

Lab Report: **Twilight Gaze**

Team Members:

Name _____ PID _____

Name _____ PID _____

Name _____ PID _____

Name _____ PID _____

NOTES

For parts A) and B), you will focus in on the 9 sec segment beginning at 1:56, just after Bella says to Jacob, "You!", focusing mainly on Jacob's behavior.

NOTES

Continued

A) Multi-Scalar account of Jacob-in-context

MACRO-LEVEL – This movie segment was selected because most people know these characters and something about the plot of this movie. (In case no one on your team is familiar, suffice it to say that these three characters form a “love-triangle”.) Your macro-level description should be of the particular situation these three find themselves in – the setting, the relationships between each pair and the triad as a whole, and what in general is going on. Situating the conversation in this way will contribute to your interpretation of the characters’ behavior and thus of the distributed cognition involved. Note that this level is the **ONLY** one in which you are freed to use mentalistic terms – such convenient summaries of complex behavior are appropriate for this “general description of situation” account.

HISTORIC LEVEL – From your own extensive experience with conversations, describe some important regularities in the way that people in this culture tend to position & orient themselves, use their gaze, and time their contributions during conversation. It might be best to do this **AFTER** you have examined the video in some detail. These regularities are important for identifying the times when the characters comply with these conventions as well as when they violate them, both of which play into our (and presumably the interlocutors’) interpretations of the conversation. Your task at this point is to spell out the relevant regularities – their implications will be dealt with elsewhere (see below).

MICRO-LEVEL DESCRIPTION

MICRO-LEVEL - Begin with a description of the relative positions & orientations of all 3 characters. Then list every shift in the observable semiotic resources made by Jacob in the 9 sec segment.

For **gaze**, you need to indicate every shift the orientation of Jacob's eyes and their presumed target e.g. Bella's face or body (to his left), Edward's face or body (to his right). He also looks toward less well-defined targets (e.g. "the distance"). You will also need to record his squints, blinks, and eye-flutters. For every gaze change, you must additionally code these behaviors both in terms of whether they were a move TO or FROM Bella, *and* whether they were TO or FROM Edward.

For **affect**, you need to record any change in facial expression, as well as arousal level. The latter can be observed in both pace and amplitude changes in his moves (including in the above gaze changes). You will also record any changes in body & head orientation as well as posture, again always relative to the other characters.

For **vocalization**, you need to record ALL verbal (lexical) and nonverbal sounds made by these characters. Note that you can sometimes hear a character other than Jacob - these vocalizations must also be included.

The **relative timing** of changes across the above resources is critical! Make sure that your description makes clear the precise sequence of any changes, and which resources co-occur (overlap) either wholly or partially with which others.

NOTE that this will impact on HOW you should represent your micro-level data, so put some thought into how to layout your description BEFORE you begin!

MICRO-LEVEL DESCRIPTION, Continued

B: Deconstructing Attributions

Reassess the same 9 second segment, but in terms of the mental attributions below. That is, for each attribution, identify the relevant moves and explain why, given how they comply with/violate some regularities of social interaction, within this particular social situation, they lead to those attributions. Be careful NOT to use mental state terms to account for these mental states!! Think instead in terms of what kinds of visual (and body) access are being attained/not, and how the affordances of such to/from changes lead you to attribute motivation and knowledge to this character.

sec2 frm31 – sec4 frm32 **“Alibi”** (attending elsewhere to avoid interaction)

(First move in segment: Jacob sweeps eyes from Bella to Edward; Last move: Jacob looks Bella in the eyes)

sec5 frm15 – sec7 frm15 **Resentful Dodge** (First move in segment: Jacob squints)

sec7 frm15 – sec9 frm39 **Self-Righteous Rejection**

(First move in segment: Jacob starts to turn body away)