the Unknown Woman*. Chicago: University of Chicago Press, 1997.
- Chion, Michel. *David Lynch*, translated by Robert Julian. London: British Film Institute, 1995.
- Chute, David. "Out to Lynch." *Film Comment* 22 (September/October 1986): 32–35.
- Cohen, Benjamin. "Mugabe Attacks Gays and Threatens Pro-Gay Clergy with Prison." *Pinknews*. <http://pinknews.co.uk/news/articles/2005-608.html> (accessed July 14, 2008).
- Cohen, Paula. *Alfred Hitchcock: The Legacy of Victorianism*. Lexington: University of Kentucky Press, 1995.
- Cole, Michael, and Sylvia Scribner. *Culture and Thought: A Psychological Introduction*. New York: Wiley, 1974.
- Cook, David. *A History of Narrative Film*. 3rd ed. New York: W. W. Norton and Company, 1996.
- Coplan, Amy. "Empathic Engagement with Narrative Fictions." *Journal of Aesthetics and Art Criticism* 62, no. 2 (Spring 2004): 141–52.
- Crawford, June, et al. *Emotion and Gender*. London: SAGE Publications, 1992.
- Creed, Barbara. "Film and Psychoanalysis." In *The Oxford Guide to Film Studies*, edited by John Hill and Pamela Church Gibson, 77–90. Oxford, UK: Oxford University Press, 1998.
- Croce, Benedetto. *The Aesthetic as the Science of Expression and of the Linguistic in General*. 1902. Translated by Colin Lyas. Cambridge and New York: Cambridge University Press, 1992.
- Currie, Gregory. "Cognitivism." In *A Companion to Film Theory*, edited by Toby Miller and Robert Stam, 105–22. Oxford, UK: Blackwell, 1999.
- . "Narrative Desire." In *Passionate Views: Film, Cognition, and Emotion*, edited by Carl Plantinga and Greg M. Smith. Baltimore: Johns Hopkins University Press, 1999.
- Darwin, Charles, and Paul Ekman. *The Expression of Emotions in Man and Animals*. Oxford, UK: Oxford University Press, 2002.
- Davis, Mark H. *Empathy: A Social Psychological Approach*. Boulder, CO: Westview Press, 1996.
- de Lauretis, Teresa, and Stephen Heath, eds. *The Cinematic Apparatus*. New York: St. Martin's Press, 1984.
- de Sousa, Ronald. *The Rationality of Emotion*. Cambridge, MA: MIT Press, 1987.

- Detenber, Benjamin, and Byron Reeves. "A Bio-Informational Theory of Emotion: Motion and Image Size Effects on Viewers." *Journal of Communication* 46, no. 3 (Summer 1996): 66–84.
- Donald, Merlin. "Art and Cognitive Evolution." In *The Artful Mind: Cognitive Science and the Riddle of Human Creativity*, edited by Mark Turner, 3–20. New York: Oxford University Press, 2006.
- Douglas, Mary. *Purity and Danger: An Analysis of Concepts of Pollution and Taboo*. New York and Washington: Praeger Publishers, 1966.
- Eaton, Marcia. "A Strange Kind of Sadness." *Journal of Aesthetics and Art Criticism* 41 (Autumn 1982): 51–63.
- Eaton, Marcia Muelder. "Laughing at the Death of Little Nell: Sentimental Art and Sentimental People." *American Philosophical Quarterly* 26, no. 4 (October 1989): 269–82.
- Eisenberg, N., and J. Strayer. *Empathy and Its Development*. New York: Cambridge University Press, 1987.
- Elsaesser, Thomas. "Tales of Sound and Fury." *Monogram* 4 (1972): 2–15.
- Elsaesser, Thomas, and Warren Buckland. *Studying Contemporary American Film: A Guide to Movie Analysis*. London: Arnold, 2002.
- Epstein, Robert. "The Loose Screw Awards." *Psychology Today*, January/February 2005. www.psychologytoday.com/articles/pto-20050119-000004.htm (accessed July 12, 2005).
- Fahlenbrach, Kathrin. "The Emotional Design of Music Videos: Approaches to Audiovisual Metaphors." *Journal of Moving Image Studies* 3, no. 1 (2005): 22–28.
- Feagin, Susan. "The Pleasures of Tragedy." *American Philosophical Quarterly* 20 (1983): 95–104.
- . *Reading with Feeling: The Aesthetics of Appreciation*. Ithaca, NY: Cornell University Press, 1996.
- Fehsenfeld, Lisa. "Motion Analysis Overview." Paper delivered at the conference "Narration, Imagination, and Emotion in the Moving Image Media," Grand Rapids, MI, July 2004.
- Fodor, Jerry. *The Modularity of Mind*. Cambridge, MA: MIT Press, 1983.
- Freeland, Cynthia. *The Naked and the Undead: Evil and the Appeal of Horror*. Boulder, CO: Westview Press, 2000.
- . "Empiricism and the Philosophy of Film." *Film and Philosophy* 8 (2004): 154–71.
- Freud, Sigmund. *The Interpretation of Dreams*. New York: Avon Books, 1966.
- Frijda, Nico. *The Emotions*. Cambridge: Cambridge University Press, 1986.
- Fuery, Patrick. *New Developments in Film Theory*. New York: St. Martin's Press, 2000.
- Gaines, Jane. "Women and Representation: Can We Enjoy Alternative Pleasure?" In *Issues in Feminist Film Criticism*, edited by Patricia Erens, 75–93. Bloomington: Indiana University Press, 1990.
- Gaut, Berys. "Identification and Emotion in Narrative Film." In *Passionate*

- Views: Film, Cognition, and Emotion*, edited by Carl Plantinga and Greg M. Smith, 200–216. Baltimore: Johns Hopkins University Press, 1999.
- . "'Art' as a Cluster Concept." In *Theories of Art Today*, edited by Noël Carroll, 25–44. Madison: University of Wisconsin Press, 2000.
- Geertz, Clifford. *The Interpretation of Cultures*. New York: Basic Books, 1973.
- Gerrig, Richard J., and Deborah A. Prentice. "Notes on Audience Response." In *Post-Theory: Reconstructing Film Studies*, edited by David Bordwell and Noël Carroll, 388–403. Madison: University of Wisconsin Press, 1996.
- Giannetti, Louis. *Understanding Movies*. 7th ed. Englewood Cliffs, NJ: Prentice Hall, 1996.
- Gledhill, Christine, ed. *Home Is Where the Heart Is: Studies in Melodrama and the Woman's Film*. London: British Film Institute, 1987.
- Goffman, Erving. *Stigma: Notes on the Management of Spoiled Identity*. New York: Touchstone, 1986.
- Griffiths, Paul E. *What Emotions Really Are*. Chicago: University of Chicago Press, 1997.
- Grodal, Torben. *Moving Pictures: A New Theory of Genres, Feelings, and Cognition*. Oxford, UK: Clarendon Press, 1997.
- . "Love and Desire in the Cinema: An Evolutionary Approach to Romantic Films and Pornography." *Cinema Journal* 43, no. 2 (Winter 2004): 26–46.
- Gunning, Tom. "The Cinema of Attraction: Early Film, Its Spectator, and the Avant-Garde." In *Film and Theory: An Anthology*, edited by Robert Stam and Toby Miller, 299–335. Oxford, UK: Blackwell Publishers, 2000.
- Haidt, Jonathan. "The Positive Emotion of Elevation." *Prevention and Treatment* 3 (March 2000). <http://journals.apa.org/pt/prevention/volume3/pre0030003c.html> (accessed September 2, 2004).
- Haidt, Jonathan, Paul Rozin, Clark McCauley, and Sumio Imada. "Body, Psyche, and Culture: The Relationship between Disgust and Morality." *Psychology and Developing Societies* 9 (1997): 107–31.
- Hall, E. T. *The Hidden Dimension*. New York: Doubleday, 1966.
- Hall, Stuart. "Encoding/Decoding." In *Culture, Media, Language*, edited by Stuart Hall, Dorothy Hobson, Andrew Lowe, and Paul Willis, 128–38. London: Hutchinson, 1980.
- Haskell, Molly. *From Reverence to Rape: The Treatment of Women in the Movies*. 2nd ed. Chicago: University of Chicago Press, 1987.
- Hatfield, Elaine, John T. Cacioppo, and Richard L. Rapson. *Emotional Contagion*. Cambridge: Cambridge University Press, 1994.
- Heider, Fritz, and Marianne Simmel. "An Experimental Study of Apparent Behavior." *American Journal of Psychology* 57 (1944): 243–59.
- Hillman, James. *Emotion*. Evanston, IL: Northwestern University Press, 1997.
- Hogan, Patrick Colm. *The Mind and Its Stories: Narrative Universals and Human Emotion*. Cambridge: Cambridge University Press, 2003.

- Hsee, C. K., E. Hatfield, J. G. Carlson, and C. Chemtob. "The Effect of Power on Susceptibility to Emotional Contagion." *Cognition and Emotion* 4 (1990): 327-40.
- Hume, David. "Of Tragedy." In *Of the Standard of Taste and Other Essays*, edited by John V. Lenz, 29-37. Indianapolis and New York: Bobbs-Merrill, 1965.
- Hunt, Morton. *The Story of Psychology*. New York: Doubleday, 1993.
- Iser, Wolfgang. *The Fictive and the Imaginary: Charting Literary Anthropology*. Baltimore: Johns Hopkins University Press, 1993.
- Ishii-Gonzales, Sam. "Mysteries of Love: Lynch's *Blue Velvet*/Freud's Wolf-Man." In *American Dreams/Nightmare Visions*, edited by Erica Sheen and Annette Davison. London: Wallflower Press, 2004.
- Izard, Carroll E., ed. *Human Emotions*. New York: Plenum Press, 1977.
- Jäger, Christoph, and Anne Bartsch. "Meta-Emotions." *Grazer Philosophische Studien* 73 (2006): 136-61.
- James, William. *The Varieties of Religious Experience*. New York: Modern Library, 1994.
- Jefferson, Mark. "What Is Wrong with Sentimentality?" *Mind* 92 (1983): 519-29.
- Johnson, Mark. *The Body in the Mind*. Chicago: University of Chicago Press, 1987.
- . *The Meaning of the Body*. Chicago: University of Chicago Press, 2007.
- Kalinak, Kathryn. *Settling the Score: Music and the Classical Hollywood Film*. Madison: University of Wisconsin Press, 1992.
- Kant, Immanuel. *Critique of Judgment*. Translated by Werner S. Pluhar. Indianapolis, IN: Hackett Publishing, 1987.
- Kaplan, E. Ann. *Psychoanalysis and Cinema*. New York: Routledge, 1989.
- Karlin, Fred. *Listening to the Movies: The Film Lover's Guide to Film Music*. New York: Schirmer Books, 1994.
- Kihlstrom, John F. "The Rediscovery of the Unconscious." In *The Mind, the Brain, and Complex Adaptive Systems*, edited by Harold Morowitz and Jerome Singer, 123-43. Reading, MA: Addison Wesley Longman, 1994.
- King, Geoff. *Spectacular Narratives: Hollywood in the Age of the Blockbuster*. London and New York: I. B. Tauris Publishers, 2000.
- . *New Hollywood Cinema: An Introduction*. New York: Columbia University Press, 2002.
- Klinger, Barbara. "Digressions at the Cinema: Reception and Mass Culture." *Cinema Journal* 28, no. 4 (Summer 1989): 3-19.
- . "The Art Film, Affect and the Female Viewer: *The Piano* Revisited." *Screen* 47, no. 1 (Spring 2006): 19-41.
- Kohler, Evelyne, et al. "Hearing Sounds, Understanding Actions: Action Representation in Mirror Neurons." *Science* 297 (August 2, 2002): 846-48.
- Kolnai, Aurel. "Der Ekel." In *Jahrbuch für Philosophie und phänomenologis-*

- che Forschung*. Vol. 10, edited by Edmund Husserl. Halle and Saale, Germany: Max Niemeyer, 1929.
- Kolnai, Aurel, Carolyn Korsmeyer, and Barry Smith. *On Disgust*. Chicago: Open Court Publishing, 2003.
- Korsmeyer, Carolyn. "Delightful, Delicious, Disgusting." *Journal of Aesthetics and Art Criticism* 60, no. 3 (Summer 2002): 217–25.
- Kramer, Peter. "Post-classical Hollywood." In *American Cinema and Hollywood: Critical Approaches*, edited by John Hill and Pamela Church Gibson, 63–83. Oxford, UK: Oxford University Press, 2000.
- Kreitler, Hans, and Shulamith Kreitler. *Psychology of the Arts*. Durham, NC: Duke University Press, 1972.
- Kuhn, Annette. *Family Secrets: Acts of Memory and Imagination*. New York: Verso, 1995.
- . *Dreaming of Fred and Ginger: Cinema and Cultural Memory*. New York: New York University, 2002.
- Kundera, Milan. *The Unbearable Lightness of Being*. London: Faber and Faber, 1984.
- Kunst-Wilson, W. R., and R. B. Zajonc. "Affective Discrimination of Stimuli That Cannot Be Recognized." *Science* 207 (1980): 557–58.
- Kuntzel, Thierry. "The Film-work, 2." *Camera Obscura* 5 (1980): 6–69.
- Layton, Lynne. "Blue Velvet: A Parable of Male Development." *Screen* 35, no. 4 (Winter 1994): 374–93.
- Lazarus, Richard S. "Cognition and Motivation in Emotion." *American Psychologist* 46, no. 4 (April 1991): 352–67.
- . *Emotion and Adaptation*. Oxford, UK: Oxford University Press, 1994.
- Lewis, Jon. "The End of Cinema as We Know It and I Feel . . ." In *The End of Cinema as We Know It: American Film in the Nineties*, edited by Jon Lewis, 1–10. New York: New York University Press, 2001.
- Liebowitz, Flo. "Apt Feelings, or Why 'Women's Films' Aren't Trivial." In *Post-Theory: Reconstructing Film Studies*, edited by David Bordwell and Noël Carroll, 219–29. Madison: University of Wisconsin Press, 1996.
- Lindsay, Vachel. *The Art of the Moving Picture*. 1915. New York: Liveright, 1970.
- Lund, Frederick H. *Emotions: Their Psychological and Educative Implications*. New York: The Ronald Press Company, 1939.
- Lyons, William. *Emotion*. Cambridge: Cambridge University Press, 1980.
- Manvell, Roger. *Film*. London: Penguin Books, 1950.
- Maltby, Richard. "'A Brief Romantic Interlude': Dick and Jane Go to 3-and-One-Half Seconds of the Classical Hollywood Cinema." In *Post-Theory: Reconstructing Film Studies*, edited by David Bordwell and Noël Carroll, 434–59. Madison: University of Wisconsin Press, 1996.
- Maltby, Richard, and Melvyn Stokes, eds. *Hollywood Spectatorship: Changing Perceptions of Cinema Audiences*. London: British Film Institute, 2001.

- Markus, Hazel, and Shinobu Kitayama. *Emotion and Culture*. Washington, DC: American Psychological Association, 1994.
- Marsden, George. *Jonathan Edwards: A Life*. New Haven, CT: Yale University Press, 2003.
- Martin, John. *The Modern Dance*. New York: A. S. Barnes, 1933.
- Martino, G., and L. E. Marks. "Synesthesia, Strong and Weak." *Current Directions in Psychological Science* 10 (2001): 61–65.
- Matravers, Derek. *Art and Emotion*. Oxford, UK: Clarendon Press, 1998.
- Mayne, Judith. *Cinema Spectatorship*. New York: Routledge, 1993.
- McGinn, Colin. *The Power of Movies: How Screen and Mind Interact*. New York: Vintage, 2007.
- McGowan, Todd. "Looking for the Gaze: Lacanian Film Theory and Its Vicissitudes." *Cinema Journal* 42, no. 3 (Spring 2003): 27–47.
- McHugo, G. J., J. T. Lanzetta, D. G. Sullivan, R. D. Masters, and B. G. Englis. "Emotional Reactions to a Political Leader's Expressive Displays." *Journal of Personality and Social Psychology* 49 (1985): 1513–29.
- Menninghaus, Winfried. *Disgust: Theory and History of a Strong Sensation*. Translated by Howard Eiland and Joel Golb. Albany: State University of New York Press, 2003.
- Messariss, Paul. *Visual "Literacy": Image, Mind, and Reality*. Boulder, CO: Westview Press, 1994.
- Midgeley, Mary. "Brutality and Sentimentality." *Philosophy* 54 (1979): 385–89.
- Miller, Susan. *The Shame Experience*. Hillsdale, NJ: The Analytic Press, 1985.
- . *Disgust: The Gatekeeper Emotion*. Hillsdale, NJ: The Analytic Press, 2004.
- Miller, William Ian. *The Anatomy of Disgust*. Cambridge, MA: Harvard University Press, 1997.
- Minsky, Marvin. *The Society of the Mind*. New York: Simon and Schuster, 1988.
- Monaco, James. *How to Read a Film*. Oxford, UK: Oxford University Press, 2008.
- Morris, William, ed. *The American Heritage Dictionary of the English Language*. Boston: Houghton Mifflin, 1976.
- Mulvey, Laura. "The Pre-Oedipal Father: The Gothicism of *Blue Velvet*." In *Modern Gothic: A Reader*, edited by Victor Sage and Allan Lloyd Smith, 38–57. Manchester, UK: Manchester University Press, 1996.
- . "Visual Pleasure in the Narrative Cinema." In *Film Theory and Criticism: Introductory Readings*, 5th ed., edited by Marshall Cohen and Leo Braudy, 833–44. New York and Oxford, UK: Oxford University Press, 1999.
- Munsterberg, Hugo. *The Photoplay: A Psychological Study*. 1916. Reprinted as *The Film: A Psychological Study, The Silent Photoplay in 1916*. New York: Dover, 1970.

- Musser, Charles. *The Emergence of Cinema: The American Screen to 1907*. Berkeley: University of California Press, 1990.
- Neill, Alex. "Empathy and (Film) Fiction." In *Post-Theory: Reconstructing Film Studies*, edited by David Bordwell and Noël Carroll, 175–94. Madison: University of Wisconsin Press, 1996.
- . "Tragedy." In *The Routledge Companion to Aesthetics*, edited by Berys Gaut and Dom Lopes, 457–68. New York: Routledge, 2005.
- Nichols, Bill. *Representing Reality*. Bloomington: Indiana University Press, 1991.
- Nora, Pierre. *Realms of Memory: The Construction of the French Past*. New York: Columbia Press, 1996.
- Nussbaum, Martha. *Poetic Justice: The Literary Imagination and Public Life*. Boston: Beacon Press, 1995.
- . *Hiding from Humanity: Disgust, Shame, and the Law*. Princeton, NJ: Princeton University Press, 2004.
- O'Brien, Gerard, and Jon Jureidini. "Dispensing with the Dynamic Unconscious." *Philosophy, Psychiatry, and Psychology* 9, no. 2 (June 2002): 141–53.
- Odin, Roger. "A Semio-Pragmatic Approach to the Documentary Film." In *The Film Spectator: From Sign to Mind*, edited by Warren Buckland, 227–35. Amsterdam: Amsterdam University Press, 1995.
- Oliver, Mary Beth. "Exploring the Paradox of Sad Films." *Human Communication Research* 19 (1993): 315–42.
- Olsen, Stein Haugom. "Literature: Literary Aesthetics." In *Encyclopedia of Aesthetics*. Vol. 3, edited by Michael Kelly, 147–55. New York and Oxford, UK: Oxford University Press, 1998.
- Ortony, Andrew, Gerald L. Clore, and Allan Collins. *The Cognitive Structure of the Emotions*. Cambridge: Cambridge University Press, 1988.
- O'Toole, R., and R. Dubin. "Baby Feeding and Body Sway: An Experiment in George Herbert Meade's 'Taking the Role of the Other.'" *Journal of Personality and Social Psychology* 10 (1968): 59–65.
- Pappas, Nicholas. "Aristotle." In *The Routledge Companion to Aesthetics*, edited by Berys Gaut and Dom Lopes, 15–28. New York: Routledge, 2005.
- Paul, William. *Laughing, Screaming: Modern Hollywood Horror and Comedy*. New York: Columbia University Press, 1994.
- Perkins, V.F. *Film as Film: Understanding and Judging Movies*. Harmondsworth, UK: Penguin Books, 1972.
- Persson, Per. *Understanding Cinema: A Psychological Theory of Moving Imagery*. Cambridge: Cambridge University Press, 2003.
- Pinker, Steven. *How the Mind Works*. New York: W. W. Norton and Company, 1997.
- Pittam, Jeffrey, and Klaus R. Scherer. "Vocal Expression and Communication of Emotion." In *Handbook of Emotions*, edited by Michael Lewis and Jeanette M. Haviland, 185–98. New York and London: Guilford Press, 1993.

- Plantinga, Carl. "Roger and History and Irony and Me." *Michigan Academician* 24 (1992): 511–20.
- . "Notes on Spectator Emotion and Ideological Film Criticism." In *Film Theory and Philosophy*, edited by Richard Allen and Murray Smith, 372–93. Oxford, UK: Clarendon Press, 1997.
- . *Rhetoric and Representation in Nonfiction Film*. Cambridge: Cambridge University Press, 1997.
- . "Spectacles of Death: Clint Eastwood and Violence in *Unforgiven*." *Cinema Journal* 37, no. 2 (Winter 1998): 65–83.
- . "The Scene of Empathy and the Human Face on Film." In *Passionate Views: Film, Cognition, and Emotion*, edited by Carl Plantinga and Greg M. Smith, 239–55. Baltimore: Johns Hopkins University Press, 1999.
- . "Cognitive Theory in Film Studies: Three Recent Books." *College Literature* 33, no. 1 (Winter 2006): 215–24.
- Plantinga, Carl, and Greg M. Smith, eds. *Passionate Views: Film, Cognition, and Emotion*. Baltimore: Johns Hopkins University Press, 1999.
- Plantinga, Carl, and Ed Tan, "Interest and Unity in the Emotional Response to Film." *Journal of Moving Image Studies* 4, no. 1 (2007). www.avila.edu/journal/vol4/Plantinga_Tan_JMIS_def.pdf
- Plutchik, Robert. "Emotions: A General Psychoevolutionary Theory." In *Approaches to Emotion*, edited by Klaus R. Sherer and Paul Keman, 197–219. Hillsdale, NJ: Lawrence Erlbaum, 1984.
- Prince, Stephen. "The Discourse of Pictures: Iconicity and Film Studies." *Film Quarterly* 47, no. 1 (Fall 1993): 16–28.
- . "Psychoanalytic Film Theory and the Case of the Missing Spectator." In *Post-Theory: Reconstructing Film Studies*, edited by David Bordwell and Noël Carroll, 71–86. Madison: University of Wisconsin Press, 1996.
- . "True Lies: Perceptual Realism, Digital Images and Film Theory." *Film Quarterly* 49, no. 3 (Spring 1996): 27–37.
- . *Classical Film Violence: Designing and Regulating Brutality in Hollywood Cinema, 1930–1938*. New Brunswick, NJ: Rutgers University Press, 2003.
- Radford, Colin. "How Can We Be Moved by the Fate of Anna Karenina?" *Proceedings of the Aristotelian Society*, supp. vol. 49 (1975): 67–80.
- Riis, Johannes. "Naturalist and Classical Styles in Early Sound Film Acting." *Cinema Journal* 43, no. 3 (Spring 2004): 3–17.
- Rizzolatti, Giacomo, and Laila Craighero. "The Mirror-Neuron System." *Annual Review of Neuroscience* 27 (2004): 169–82.
- Roberts, Robert C. *Emotions: An Essay in Aid of Moral Psychology*. Cambridge: Cambridge University Press, 2003.
- Robinson, Jenefer. "Startle." *Journal of Philosophy* 92, no. 2 (February 1995): 53–74.
- . "L'éducation sentimentale." *Australasian Journal of Philosophy* 73, no. 2 (June 1995): 212–27.