

IN BETWEEN WORDS

Communications in Response to Metaphysical Questions

MFA Integrated Design

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INTRO

When I began this project, I knew I wanted to address metaphysical questions, the big questions if you will. I didn't know how I would address them or distribute my findings, but I knew I wanted to take the opportunity to devote serious time and effort into researching these questions. The questions I decided on weren't found in a philosophy book or work of literature, I found them in a painting, or more specifically its title.

Paul Gauguin's masterpiece, *Where do we come from? What are we? and Where are we going?* fit right into my idea of big questions. The simplicity of these questions in relation to the vastness of their concepts created an irresistible contrast. I wanted to bring this same contrast to my project and create a visual language that supported it. These questions became the scaffolding on which I would fasten the rest of my project.

It didn't take long to settle on interviews as the vehicle for the project. They offered me the ability to keep an objective distance from the subject matter. At the same time the responses gave a large amount of content from which to make decisions. I was able to change directions frequently and develop multiple visual metaphors, a strategy that would become integral to the project's development. I conducted these interviews by asking Gauguin's questions in addition to questions that promoted dialogue around them.

I feared that many people, for a number of reasons might find it difficult to talk at any real length about metaphysics. At the very least I anticipated limited responses from each interviewee due to the difficulty of the subject matter and being on camera. Adding to my anxieties, I discovered during my early research that there is a philosophical school of thought that believes it nearly impossible to answer metaphysical questions.

These anticipated obstacles sparked an interesting idea though. Perhaps I could tap into additional forms of communication. The difficulty in defining these concepts like our origin, identity and destiny pushed me to entertain the idea that I could possibly access additional forms of communication outside of the mere lexical responses. That is to say, maybe there was more being said than the mere words being uttered. My own anxieties had sent my project on a new exciting trajectory.

After conducting my interviews, I'd examine two additional forms of communication. I'd examine visual cues and pragmatic markers in peoples' speech to gain deeper incite into their emotional states, thus allowing me to build a more complete picture of their response. I'd compare these additional forms of communication with their lexical responses and decide on an overall message or even contradicting message.

Next, I'd focus on the delivery. I could present a stack of research and create some charts and graphs. I could create a database of what pragmatic markers coincide with what visual cues and what visual cues coincide with what lexical responses etc. None of these methods however, would give any insight into any additional referents besides the ones being mentioned.

There is one form that may actually offer new referents in addressing metaphysics though; metaphor, more specific to my project: animation and film. I decided that I would attempt to use these forms to create the visual accompaniment to my interview responses and complete the narrative.

RESEARCH

The Big Questions

As the framework for the project, I first looked at the history of metaphysics. As can be imagined, metaphysics goes far beyond the three questions that title Gauguin's painting. In its simplest terms, metaphysics literally means beyond the physical.¹ First introduced by Aristotle by the name *First Philosophy*, metaphysics didn't receive its present title until after Aristotle's death. The term literally translates to 'after physics' and was given the title solely because it followed Aristotle's treatise titled *Physics*.²

With a history of over 2000 years, one can imagine how deep this discipline actually goes. I will focus on some key areas that apply directly to my project, mainly the study of being. This theme is where my three big questions fall.³

Britannica describes metaphysics as, "the philosophical study whose object is to determine the real nature of things—to determine the meaning, structure, and principles of whatever is insofar as it is."⁴ The discipline encompasses many different branches from the concept of space and time to appearance and reality. I focused primarily on ontology with some calls to identity and causation.

"Much of the history of philosophy is in fact the history of ontological disputes." encyclopedia Britannica explains. The discipline can also be traced back to at least Aristotle's *Metaphysics* and has developed into a fundamental discipline of modern philosophy. First coined by Jacob Lorhard(1561-1609) in his work *Ogdaas Scholastica*, it would take more than another 170 years for the term ontology to become popularized by German rational philosopher Christian Wolff(1679-1754) in his work *Philosophia Prima sive Ontologia*(1679). Wolff supported the school of thought where, "ontology was an a priori discipline that could reveal the essence of things. Next came German philosophers Immanuel Kant(1724-1804) and Scottish philosopher David Hume(1711-1776) These philosophers were critical of Wolff's ideas."⁵

150 years later we arrive at another philosophical critique of ontology and the school of thought that supported it as well as metaphysics as a whole. Ludwig Wittgenstein(1889-1951) was an early analytical philosopher that challenged the very sense of asking metaphysical questions. "Wittgenstein recommended that the murky and pretentious propositions of metaphysics be replaced by a clear headed silence." His work *Tractatus-Logico Philosophicus* inspired an entire movement called the "Vienna Circle" who conceptualized the school of Logical Positivism, "a school of thought that was most vociferously engaged in the elimination of metaphysics from professional philosophy."⁶

Of particular interest to my project were Wittgenstein's opinions on the role of metaphors. In the phrase "God sees everything" Wittgenstein argues, "this theory of meaning

cannot be understood literally, but only as symbolic pictures of something that can only be conveyed indirectly.”⁷ He further reveals the flaws as he sees them, “seemingly metaphoric images and anthropomorphic models are systematically misleading when it comes to metaphysics. They invoke a world that they could not possibly represent...In the end they are just images, not images of something metaphysical.” He would go as far as claiming any metaphysical question was basically “nonsensical.”⁸

Wittgenstein’s school of thought did have its own critics and Max Black (1909-1988) had his own ideas on metaphysics and more specifically the metaphor. “A metaphor that is creative of new meaning has a referent that is distinct from the referents of the ideas or terms that are brought into interaction by the metaphor.” Referred to as referential interaction by Carl R. Hausman(1953) in his article *Language and Metaphysics: The Ontology of Metaphor*, Hausman, states, “language functions creatively, that is, when it produces new significance.” Not surprisingly, he furthers this explanation with a metaphor. He compares the transformation of two separate referents to an all new single referent, that of hydrogen and oxygen combining to make water.⁹ It was this school that supported metaphor in my project.

Qualitative Interviews

Given that I was to utilize interviews as my narrative vehicle, I looked into best practices when conducting qualitative interviews. Defined in, *Qualitative Interviewing: The Art of Hearing Data*, Rubin and Rubin state, “If what you need to find out cannot be answered simply or briefly, if you anticipate that you may need to ask people to explain their answers or give examples or describe their experiences, then you rely on the in-depth interviews”¹⁰

Qualitative interviews create the perfect environment for assessing both lexical and non-lexical forms of communication. “Using qualitative interviews, researchers delve into important personal issues,”¹¹ It is the intimacy of the questions that I have chosen that I hope elicits in-depth lexical responses in addition to complex non-lexical responses.

After some research, I did decide to reach out to some professionals to help fine tune my expectations and methods when conducting the interviews. I arranged to meet with media couple WJLA DC reporter Cheryl Conner and WMAR Baltimore anchor Jamie Costello to discuss best practices in conducting interviews. Jamie encouraged me to listen to the interviewee beyond the answers to the questions. They both agreed that the pre interview was important in establishing a rapport and comforting environment. “Explain that this is a conversation,” Cheryl told me. Have a brief discussion before you turn on the recording equipment and make sure that, “for that time, they are the center of your world.” Both agreed that doing your homework on some aspect of the interviewee is important;

in this case it may be the person's history. Jamie gave some examples of questions that would extend the dialogue beyond the three foundational questions of the project.

"What are your dreams?"
 "Have you ever had a loss?"
 "Are you living the life you want to live?"
 "What has been the biggest change in your life?"
 "How do you relax?"
 "When was the last time you got pissed off?"

He explained that emotions are what I am looking for. Cheryl credited her journalist professor in college for saying, "stories are about people." She went on to explain that when telling stories, "we need to connect to people."

Cheryl gave some advice for post interviews as well. Given the amount of information that will be generated by the sheer number of interviews, she suggested taking notes immediately after the interview about what stood out. She suggested that I don't take notes during the interview as it seems too official and may intimidate the interviewee.

Jamie reiterated several times that if I am able to connect with the interviewee, I will have a much better chance of getting them to open up, but when I sense emotion, I should dig deeper. "This is the part of the interview that is gold. These are the emotions that will be compelling to the viewer/listener."

One hurdle I did not anticipate was complications with whom I intend to interview. Cheryl and Jaime both expressed some concern with me interviewing people I know. Cheryl explained that there is often additional pressure during these interviews that affect the outcome and flow during the interview.

What Else Are We Saying?

If I were to analyse alternate forms of communication in my project, I would need to have a basic understanding of what they looked like. We move our bodies differently according to the context of what we are trying to communicate. We communicate in more ways than simply the words that come out of our mouths.

Visual Cues

Research indicates that there are visual cues that give some indication to emotional states and intent outside of discourse, "Words are not the only property of speech which serve to convey information about the feelings of the speaker."¹² I decided to focus on two

forms of communication in addition to lexical responses in this project. I looked at visual cues in addition to pragmatic markers (these are discussed in the next section). Visual cues are indicators that originate in posture, eye movement, hand placement and mouth shape in addition to other positions and visual characteristics.¹³

Kinesics, a term coined by Ray L. Birdwhistell, “is the study of how human beings communicate through body movement and gesture,”¹⁴ and takes all visual information into consideration when we communicate. Whether it is to determine truth telling or interest, our bodies communicate to others. In fact we were communicating visually long before we had worked out how to structure language.¹⁵

Ekman and Friesen’s article, *Head and Body Cues in the Judgment of Emotion*, is an in-depth review of how facial expressions and body movements have been examined to determine what emotions are expressed. Two methods are described that have been traditionally employed. The first, “attempts to measure directly how body movements or facial expressions vary under different emotional conditions.” The second, is “to derive the emotional meaning of nonverbal stimuli from the study of observer judgments. Such studies of the judgment of emotion, usually in response to posed facial stimuli.”¹⁶ This is a method I utilized in conducting my analysis. The article does mention that facial expression is the primary mode of gathering information. The head is “more informative about the nature of the emotion” and the body is “more informative about the intensity of the emotion”¹⁷

How we perceive others also affects how we communicate. “Social perception refers to the initial stages in the processing of information that culminates in the accurate analysis of the dispositions and intentions of other individuals.”¹⁸ Sections of the cerebral cortex are directly impacted by direction of gaze, head movement, mouth movement, hand movements, and body movements.¹⁹ So, one can see how this can quickly turn into a paradox. It becomes, my perception, which affects my communication, which affect your perception and in turn communication.

Pragmatic Markers

Pragmatic markers are discourse markers that can indicate emotional state, message force and propositional attitudes.²⁰ In addition to the visual cues, pragmatic markers communicate on a non-lexical level. Historically there has been some difficulty in defining pragmatics. The most complete explanation gives first an explanation of syntax to clarify the meaning of pragmatics in Archer, Aijmer, Wichmann’s, *Pragmatics*: “Syntax described the combinatory possibility of signs; semantics the relationship between signs and their denotata; while pragmatics referred to the relationship between signs and their interpreters.” *Pragmatics* does help clarify the parameters and characteristics of pragmatic markers further explaining “pragmatic markers are a type of insert, that is, they are ‘stand-alone words which are characterized in general by their inability to enter into syntactic relations with other structures”²¹

Relevance theory is interpreting the most accurate version of another's communication with the least amount of effort. This is how we all interpret communicative situations. The meaning of what we say is used differently in semantics and pragmatics. In *Pragmatics*, the example is given in the statement "It's getting hot in here." This statement taken at face value or in its simple semantic reading means the temperature is high in that location, yet pragmatically this statement could mean that the person making the statement wants a window open, or the air conditioning on, or even that some clothes are coming off. Context is everything in pragmatics and it refers to the setting in which a conversation, idea, or situation exists. Furthermore, if the statement about the temperature is preceded by an argument between two people, the statement could take on an entirely different meaning.²²

Pragmatics also gives a job interview versus a friendly conversation as an example. The context for these two different forms of communication is different; therefore, the pragmatics of the interaction will be interpreted differently. Take the statement about temperature one more time and consider the different meaning it would imply during each type of communication.²³

There is a difference between authentic and elicited data in reference to pragmatic markers. As I will conduct interviews, my data is elicited, "elicited data can be a useful guide to the range of resources available to speakers, and can provide the starting point for systematic study of natural occurring data."²⁴ There are drawbacks to using elicited data however, including the observer's paradox. This is the effect an interviewer has on the interviewee and their responses simply by being present.

There is a growing number of pragmatic markers including vocatives, adverbs, interjections, and swear words. Comment clauses like "I mean," "I think," and "you know" encompass interpersonal function, while others encompass textual functions like initiating or closing discourse and to signal a transition in the discourse. Some markers are utilized as turn-holding devices. Both types of markers can imply whether a speaker is friendly or what their intentions may be. Without pragmatic markers, the speaker will be unable to communicate.

"I don't know" is a pragmatic marker that can function in a variety of different contexts. This marker can be used for softening a disagreement, hedges, lack of commitment, maintaining the right to speak, minimizing compliments, and minimizing face-threatening acts. This marker also coexists with other markers such as "I don't know, well, um." And these fillers lead to hesitation markers. "Hesitation markers are not meaningless fillers; rather, they are closely associated with speech management and have functions such as searching for words, self-repair and turn-taking."²⁵

Pragmatic markers are separate from the propositional content and are the clues that we use to decipher the true meaning of a statement. They are broken down to four subclasses: Basic markers, "representational meaning they contribute conceptual information

over and above that of the propositional meaning."²⁶ Pragmatic idioms are, "expressions for which there is no plausible inferential path leading from literal, direct meaning to accepted basic pragmatic signal."²⁷ Commentary markers have both "representational meaning" and "procedural meaning." These markers carry two functions as opposed to pragmatic idioms. Parallel markers signal the whole statement and function within the context of the whole statement and discourse markers do not function within the representative sentence meaning.²⁸

Research shows that pragmatic markers vary depending on who the speaker is talking to. Individuals who are familiar with the listener demonstrate different markers than those who are not.²⁹

More information is available in the appendix E. The information within my key is constructed from Bruce Fraser's *Pragmatic Markers* outline.

Visual Translation

As discussed in the section on metaphysics, metaphor plays an important role in defining referents in the discipline of metaphysics as well as creating new ones. In the case of my project I have chosen to use metaphor to present my responses and findings from my interviews. More specifically, I have chosen to use experimental film and animation to create the visual metaphor that accompanies the interview audio.

Experimental Film

"Experimental films not only capture or represent life, but also challenge the form and content of filmmaking and its conventional patterns, in order to provoke and, at its best, transcend how we compose our lives on and off-screen." "...Essentially a broad strokes or umbrella term for moving images that explore the human condition, nature, or a fantasy in ways that haven't been traditionally explored."³⁰ This idea that experimental film transcends the traditional style of filmmaking makes it especially attractive for displaying abstract ideas like metaphysics. Experimental film does not follow the same structures and rules that traditional film has set forth. "What makes a film or video experimental is the unconventionality of its form or content. These kinds of films allow the audience to see and experience the world in a way that they've never seen or experienced before, through uniquely calibrated eyes."³¹

Minhae Shim sees experimental film fall somewhere between Pipilotti Rist and Wes Anderson, but regardless of where the Experimental film line is drawn, one thing is for sure, it is always moving. What is seen as experimental now may later be main stream depending on its use during that time. This also rings true for the semi-synonymous forms avant garde and underground film.³²

Outside of what defines experimental film, I explored the language within film and how I could apply this to my project. Order, time allowed, camera angle, cutting rate and several other production features affect meaning and context.³³ All of these “production variables”³⁴ modify the message context. A filmmaker’s message or story may change in a viewer’s eye depending on the way the production variables are used. Take for instance the Kuleshov experiment, “a neutral image of a man looking at something was paired in separate sequences with images of a bowl of soup, a woman in a coffin and a child playing.”³⁵ Public reaction varied widely and the pairings were interpreted vastly different despite the image of the man being exactly the same in all three sequences.³⁶

Animation

Metaphor and its ability to construe ideas are not limited to live images of actual life. Animation offers limitless possibilities for metaphor. I am also using it within the film to expand the visual language at my disposal in order to more completely convey the ideas being generated by the interview responses. As has been reiterated throughout this work, metaphor is an effective method of communicating abstract ideas, and animation offers additional opportunity to build these metaphors along with the film components.

“The principles of conceptual metaphor are often present within animations, whether or not the animation has consciously identified and planned them.”³⁷ In fact one would reason that the more abstract an animation becomes, the more potential it would gain to be interpreted metaphorically. “For many individuals, the ubiquitous workings of metaphor occur in the realm beyond conscious thought.”³⁸ Given this fact one could conclude that the method of delivery of the metaphor is of less concern than the quality of the actual metaphor.

Although not completely animated, *The Subnetwork* by Gregory Chatonsky’s is an experimental interactive media piece that makes a further case for utilizing metaphor. In his breakdown of, *The Subnetwork*, Alexander Saemmer explains, “Gregory Chatonsky is opposed to the idea that plots should be written according to formal novelistic traditions.” Saemmer clarifies this school in his description of Chatonsky’s method, “For the clash of heterogeneous media in this work (*The Subnetwork*) to produce a community of metaphor, as opposed to dialectical reasoning or a conventional narrative, every single media must be indifferently compatible with each other.”³⁹

Regardless of whether it is strict rejection of conventional narrative or a desire to expand the visual language in which we depict our work, my research on metaphor convinced me that this was the direction I needed to go.

Models and Inspiration

My film is not modeled on any one particular work, yet I draw on several works in combination. It feels like almost a cliché for an experimental filmmaker to reference *La Jetée* (1962), but its impact and lasting effects on the viewer make it impossible to ignore. The use of stills, with the exception of one scene of motion gives a sense of fragmented memory, a subject of the film itself. This is a perfect example of a “production variable,”⁴⁰ affecting the context of the work. The stills break traditional film structure in a successful effort to communicate the film’s content. “Early on in the film two sequences are repeated, with a number of identical images presented in a similar order. The repetition is an attempt to relay to the viewer the main character’s mental state... This use of editing illustrates how meaning in montage can be achieved not only in the direct connection between shots, but also by repeating variations on sequences at different points in a film.”⁴¹

I did draw heavily from this film, especially in the sequences where I used stills, but this wasn’t the only influence. By using its one motion shot, *La Jetée* convinced me to use certain inconsistencies in my own work in an effort to communicate, more specifically my initial vignette where the only color in the film is used.

Another experimental film that impacted my choices was *Un Chien Andalou* (1929). Created by Salvador Dalí and Luis Buñuel, this film has extremely surreal imagery which I became interested in for my own film. Buñuel recalled a discussion with Dalí when asked about the film’s origins, “Last night I dreamed ants swarming my hand.” Buñuel responded, “I dreamed I sliced someone’s eye open.”⁴² As any viewer of the film can tell you, these are some of the most memorable shots of the film. Although I did not intend to use such shocking imagery, I did intend to use some images that may create a lasting impression. The decision to use the final shots in Naomi’s vignette of my film were directly influenced by *Un Chien Andalou*.

Other films that I feel influenced my style and decision making were; the *Quatsi Trilogy* (1982, 1988, 2002) directed by Godfrey Reggio, *Powers of Ten* (1977) by Charles and Ray Eames, *Regan* (1929) Joris Ivens, *Upstream Color* (2013) by Shane Carruth, *Windows* (1975) by Peter Greenaway, *Light is Calling* (2004) Bill Morrison, *A Field In England* (2013) Ben Wheatley, *2 into 1* (1997) Gillian Wearing, *I Be Area* (2007) Ryan Trecartin, *Onibaba* (1964) Kaneto Shindô.

Given that I chose to use mixed media (animation and film) it only makes sense that I drew inspiration from works in both styles. As the animation style of the film is so different from the film style, I needed to find separate inspiration from much different outlets. Don Hertzfeldt was a major influence on my animation style and choices. His animation, *World of Tomorrow* (2015) is a fifteen minute short about two versions of Emily. The first is a toddler and the original, the second version is a third generation clone of Emily from the future. “Hertzfeldt has said that *World of Tomorrow* was inspired in part by those

old science magazines and short subjects that predicted what the decades to come would be, after we'd developed flying cars and food pills."⁴³

This film is entertaining and relevant, but I became more interested in Hertzfeldt's simplistic style in relation to the disturbing and impending dialogue. Emily Prime, as the original Emily is called is clearly acted by an actual toddler and her dialogue feels so organic. I drew from this choice when animating to the more compelling and heartfelt dialogue I had pulled from my interviews, not trying to trivialize or minimize the content, yet simply trying to get out of its way. Hertzfeldt is unafraid to tackle big questions as can be seen in other shorts such as *The Meaning of Life* and *Everything Will Be Ok*, and his light animation style and simplification of big questions were a huge inspiration.

I also drew inspiration from a work Titled, *Doc Ellis and the LSD No No*. Animated over an interview of Baseball great Doc Ellis, The James Blagden animations are used in addition to sound effects to create an engaging animation to accompany the unbelievable story. This work was another example of simplistic animations supporting rather than attempting to take over a piece. The story was incredible enough to play over a black screen, and Blagden knew the perfect amount of visuals to support the audio without overshadowing it.⁴⁴

Research Statement

I examined visual cues and pragmatic markers in interview subjects in response to three metaphysical questions; Where do we come from? What are we? Where are we going? By demonstrating complex findings through a detailed visual language, I hope to include the viewer in conceptualizing these responses.

DISCOVERY & METHODOLOGY

This project was a whirlwind with so many twists and turns along the way. The scope of the project was well beyond my expectations and the amount of time each step took was vastly underestimated. That being said, I learned so much during this project, lessons no class can teach. Making creative choices and having to deal with those choices provides unique learning opportunities.

Goals

When I started this project my goal was to better understand what these three questions meant to me and others. By examining additional forms of communication I hoped to gain additional insight into them. My hope was that people knew more than they thought they knew.

I planned on eliciting compelling responses to these questions and recording them. I would then create an abstract film to support these responses. I intended on interviewing forty people and alternating short clips to build a single voice. I then planned to analyze each interview segment for pragmatic markers and visual cues which would then direct the visuals. Originally the style I intended was far more layered and would utilize blending modes, feathering and transition fades. I estimated that the project would be approximately fifteen minutes long.

What Went Right and...

Right from the beginning there were miscalculations and roadblocks. The first thing I had to do was secure the right equipment to assure a quality end product. Luckily I was able to reach out to coworker, Lee Whitham who was our audio engineer for help.

Conducting the interviews was more complex than I imagined also and getting myself in the proper space to conduct effective interviews took a little time. I was ill prepared during the first couple. It was at that point that I turned to Cheryl Conner and Jamie Costello. This was out of necessity not insight or forethought. I needed the skills to push interviewees to get the most out of their responses while at the same time not making them uncomfortable. While meeting with Jaime and Cheryl, I was given so much more than I could have expected. I explained my project to them and we first began discussing what I needed to expect from my plans as I had them.

We discussed what portions of the project to reveal before the interviews and what to save for the end. This was just one detail of the interviews that I needed help with and there were others. Needless to say, my interview techniques improved after meeting with Cheryl and Jamie.

It took me two and a half months to complete thirty-five interviews and I ended up with nearly eight and a half hours of audio. This, as you can imagine was overwhelming, and was probably my biggest miscalculation. Not only did I have eight and half hours of audio, I had to find a way to transcribe it so that I could work with it.

If I had paid to have the audio transcribed, cheapest estimates put it at more than \$450, way out my budget. I had to find another solution. I was able to secure a beta version of Digital Anarchy's Transcriptive plug-in for Adobe Premiere that worked off of IBM's Watson. The plug-in wasn't perfect, but it was far better than the alternatives and it provided a follow along function within Premier's timeline that enabled corrections to be completed far faster and easier. Even with the plug-in though the transcripts took longer than they should have. At this point, my timeline had already imploded. I had originally planned on defending Spring 2017 and that eventually would be pushed a full year out to Spring 2018.

There were several months of trial and error in constructing my radio edit after finishing the transcripts. If the questions were my scaffolding then their answers were the foundation. What I eventually found was, it was nearly impossible for me to construct any sort of narrative by combining small clips to create a single voice. There was simply too much content to narrow down, the options were infinite. I had to rethink how the film would be formatted before I could choose what content to use.

The format I finally settled on was a series of vignettes, eight to be exact. I identified which interviewee's content conveyed compelling and unique responses that I felt took the project's direction where I envisioned it should go. I could have created a dozen more films with the responses I received from the interviews; there were that many fantastic responses. Quality audio was not something I was short of, but I found that I had to make hard decisions and stick to them. This brought up another miscalculation. I expected there to be a shortage of compelling responses and this is why I had thirty-five interviews, eight and a half hours of audio and over a hundred pages of transcripts. I expected my interviewees to have difficulty in opening up, but once again I was wrong.

Once I had completed my radio edit, I had to decide how I would analyze the data. I had narrowed eight and half hours of audio down to roughly fifteen minutes and I had to decide how I would identify the Visual Cues and Pragmatic Markers. I decided to create keys for both forms of communication (see appendix D and E). In identifying visual cues, I used video stills which are defined as "posed stimuli"⁴⁵ in the research. I took the posed stimuli correlated to the radio edit and analyzed the positioning of hands, foot direction, eye gaze and several other factors according to research and the key I had created. From there I took the information and created an overall emotional state that each pose represented. It was these emotional states, along with additional findings that were the directors of my visuals. The "additional findings" was the data I gathered from the pragmatic markers I would identify. I examined the transcripts from the eight interviewees and identified the different pragmatic markers and what they meant using my pragmatic marker key. Combined with the information gathered from the visual cues, I began to create rough storyboard mockups.

While in the storyboard phase of the project I decided I wouldn't worry about whether I had the skill set to complete some of the more complex animated scenes. I simply tried to sketch the best visual solution for what the material called for. This time also played a major role in defining the style and look of the film. Like most of the steps in this project, I developed at the very least twice as much work as would be necessary. I created eight storyboards, but once in the production phase of the project, I often came up against ideas that looked ok on paper, but were not working as video or animation. Often I would switch the media from one to the other, but there were several other instances where I was forced to rewrite and create new storyboards. This created a fairly hectic workflow. I had planned out periods of time to storyboard, shoot, animate and edit, but the final stretch of the project seemed more a combination of all of these.

Given that I didn't write and storyboard according to my skill set, it would go without saying that I would have to improve some skills and learn new methods. It became quickly clear that my camera skills would need some work. I shot hours of footage, only to discard it in addition to watching a lot of tutorials.

As far as animation, one of the more challenging methods I would have to learn was working with fbx files, more commonly known as motion capture. For a few of the more intricate animated movements in the film this was the method I decided on. I rigged 3d models and attached motion capture footage through Mixamo.com, a fbx site that partners with adobe to provide free .fbx footage and 3d characters. I then used the sketch n'toon render setting in Cinema 4d to replicate the line art style I had adopted in my 2d art. This whole process was something I had very little experience with and it took several weeks to get the results to where I could use them in the film.

When I had finished the visuals and laid out my voice over, I realized I had made another miscalculation. I had not taken into account the additional audio and the role it would play in communicating. The layering of additional sound became essential in creating mood and supporting both the voice and visuals. This was more nuanced than the structured system I had used for the responses and visuals.

In retrospect, I feel that using experimental film and animation was the right choice. "Within the broad genre of experimental film, there emerge at least two different types of players: filmmakers who experiment with form and narrative content, and artists who use film or video as a medium through which to express their vision."⁴⁶ In hindsight, I fell into the second category. I feel like it would have been difficult to bring these abstract ideas into a more narrative based work and would have risked appearing pretentious or pandering.

Given the difficulty in depicting such abstract concepts, experimental film allowed me as the creator to utilize all available methods to convey my message. If I had chosen a more convention filmmaking style, I fear I would have been far less successful in providing my audience with appropriate and adequate examples.

Limitations

There were several limitations in this project, the first being in the interview process. I was forced to use friends and family as my interviewees and this most certainly affected their responses and comfort level. Cheryl Conner and Jamie Costello both expressed concern about using this population as they felt it may add pressure to the situation and affect responses. However, after reaching out to nearly seventy people, I needed to move forward and work with what I had. Another limitation of the interviews was the presence of the observer's paradox, "The paradox whereby the vernacular speech of a person being studied is altered by the presence of the observer, thus compromising the accuracy of the observation."⁴⁷

The most notable limitation was the use of varied objective strategies to generate subjective material. My method of collecting information from pragmatic markers and visual cues was far from scientific and was subject to interpretation. Although I did create keys to establish what constituted pragmatic markers and visual cues, the process where that data was interpreted for the visuals of the film was completely subjective.

Finally the fact that I chose to display my findings as experimental film/animation at all may create some limitations. Given the subjective translation of data into visuals, the end result of this process may leave viewers with questions about context and narrative.

Audience

My primary audience for this project includes animators, film makers and students as well as enthusiasts. This audience is aware of new techniques and interested in the experimental nature that this project embraces.

Metaphysics, qualitative interviewing, visual cues, and pragmatic markers are subjects that cross multiple disciplines from philosophy to linguistics. My secondary audience for this project will be academics in the fields of film, sociology, psychology, and rhetoric. Professionals looking to research visual cues and pragmatic markers may also find this project useful. Given that much of the research I have looked at comes from these fields, it seems that professionals in these fields will find my work useful as well.

DESIGN

Mood Boards

Early in the project I did use moodboards to get to a starting point. I tested out several looks to see what might be the direction I wanted to go. This process was effective in making some initial decisions. The exploratory mood boards as well as the deciding boards can be viewed in Appendix G.

Storyboards

Storyboards were the single most influential aspect on imagery choice. This was a very long and tedious process. I created a huge amount of unused art, but with no regrets. Every rectangle I built propelled me to the finished project. Every failure was as valuable as the successes. I also learned through this process how much time I needed to devote to each scene. I have a new respect for this process and have already incorporated it much more seriously into my workflow.

Color

I made the decision early that I would keep the majority of the project monochromatic. I made this decision for more than one reason. I felt by keeping the video, stills and animation black and white I could minimize the modes of communication. Given that I was already using imagery, sound and voice over to communicate a message, I felt that eliminating color would reduce some of the focus on the visual components at the same time as allowing the viewer to focus more on the composition and structure of that imagery. The absence of color in the project also added an additional benefit in reducing time in post production for color correction and balance.

Animation Style

My animations style took me the longest to develop. As was discussed in color section, I had eliminated this variable, which allowed me more time to function on the imagery, composition and motion aspects. For many of the same reasons as dropping color, I decided to keep the animation simple and basically line art. This style allowed me to create most of the 2d art in Adobe After Effects and Illustrator. The 3d art was a little trickier in that I had to use a specific Sketch n Toon render as well as making some texture changes to get a similar effect. Some of the 3d art I used was also fbx(motion capture) footage rigged onto models then rendered with the same Sketch n Toon effect. In this specific case, creating this style for 3d work may have actually been more time consuming. The 3d models and some sound effects were the only work in the project I didn't create and were purchased.

Video and Still Style

I attempted to create images and video that showcased abstract imagery and interesting composition. I worked to create an interesting cadence by varying cut speeds and the pairing of video and stills. I was attempting to create some visual fragmentation through multiple jump cuts highlighting the lack of contrast in some of the vignettes. Like the other aspects of the film I chose not to use color, except in one scene. In the very first vignette, I chose to use color in Paul's recalling some unpleasant memories. I chose to use color only here because I felt it was the only place in the film where a loss of control was juxtaposed by such certainty both before and after the color sequence. I felt that an additional mode of communicating was necessary for this segment and given that the imagery was made up of children's drawings, it seemed only logical to show the footage in color. The decision to break consistency was an intentional one and I drew from Chris Marker's *La Jetée* to support my decision.

Audio Design

As was mentioned in the discovery, additional sound was an after thought upon completing my rough cut. It wasn't until I viewed the cut without the sound that I realized I may be missing something. Given that the piece was already fairly abstract, I decided to add diegetic sounds in addition to non-diegetic. I experimented with quite a few different tones until I found the right balance.

Fonts

The fonts I used for the film were Futura Bold Condensed BT, Futura book and Futura Bold. My motivations in deciding to use such geometric mathematical fonts were the same as many of my other decisions. I didn't wish to decorate an already rich layout with additional detail. The interviews were the focus, everything else was there to lift and support them. The fonts were no different. The stroke on the font was an attempt to pull the animation style into the titling.

Futura Bold
Futura Bold Condensed BT
Futura book

DELIVERY

Film Festivals

I plan to enter this film into film festivals. At this point I have my sites set on the Maryland Film Festival and the Artscape Film Festival and will gauge its reception from there and make further decisions about entries. The deadline for 2018 has already closed for Maryland Film Festival so I will aim for 2019. The call for entries for the 2019 Maryland Film Festival opens August 1st. I will submit this film in student category as this gives me the best chance of being selected.

Budget

I didn't set out expecting to purchase much for my project outside of the audio equipment. I didn't keep detailed records on travel expenses so the \$500 I have listed is certainly a conservative estimate. I purchased the pro-cam app and filmed with my phone quite a bit. I also checked out UB's Sony NEX-FS100U from their lab and used this for several of the shots in addition to my own Nikon DSLR. All additional equipment was purchased along the way as needed. I have not included the expected cost of festival entries. Depending on how many festivals I submit to, this could increase my cost significantly.

- Pro-cam app \$5.00
- Microphone, audio recorder and mic stand \$400.00
- 3d models \$70.00
- Travel \$500.00
- Cloud storage \$50.00
- 2TB drive \$150.00
- Printing \$30.00
- Memory card 64gb \$30.00

Expansion

One thing I am not short of is content. I conducted thirty-five interviews consisting of eight and a half hours of audio, this was edited down to the fifteen minutes we see in the film. Reducing the content down to what is present in the film was very difficult in that there was so much compelling content left out. Without a doubt there is enough content to create several more films. I am considering creating additional work from this content in the same style and theme that the film is in.

In addition to the film there is the topic of exploring metaphysics by examining additional forms of communication. This method of interviewing could prove beneficial in obtaining data in several different forms of research and collection. Gathering additional information from additional forms of communication could be utilized in marketing, psychology and human service fields among others.

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First, I would like to thank the thirty five people who agreed to sit for the interviews. It became quickly apparent that this project would not have been possible without their willingness to open up and let us in.

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Keith Juman	Erin Ament	James Ware
Eli Juman	Aiden Ament	Paul Weirnicki
Nate Juman	Kia Coates	Rico Morales
Deb Schlehr	Matt French	Sue Bleaking
Pete Schlehr	Ommar Foote	Tracy Deshazo
Quin Schlehr	Naomi Foote	Renee Rendal
Kendal Goodrich	Charlize Foote	Skyler Knox
Naomi Knox	Jeff Knox	Brook Knox
Ben Knox	Patti Knox	Dolly Smrtic
Mike Walker	Jim Smrtic	

They shared their beliefs, their past, their fears and dreams. I can't thank them enough for allowing me to glimpse into their hearts. It is worth pointing out that at no point did any of these friends and family hold back, they were willing to delve into these sensitive areas and trusted me to treat them with the respect they deserve.

In addition to the thirty five people I interviewed, there were several more that helped me film and flush out ideas. I filmed several sequences that were not used in the film. I would like to thank every one that tried acting for the first time and positioned props. Thank you to everyone who arranged for locations and allowed me into their homes. Thank you to everyone who viewed early versions and gave me feedback. In addition, I want to thank everyone that had to listen to me talk about this project incessantly for the last twelve months.

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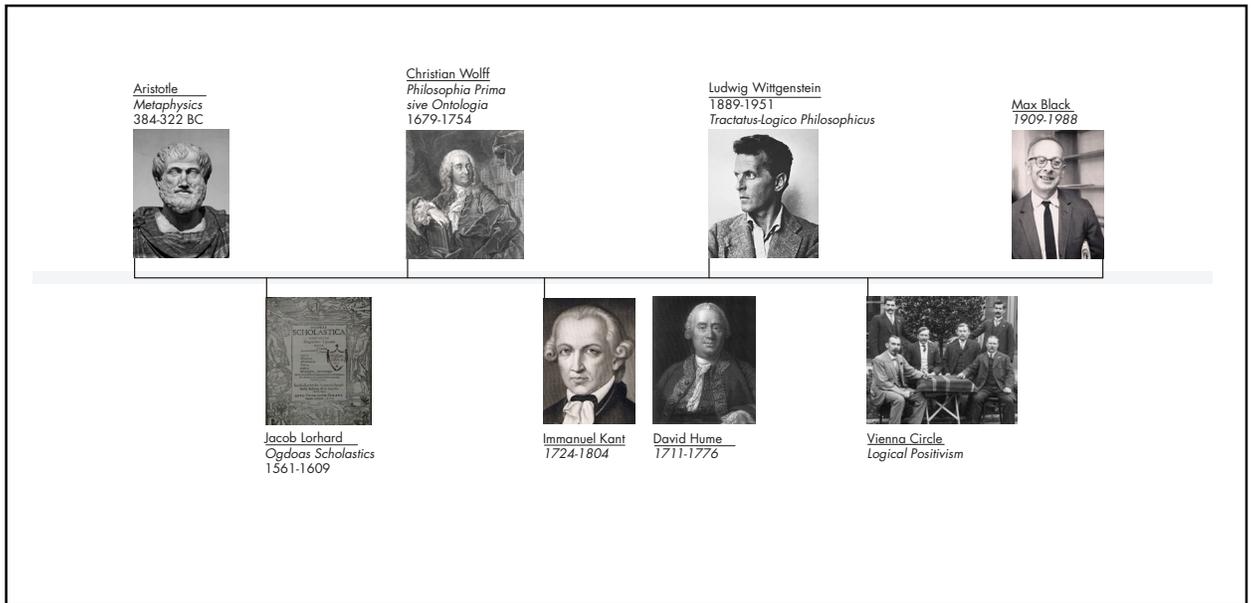
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APPENDIX

**Paul Gauguin,
*Where do we come from? What are we? Where are we going?***



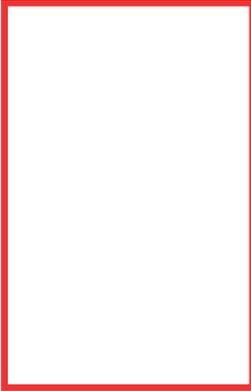
History of Metaphysics



Jamie Costello, Cheryl Conner and myself after we met.



VISUAL CUE KEY



Eyes/Eyebrows

Can indicate turn taking
 2-4 seconds of eye contact is acceptable for casual conversation, any longer communicates intimacy or attempting intimidation
 Wide eyes allow more light and can indicate feeling threatened
 Eyebrow height can indicate dominance
 Raised eyebrows can communicate recognition
 Direction of gaze can indicate where speaker wants to go, which may indicate discomfort if always averting
 Looking away can also indicate deception, observation, shyness or respect
 Eye blocking when bothered or disturbed

Emphatic Gesture

Can indicate passion
 Lack can indicate dishonest

Nose

Wrinkles with disagreement

Hand Placement

Palm down pointing can imply aggression
 Touching nose may indicate dishonesty
 Stroking chin may indicate deep thought
 Head holding may imply exasperation or distress
 Protecting or hands around the suprasternal notch may indicate a feeling of vulnerability
 Ear tug may indicate indecision
 Fingers interlaced and stroking each other is major discomfort
 Steepleing indicates confidence

Posture/Lean/Feet

Hard swallow, jaw manipulation can show discomfort
 Feet may point to area of comfort, may be pointing toward door if uncomfortable (escape)
 Crossed arms indicate vulnerability or defensiveness, can also imply impatience, this is a form of self-comforting
 Leaning forward can imply truthfulness or passion
 Leaning backwards or holding head back may indicate dishonesty or discomfort
 Foot bouncing is self comforting
 Feet turn away from threat
 Head tilt indicates empathy

Mouth

Lips disappear during stress, bad news, disappointment
 This is a response to something they view as negative
 Lip biting can be a self pacification in a stressful situation
 Pursed lips can indicate dishonesty or disagreement
 Smiling one scorners up

7 BASIC EXPRESSIONS

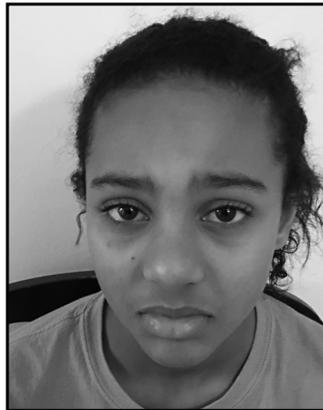
Fear

Eyebrows up and pulled together
Mouth stretched open slightly
Eyes widen
Tensed lower eyelids



Sad

Inner corners of eyebrows raised
Lip corners pulled down
Eyelids droop
Lower lip may push out
Losing focus in the eyes



Contempt

Eyes neutral with one lip corner pulled up and back to the side
Only occurs on one side of the face



Anger

Eyebrows pulled down draws together
Upper eyelids pulled up
Lower lids pulled up
Lips rolled in, tightened, pressed firmly



Happy

Muscles around the eyes tighten (wrinkles form {crows feet})
Cheeks raised
Lip corners raised diagonally
Duchenne smile
Non Duchenne does not use eyes



Surprise

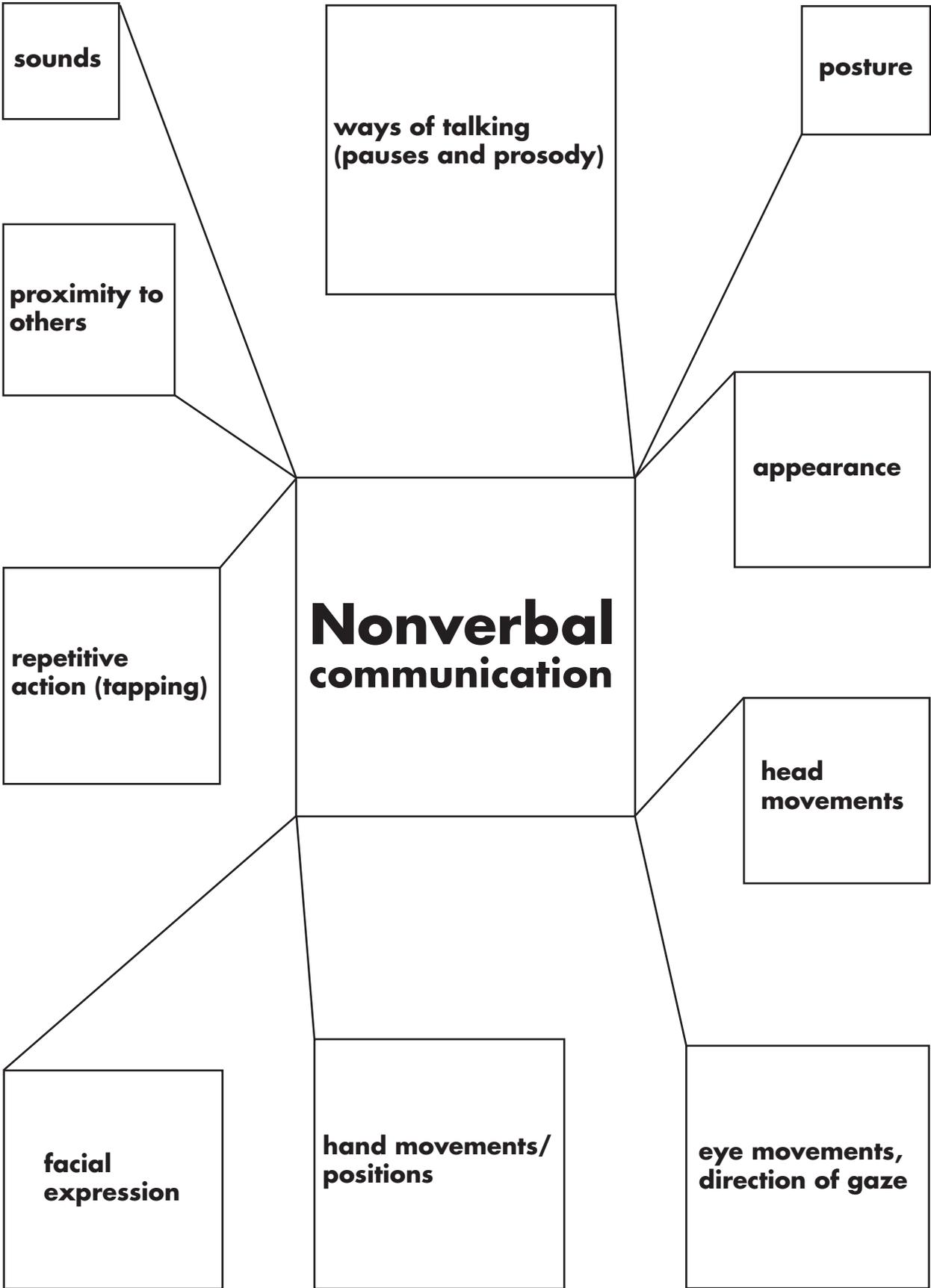
Eyebrows pulled up
Eye lids pull up
Mouth hangs open, jaw drops



Disgust

Eyebrows pulled down
Wrinkled upper lip
Lips loose and slightly open
Nose wrinkles
Lower lip protrudes







“BAD DAYS”

Overall Read: Sad

Hands: balloon
 Mouth: lips tight
 Eyes: looking away and down
 Eyebrows: —
 Posture: —
 Nose: —
 Feet: pointed away
 EG: —
 Head: —



“CAN’T FUNCTION”

Overall Read: —

Hands: ballon
 Mouth: slightly open
 Eyes: looking away
 Eyebrows: —
 Posture: turned away
 Nose: —
 Feet: toward door
 EG: —
 Head: turned away



“DOUBLE DIGITS”

Overall Read: —

Hands: holding stuffed animal
 Mouth: slightly open
 Eyes: wide
 Eyebrows: up and fixed
 Posture: —
 Nose: —
 Feet: toward door
 EG: —
 Head: —



“I GET WEIRD”

Overall Read: Surprised

Hands: at throat
 Mouth: slightly open
 Eyes:—
 Eyebrows: —
 Posture: —
 Nose: —
 Feet: pointed away
 EG: throat slashing moment
 Head: —



“HALF TEEN”

Overall Read: —

Hands: holding stuffed animal
 Mouth: slightly open
 Eyes: wide
 Eyebrows: up and fixed
 Posture: —
 Nose: —
 Feet: pointed away
 EG: —
 Head: —



“I’M SAD”

Overall Read: —

Hands: balloon
 Mouth: lips slightly open
 Eyes: looking away
 Eyebrows: —
 Posture: turned away
 Nose: —
 Feet: pointed away
 EG: —
 Head: turned away



“MONSTERS”

Overall Read: Happy

Hands: stuffed animal

Mouth: tight, but corners up.

Non Duchenne

Eyes: looking away

Eyebrows: —

Posture: turned away

Nose: —

Feet: —

EG: —

Head: turned away



“NICE SPIRITS”

Overall Read: —

Hands: holding stuffed animal

Mouth: slightly open, corners up.

Non Duchenne

Eyes: looking away

Eyebrows: —

Posture: —

Nose: —

Feet: toward interviewer

EG: —

Head: pointed away



“CHILDHOOD OVER”

Overall Read: Contempt

Hands: palms facing each other
 Mouth: open
 Eyes: looking away and down
 Eyebrows: —
 Posture: —
 Nose: —
 Feet: legs crossed at feet
 EG: both hands
 Head: —



“JUNIOR VILLAGE”

Overall Read: Contempt

Hands: on lap
 Mouth: slightly open
 Eyes: shut
 Eyebrows: up
 Posture: leaned back
 Nose: —
 Feet:—
 EG: —
 Head:—



“WHEN I DIE”

Overall Read: Surprise

Hands: hands together on lap
 Mouth: slightly open
 Eyes: wide
 Eyebrows: up
 Posture: —
 Nose: —
 Feet:—
 EG: —
 Head: tilted slightly forward



“LOWEST FORM”

Overall Read: Sad

Hands: palms facing each other on lap
 Mouth: slightly open
 Eyes: drooping
 Eyebrows: raised
 Posture: —
 Nose: —
 Feet: —
 EG: hand motions
 Head: tilted



“FIGHT AND KILL”

Overall Read: —

Hands: palms up
 Mouth: slightly open
 Eyes: —
 Eyebrows: up
 Posture: —
 Nose: —
 Feet: —
 EG: —
 Head: —



“MOM BREAKDOWN”

Overall Read:—

Hands: R suprasternal notch L lap
 Mouth: slightly open
 Eyes: drooping
 Eyebrows: —
 Posture: —
 Nose: —
 Feet: legs crossed at feet
 EG: —
 Head: —



“RELAPSES”

Overall Read: Sad

Hands: L lap R palm up gesturing

Mouth: slightly open

Eyes: looking away

Eyebrows: corners up

Posture: —

Nose: —

Feet: legs crossed at feet

EG: R hand gesture

Head: —



“YOU MIGHT”

Overall Read: Surprise

Hands: palms up arms extended

Mouth: slightly open

Eyes: —

Eyebrows: up

Posture: —

Nose: —

Feet: legs out straight

EG: both hands

Head: —



“THEY TOOK US AWAY”

Overall Read: Contempt

Hands: steepling

Mouth: slightly open

Eyes: —

Eyebrows: up

Posture: —

Nose: —

Feet: legs crossed at ankles

EG: both hands

Head: slightly forward



“MOM’S PERSONALITY”

Overall Read: Sad

Hands: hands gripping each other

Mouth: mouth tight

Eyes: looking away

Eyebrows: —

Posture: —

Nose: —

Feet: legs crossed at ankles

EG: —

Head: tilted



“NO CONTROL”

Overall Read: Anger

Hands: palms up fingers spread

Mouth: open

Eyes: looking away

Eyebrows: down

Posture: shoulders slightly pulled forward

Nose: —

Feet: legs crossed at ankles

EG: both hands

Head: —



“I CAN’T SEE HIM”

Overall Read: Surprise

Hands: R on lap L pointed up

Mouth: open

Eyes: looking away and up

Eyebrows: —

Posture: leaning forward

Nose: —

Feet: legs crossed

EG: L hand

Head: looking up



“OUR PURPOSE IS”

Overall Read: Disgust

Hands: R straight down L gesturing towards interviewer

Mouth: open

Eyes: wide

Eyebrows: —

Posture: —

Nose: —

Feet: legs crossed

EG: L arm

Head: turned to L



“NA, I’M ALLRIGHT”

Overall Read: Happy

Hands: R extended palm down L on lap

Mouth: open

Eyes: closed

Eyebrows: up

Posture: leaning to right

Nose: —

Feet: legs crossed

EG: R arm

Head: tilted



“FLOATY WHITE DUDE”

Overall Read: Surprise

Hands: both palms toward me

Mouth: slightly open

Eyes:—

Eyebrows: —

Posture: leaning forward

Nose: —

Feet: legs crossed

EG: both hands

Head: —



“WHO I AM”

Overall Read: Surprised

Hands: palms down fingers spread

Mouth: slightly open

Eyes: looking away and down

Eyebrows: —

Posture: —

Nose: —

Feet: legs crossed

EG: —

Head: —



“YOU WOULD SAY”

Overall Read: Contempt

Hands: fingers spread palms up

Mouth: one corner up

Eyes: squinted

Eyebrows: —

Posture: —

Nose: —

Feet:—

EG: hands

Head: tilted



“WORST TIMES”

Overall Read: Surprise

Hands: hands out palms down

Mouth: closed

Eyes: —

Eyebrows: up

Posture: —

Nose: —

Feet: legs crossed

EG: arms out

Head: tilted



“GETTING OLD”

Overall Read: Happy

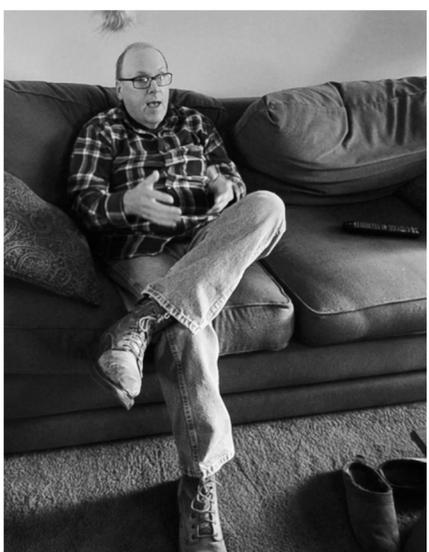
Hands: holding each other
 Mouth: slightly open
 Eyes: closed
 Eyebrows: —
 Posture: —
 Nose: —
 Feet: legs crossed
 EG: —
 Head: —



“NOT MUCH FUTURE”

Overall Read: Happy

Hands: palms facing each other
 Mouth: slightly open
 Eyes: —
 Eyebrows:—
 Posture: —
 Nose: —
 Feet: legs crossed
 EG: hands
 Head: tilted



“AND THE ANXIETY”

Overall Read: Surprised

Hands: facing each other
 Mouth: open
 Eyes: wide
 Eyebrows: up
 Posture: —
 Nose: —
 Feet: legs crossed at feet
 EG: hands
 Head: —



“HAD A TEACHER”

Overall Read: Angry

Hands: holding each other

Mouth: lips tight

Eyes: looking away

Eyebrows: down

Posture: —

Nose: —

Feet: legs crossed

EG: —

Head: —



“LITTLE DEALS”

Overall Read: Contempt

Hands: palms up

Mouth: one corner up

Eyes: squinted

Eyebrows: down

Posture: —

Nose: —

Feet:—

EG: hands

Head: tilted



“MISERABLE”

Overall Read: Angry

Hands: holding each other

Mouth: tight

Eyes: —

Eyebrows: down

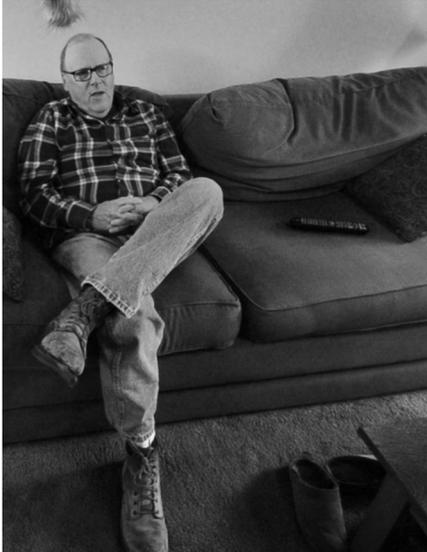
Posture: —

Nose: —

Feet: legs crossed

EG: —

Head: —



“WHAT YOU DID”

Overall Read: Disgust

Hands: fingers intertwined

Mouth: open

Eyes: squinted

Eyebrows: down

Posture: —

Nose: —

Feet: legs crossed

EG: —

Head: tilted



“ONCE THEY START”

Overall Read: Surprised

Hands: fingers spread palms down

Mouth: slightly open

Eyes: wide

Eyebrows: up

Posture: —

Nose: —

Feet: legs crossed

EG: hands

Head: tilted



“STICKS WITH YOU”

Overall Read: Disgust

Hands: arms crossed
 Mouth: slightly open
 Eyes: closed
 Eyebrows: —
 Posture: arms acrossed body
 Nose: —
 Feet: legs crossed
 EG: —
 Head: tilted



“ANNIVERSARY 1”

Overall Read: Surprise

Hands: L on hip R on arm of chair
 Mouth: lips tight
 Eyes: closed
 Eyebrows: up
 Posture: —
 Nose: —
 Feet:—
 EG: —
 Head: —



“ANNIVERSARY 2”

Overall Read: —

Hands: fingers spread,
 palms facing each other
 Mouth: slightly open
 Eyes: looking down
 Eyebrows: up
 Posture: —
 Nose: —
 Feet:—
 EG: hands
 Head: tilted



"75 YEARS"

Overall Read: Fear

Hands: arms crossed
 Mouth: slightly open
 Eyes: looking away
 Eyebrows: up
 Posture: arms over body
 Nose: —
 Feet: legs crossed
 EG: —
 Head: tilted



"MY DAD DIED"

Overall Read: Disgust

Hands: L on lap, R on arm of chair
 Mouth: corners down
 Eyes: looking to the side
 Eyebrows: down
 Posture: —
 Nose: wrinkled
 Feet: —
 EG: —
 Head: —



"GOTTA BE BETTER"

Overall Read: Contempt

Hands: L on top of chair R on chair arm
 Mouth: closed
 Eyes: looking to the side
 Eyebrows: —
 Posture: —
 Nose: —
 Feet: legs crossed
 EG: —
 Head: —



“YOU HOPE SO”

Overall Read: —

Hands: arms crossed

Mouth: closed corners up

Eyes: looking to the side

Eyebrows: up

Posture: arms acrossed body

Nose: —

Feet: legs crossed

EG: —

Head: —



“ALWAYS A BEFORE”

Overall Read: —

Hands: L on chair R up shirt

Mouth: slightly open

Eyes: straight ahead

Eyebrows: —

Posture: —

Nose: —

Feet: legs crossed

EG: —

Head: —



“BLACK OR WHITE”

Overall Read: —

Hands: on lap

Mouth: closed

Eyes: looking down

Eyebrows: up

Posture: —

Nose: —

Feet:—

EG: —

Head: looking down



“TO BE REAL”

Overall Read: —

Hands: R up shirt

Mouth: closed

Eyes: looking at interviewer

Eyebrows: —

Posture: —

Nose: —

Feet:—

EG: —

Head: —



“WE GO BACK TO”

Overall Read: —

Hands: L on lap R up

Mouth: tight

Eyes: looking at interviewer

Eyebrows: —

Posture: —

Nose: —

Feet: legs crossed

EG: —

Head: —



“3 YEARS”

Overall Read: Surprise

Hands: R holding foot L outstretched

Mouth: slightly open

Eyes: wide

Eyebrows: up

Posture:

Nose: —

Feet: legs crossed

EG: hand

Head: —



“DECAY”

Overall Read: Happiness

Hands: R holding foot L outstretched

Mouth: non Duchenne smile

Eyes: —

Eyebrows: one up

Posture: —

Nose: —

Feet:—

EG: hand

Head: tilt



“FEAR OF DEATH”

Overall Read: —

Hands: cupping

Mouth: closed

Eyes: looking straight ahead

Eyebrows: —

Posture: —

Nose: —

Feet:—

EG: —

Head: —



“CELLS”

Overall Read: —

Hands: cupped

Mouth: closed

Eyes: looking straight ahead

Eyebrows: —

Posture: leaning back

Nose: —

Feet: —

EG: —

Head: —



“NOTHING MATTERS”

Overall Read: Contempt

Hands: gripping seat
 Mouth: lip up on one side
 Eyes: —
 Eyebrows: —
 Posture: hunched
 Nose: —
 Feet: —
 EG: —
 Head: tilted



“GO SOMEPLACE ELSE”

Overall Read: Fear

Hands: gripping seat
 Mouth: lips tight
 Eyes: looking from side
 Eyebrows: up
 Posture: —
 Nose: —
 Feet:—
 EG: —
 Head: turned



“POP”

Overall Read: Surprised

Hands: gripping seat
 Mouth: non Duchenne smile
 Eyes: wide
 Eyebrows: up
 Posture: leaning forward
 Nose: —
 Feet:—
 EG: —
 Head: tilted



“SOMETHING YOUR”

Overall Read: Fear

Hands: gripping seat
 Mouth: slightly open
 Eyes: wide
 Eyebrows: up
 Posture: shoulders up
 Nose: —
 Feet: —
 EG: —
 Head: tilted



“OF NOTHINGNESS”

Overall Read: Happiness

Hands: placed on chair
 Mouth: non Duchenne smile
 Eyes: wide
 Eyebrows: up
 Posture: leaning forward slightly
 Nose: wrinkled
 Feet: —
 EG: —
 Head: tilted

PRAGMATIC MARKERS KEY

Basic Markers

structural basic markers

Which of the three basic sentence types the statement falls in.

declarative: states a fact, makes a statement or opinion.

ex. *It is sunny*

Interrogative: asks a question.

ex. *Where did you go?*

imperative: a command

ex. *Get me some water.*

1

2

3

These 3 sentence types only indicate two propositional attitudes, **belief** and **desire**.

lexical basic markers

“In contrast to the only 3 structural basic markers there are many lexical, but they are categorized into two major groups:” per-formative expressions and pragmatic idioms. Phrases have become standardized and lose their syntactical function in the **message force**.

“Denotes a propositional attitude specifying the speaker’s view towards the following proposition.”

lexical basic markers

performative expressions: “first person singular subject, denotes propositional attitude specifying the speaker’s view towards the proposition.”

ex. **I promise** I will be there on time.

pragmatic idioms: function like standardized phrases (I promise). Two types: force idioms and message idioms.

force idioms: The amount an imperative is leveled. Keeps the statement from sounding like an order. Denotes; respect, fear, adoration, empathy.

ex. **Perhaps** you can take out the trash?

message idioms: signal the entire basic message. These include proverbs and rhetorical questions

ex. **Where is the fire?**
No, nope! No way!



a

b

hybrid basic markers

function as both pragmatic marker and lexical response, 3 general types that are indicated through entire sentence.

declarative-based hybrids: 2 relatively similar structures.

Tag Question: “A declarative followed by a sentence final interrogative tag, which consists of the declarative tense carrying element with change of polarity.



Hybrid basic markers

ex. [⊕] *John saw Mary,* [⊖] *didn't he?*

[⊖] *John didn't see,* [⊕] *Mary did he?*

Positive Tag Question: "A declarative sentence followed by a tag with the same polarity."

ex. [⊕] *John dated Mary,* [⊕] *did he?*

Interrogative-based hybrids: Has become standardized.

ex. *Can you* do that?

May I see that?

⊕

Imperative based hybrids: There are two types and they must be taken as idiomatic.

ex. *Talk, or I'll shoot.*

Eat up or you'll be hungry.

⊕

Command followed by a declarative of consequences. When the speaker is the subject it is typically a threat. There is an implied either/else

ex. *Wash, and I'll dry.*

Smile and the world will love you.

James

I guess when you first start something, I ^{Δ_a}guess that's the lowest form. ❶
^{Δ_a}Maybe that might be the form that want to fight and kill and things like that. ❶

And as you ^{Δ_a}gradually grow, you know you're not interested in that anymore. ❶ Um, I mean you ^{Δ_a}might spend a whole lifetime, um being a warrior or fighter or something like that, then you might take another life and do something else, and you might end up in a monastery in one life. ❶ I ^{Δ_a}mean,

I think you get all these lives, but I think you slowly progress to the point where your soul wants to um only be with god. ❶

And maybe five or six, my mother had a nervous breakdown,

And they took us away from her. ❶

And I ^{Δ_a}think, that was, that was the day I think I grew up because my childhood ^{Δ_b}was over after that. ❶

First, we went to like an orphanage in DC and It was called junior village at the time. ❶

But she kept having relapses going back and forth. ❶

As we ^{Δ_a}got older and look back on it, I mean she went through, What's that, electroshock,... But my mother's personality seemed like it changed after that. ❶

After going through those treatments, it ^{Δ_a}was like she became angry.

And and you ^{Δ_a}know in a in, and I ^{Δ_a}guess it might be a sense of powerlessness you ^{Δ_a}know when somebody gets you. ❶

And they can do whatever they want to you and you can't do anything. ❶

When I die, I ^{Δ_b}hopefully,

I'll have all my children ^{Δ_a}understand and I'm ^{Δ_a}really not dead, it is just this body this going to die and my spirit will live on and I might come back as one of their children or grandchildren sometime later in life. ❶

So, I ^{Δ_a}really don't want them to be upset.

You ^{Δ_a}know. ❶

Thinking that I'm really dead when I m really not. ❶

Skyler

- I am a tiny dot on a huge universe of nothingness. ❶
- Δ^b Nothing matters what we do everything will end one day so. ❶
- Δ^a Because everyone wants to try to be something they're not. ❶
- Δ^a And one day they might be able to become what they want to be. ❶
- Δ^a So they're slowly going to chase after her goal until pop they ❶
- explode and turn into nothingness. ❶
- Δ^a But every now and then you can see other stars and I'm guessing ❶
- Δ^a Like other people can enter your dark space of nothing. ❶
- But sometimes people get off track and go somewhere else. ❶

Paul

- We're just like a plant you know.^{Δ^a} ❶ Was a plant anything before and why⁺ would we be different than that you know that we? ❷
- Our cells divide the same as a plant
- Or you know^{Δ^a} we, we developed from two cells that come together
- Δ^a you know
- I think that's when we begin to exist ❶
- I crashed two cars, you know^{Δ^a} I got kicked out^{Δ^b} of the house, I lived in a recovery house. ❶ In there with all these guys in different stages of decay,^{Δ^b} from the guy that just walked in today to the guy that's been living there for three years. ❶
- But we were all little kids once we all had all of her teeth. ❶
- The guy upstairs that was missing toes on his foot from diabetes, he was riding a bike one time in the street and having fun with his friends. ❶
- Do I want to believe that we have a soul that transfers here and there or will go to another plane of existence when we die? ❷
- I think that's.
- Δ^a Maybe... That's our need to.
Live forever, ❶
- Δ^a It's just our intellectual way of dealing with our fear of death. ❶
- Is that we have a soul because if we have a soul than we don't die and we transition or we become a turtle. ❶

Naomi

I think it was um either just black or just white, but I think..it was just white. ① △^a Because we had to come from something, we couldn't just be here the whole time because what's before that, I know △^b people say, there was no before that. ① But there's always a before and there's always an after. ①

I know that,.. I really think that something made us, but at the + end, I wonder if we're gonna go back to them. ②

This could just be a dream, this doesn't even have to be real. ①

Kendal

- Yea my twelfth birthday,
 My dad died on that day. ①
- △^b So I was like wow,.. that sucks you know. ①
 But that that that's something that kind of sticks with you, you know ①
 Not a birthday that goes by that you don't think about it you know, △^a
- △^a You know thirty to forty it sorta sticks with you ① △^b
 Because it's a
 It's...It's not just your birthday but it's an anniversary of something
 else. ①
 That wasn't so good, so I think it's the last stop in this process which
 is small ①
- △^a Your talkin about seventy-five seventy-eight years you know. △^a
 △^a You know.
 △^a A lot of times when people die, we'll say, the first thing they say
'well they in a better place now, they in a better place.' ① △^b
 I was like.
You hope so. ③
 But nobody's ever come back to say 'hey' , this is a better place.
- △^a You know. ①
 I think you gotta believe that there is something.
Better than than than, just this. ①
- △^a I mean,
 It becomes redundant at times, you know. ①
 △^a Just just our existence, what is it all for, we get up we go to work
and we do this that and the other. ②

Jeff

- Δ^a I think some times you remember more the worst. ①
 things that happen in your life than you do the better things that
 happen. ①
 You tend to.
 Go towards more what you did wrong in all the things you did
 wrong in life seem to stick in your mind more
 than those good days. ①
 They're there are all the time, they bounce back into your memory
 all time you know. ① Δ^a
 And some of them were big deals and some of them were just little
 deals but yet to me they stuck in my head. ①
I had a teacher in second grade. ①
It was miserable. ①
 And she got me up in front of the class a couple times drilling me
 and I began to get really nervous and and I think that's when I got
 my first in my panic attacks. ①
 It was from that experience and then the trouble is
once they start then they begin to grow and a lot of it grew from
 that one instance. ①
 And you would say, how could one little thing like that affect your
 whole life? ②
 But it does. ①
 Δ^a You know I think who I am is.
 Somebody that.
 That things just never worked out the way I assume they're gonna
 work out right from the beginning, you know. ①
 ○ I see myself.
 Sometimes.
 As getting old,
 And not having a lot of future left. ①
 You know there's not much time left. ①

Jeanie

△^a You know, there's got to be more than just us, we suck. ① There has
got to be more than just us! There's no way it's just us cause ill! ①
I don't know what our purposes is because I don't know what good
we're doing, we're kind of just wasting away the world and wasting
our lives and not really making the most of it as a general
population. ①

I went to church of my great grandmother on my dad's side when
we were kids the my dad moved out from our house we stopped
going. ①

It was a Baptist church and they showed us like a video because we
were kids. ①

And they showed god is like this big. ①

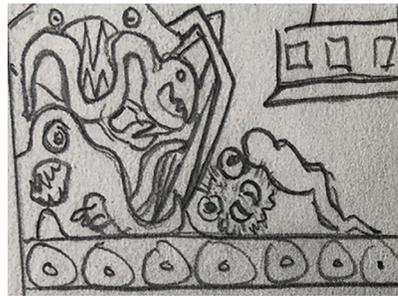
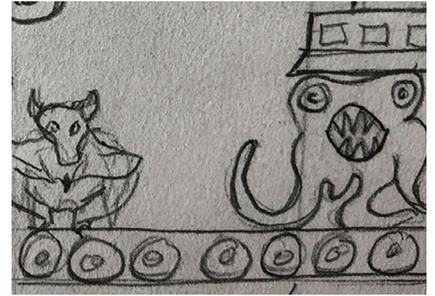
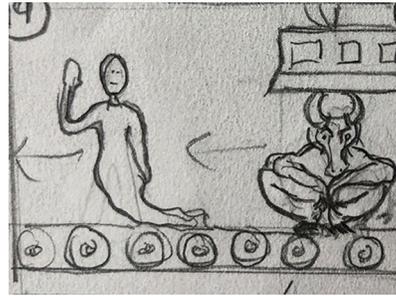
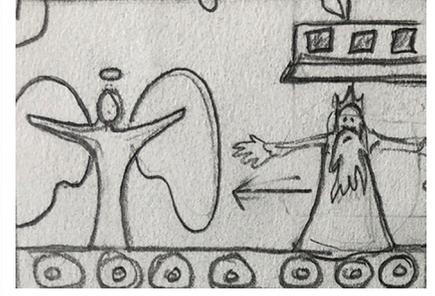
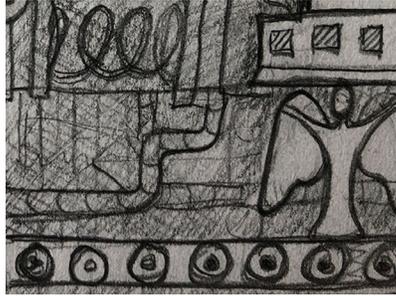
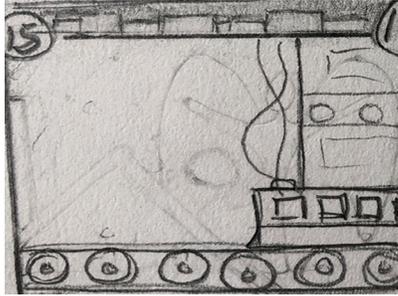
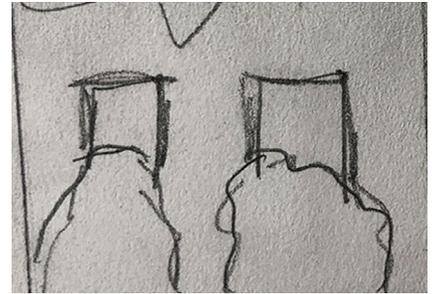
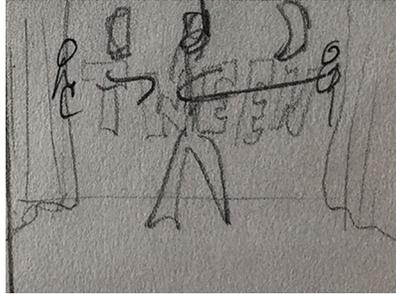
floaty white dude in the sky like had been like long hair and a beard
and. ①

△^a I like looked in the sky and I was like well I can't see him. ①
And so like from that point on I've been like, hm, na, I'm alright. ①

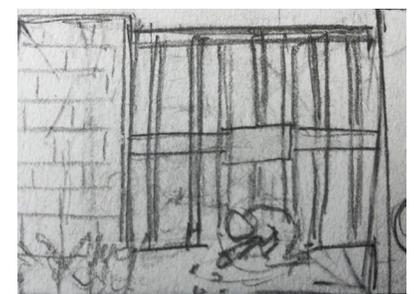
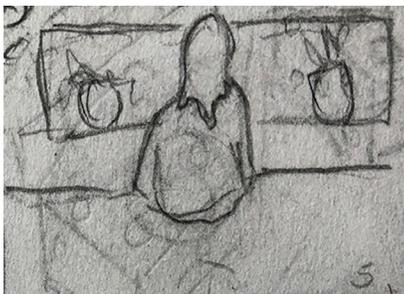
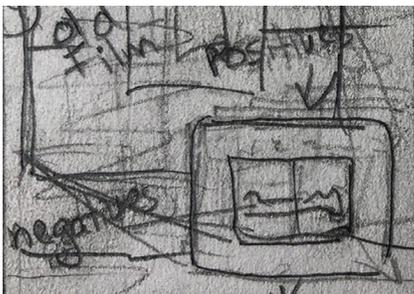
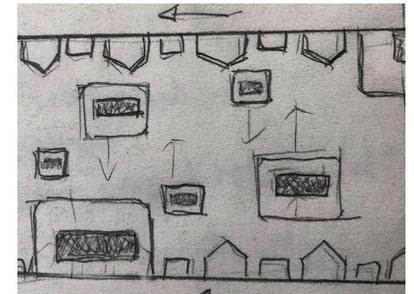
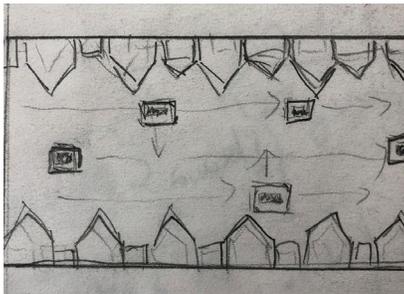
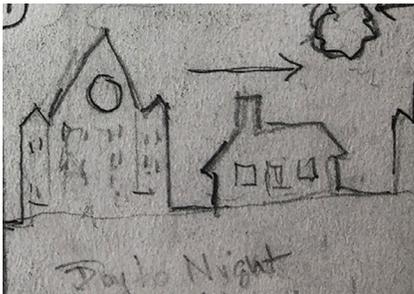
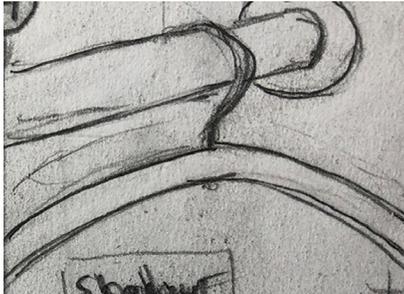
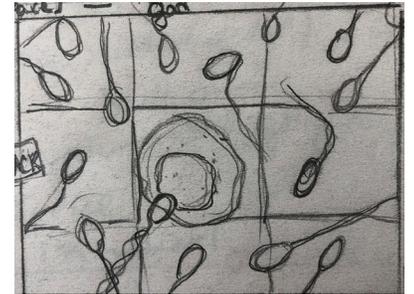
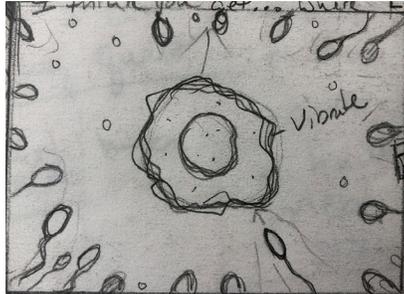
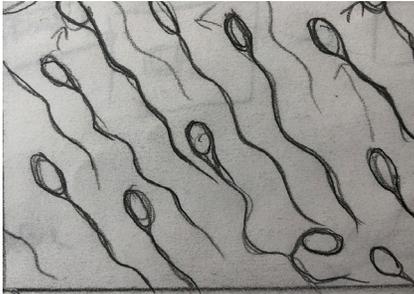
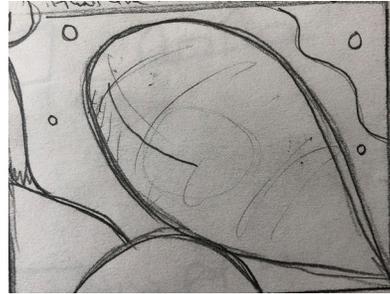
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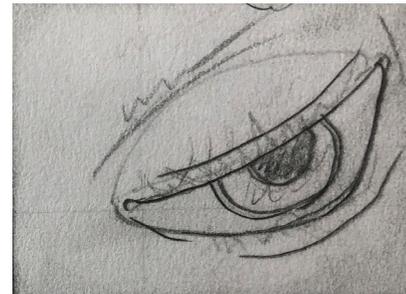
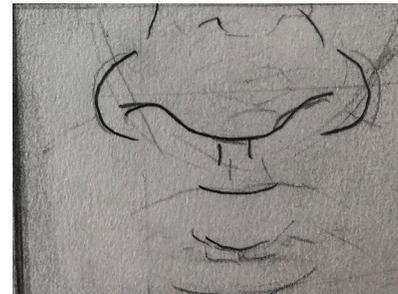
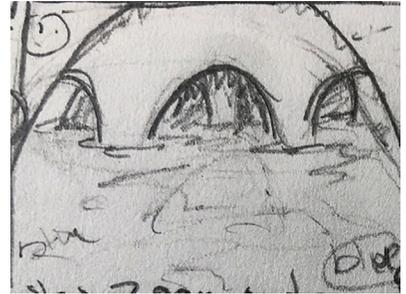
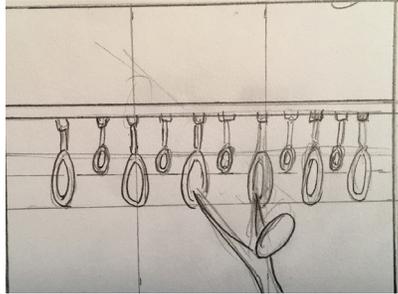
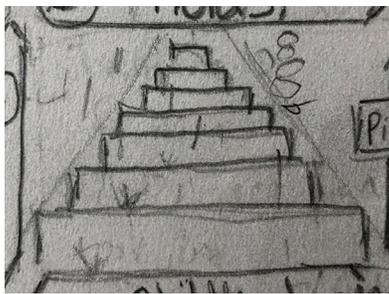
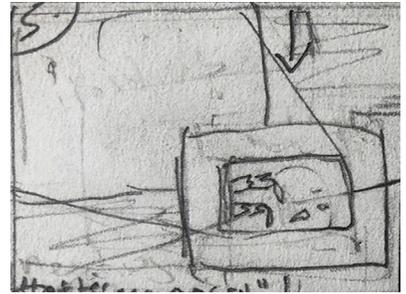
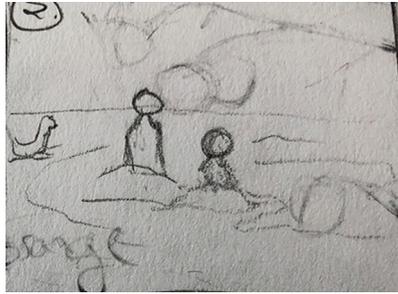
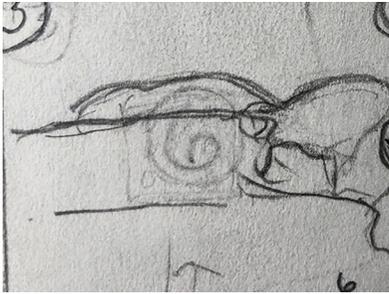
Im ^{△_b}double digits. ❶
 I'm almost a...I'm a tween, half teen.. half teenager, half kid. ❶
 △^a So when Im thirteen, Im a bigger teen. ❶
 △^a But I'm a tween right now. ❶
 I have a bunch of bad days. ❶
 They're the days when I don't take my meds
 △^a Because then I get all weird and I can't um function I don't I don't.
 I'm not focused. ❶
 And I go all ^{△_b}crazy and I'm all sad. ❶
 Angels um, all kinds of gods is up there
 And Spirits, nice spirits.
 With Lucifer and evil people. ❶
 And Not that good of a bunch of monsters.
 And Yeah ❶

Eli

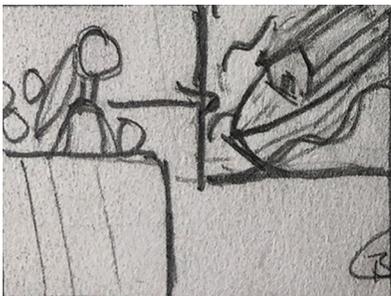
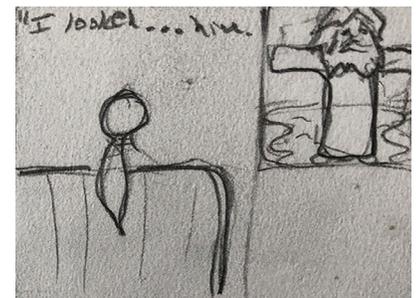
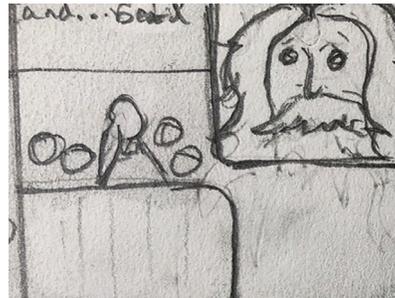
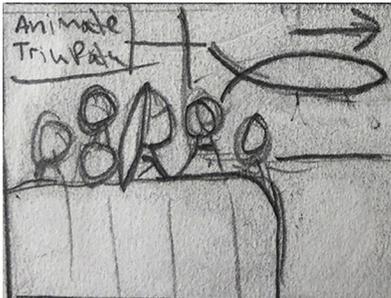
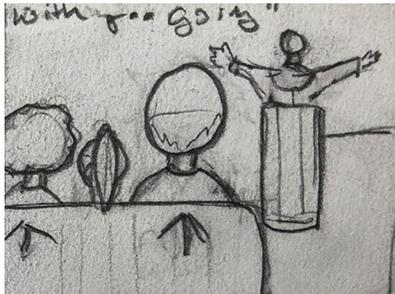
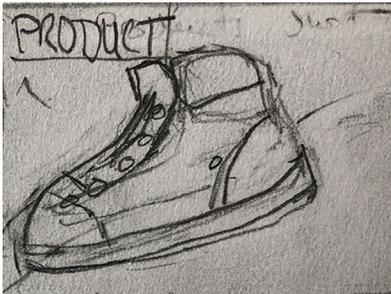
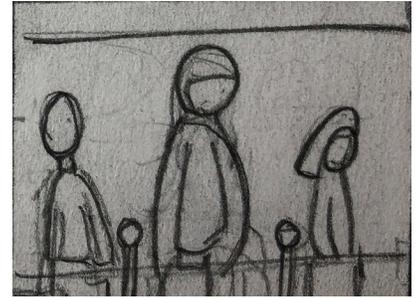
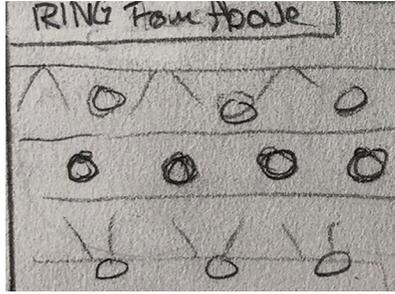
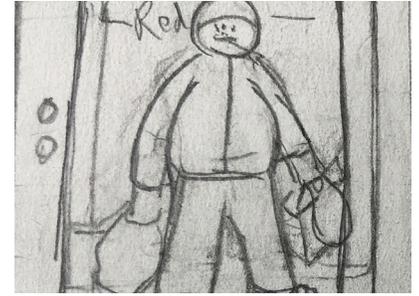


James

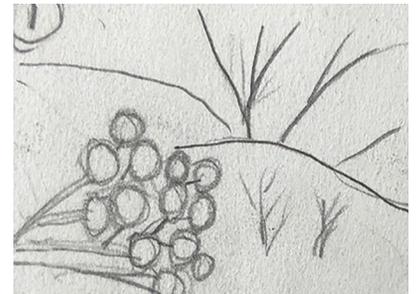
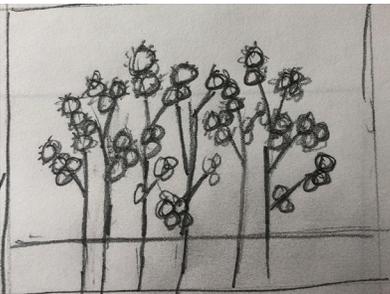
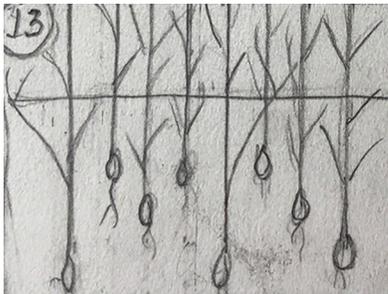
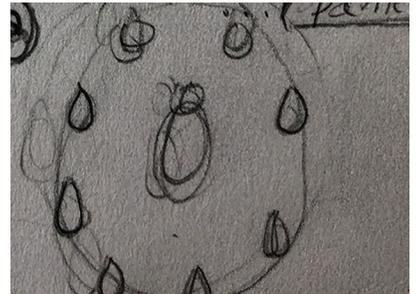
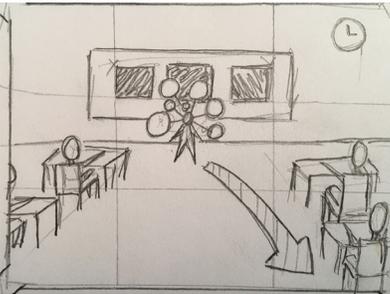
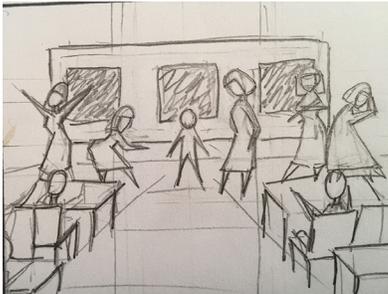
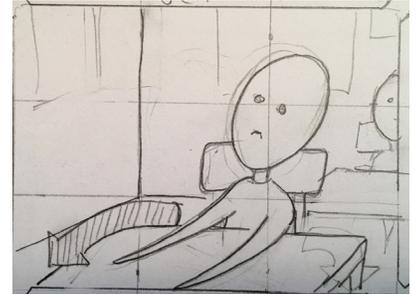
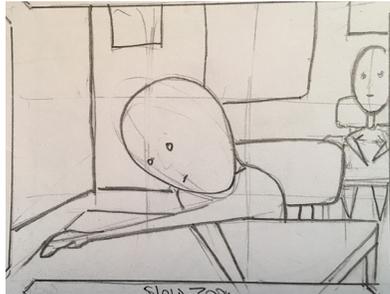
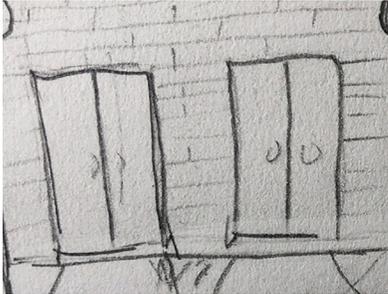
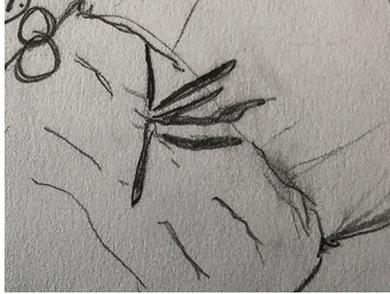
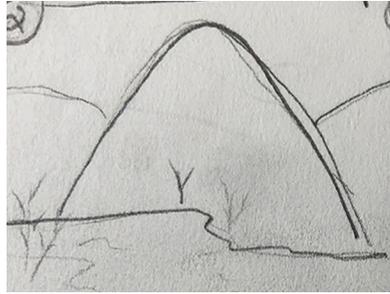




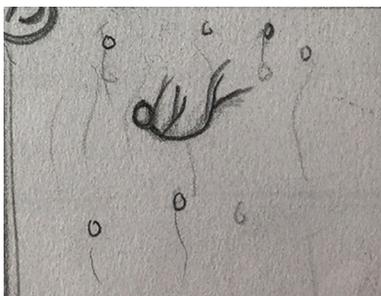
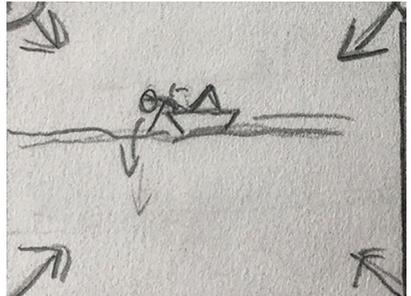
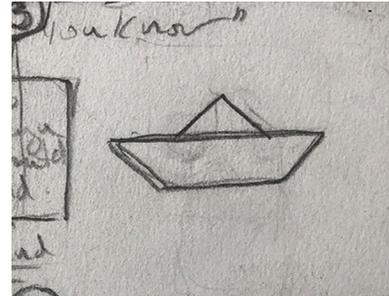
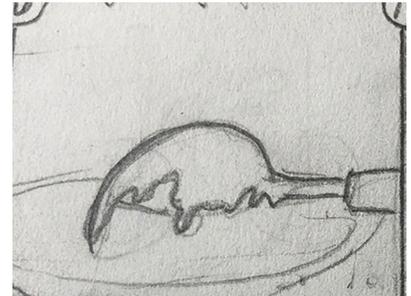
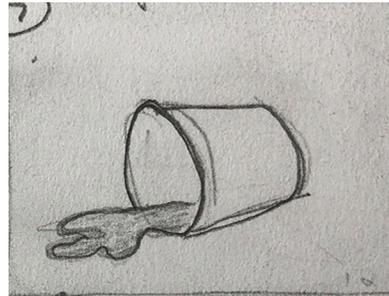
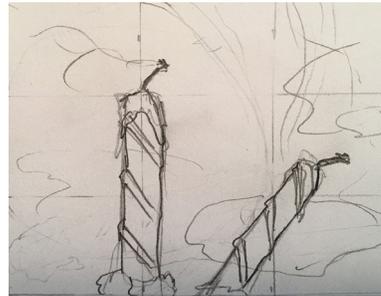
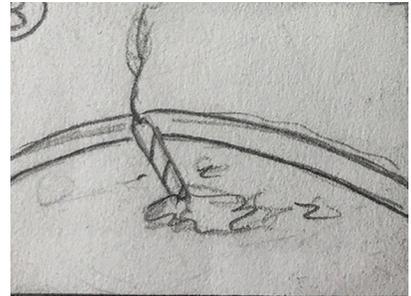
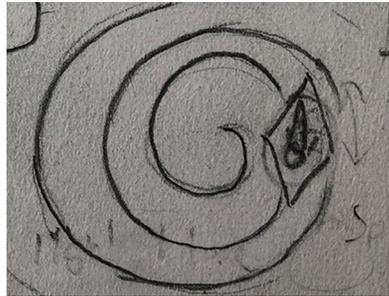
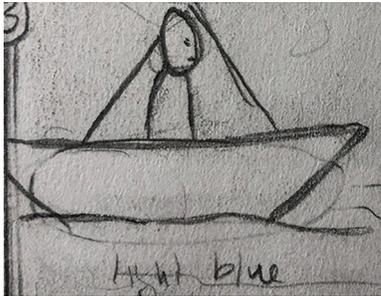
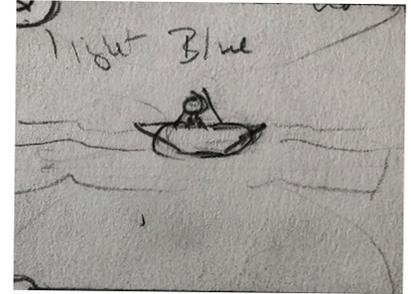
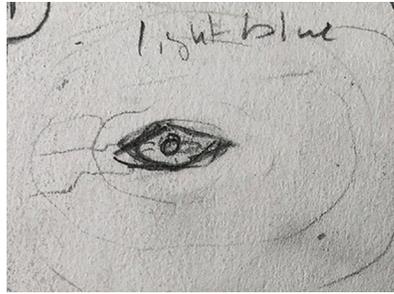
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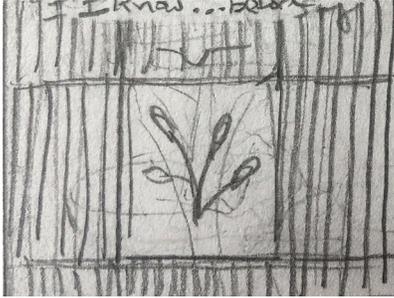
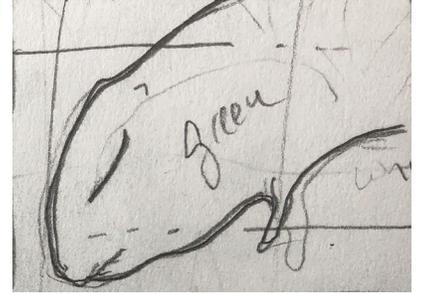
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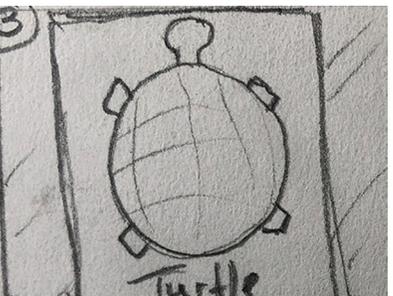
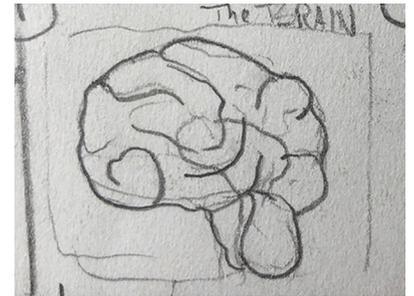
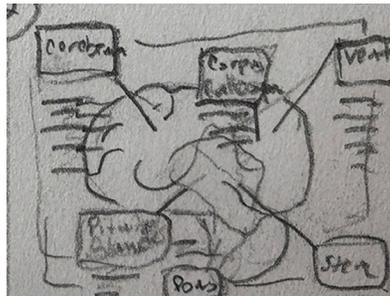
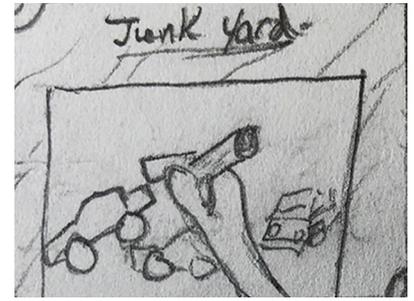
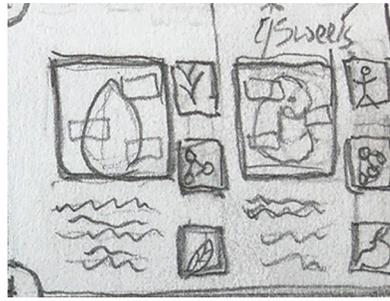
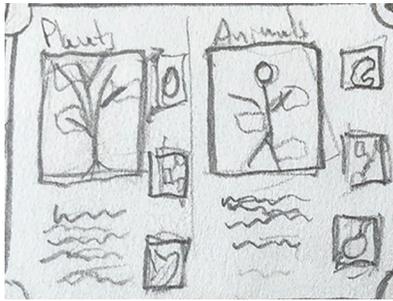
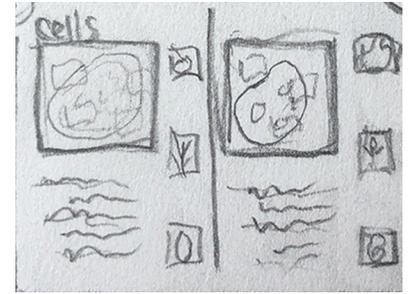
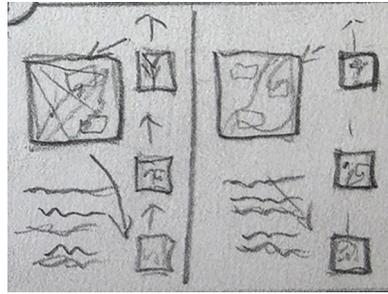
Kendal



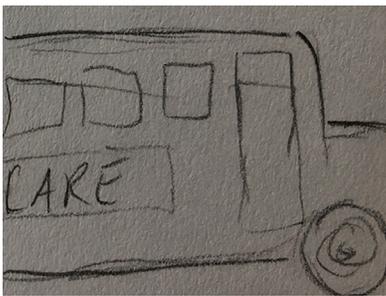
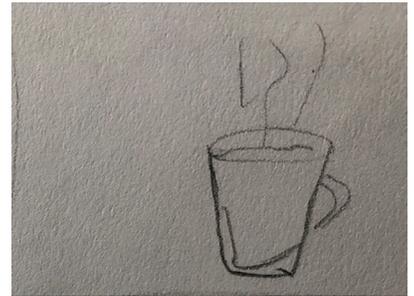
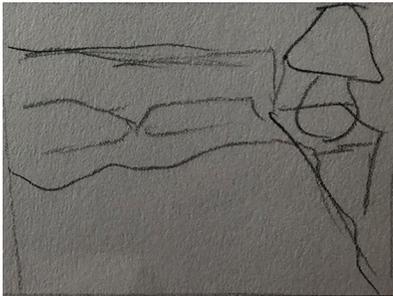
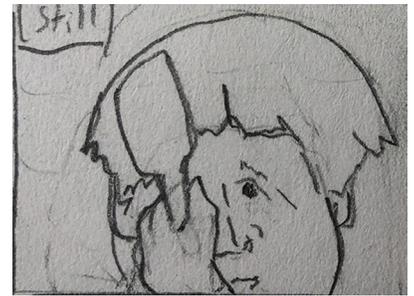
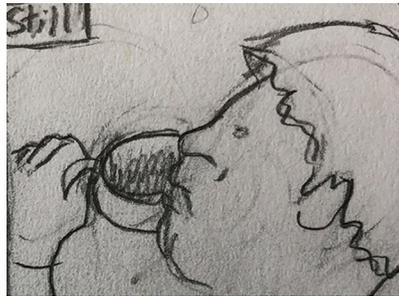
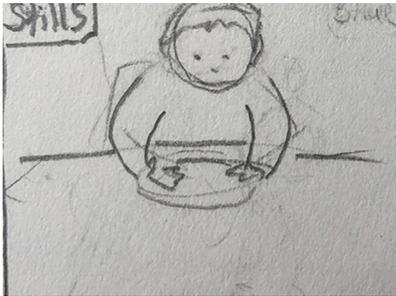
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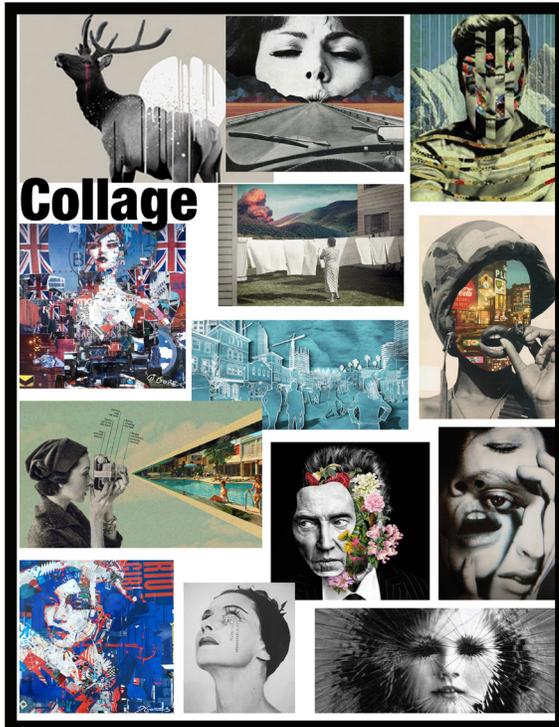
Paul



Skyler

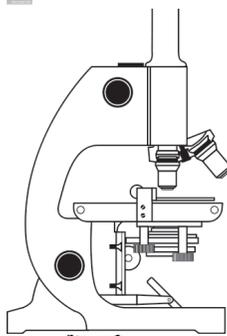
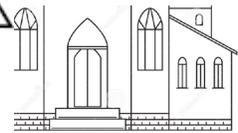
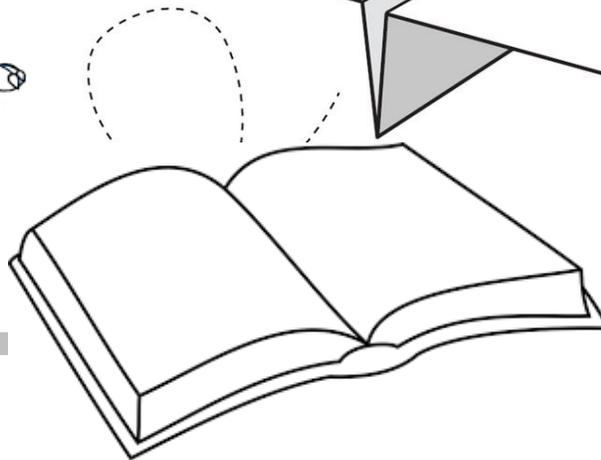
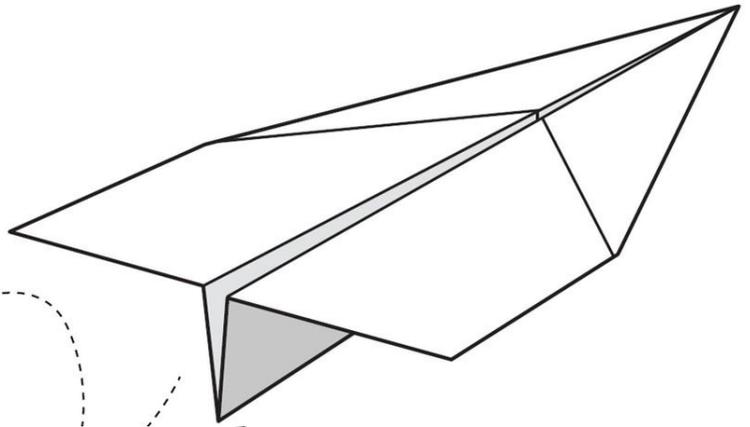
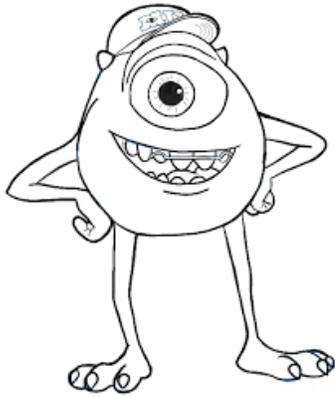


Exploratory Mood Boards

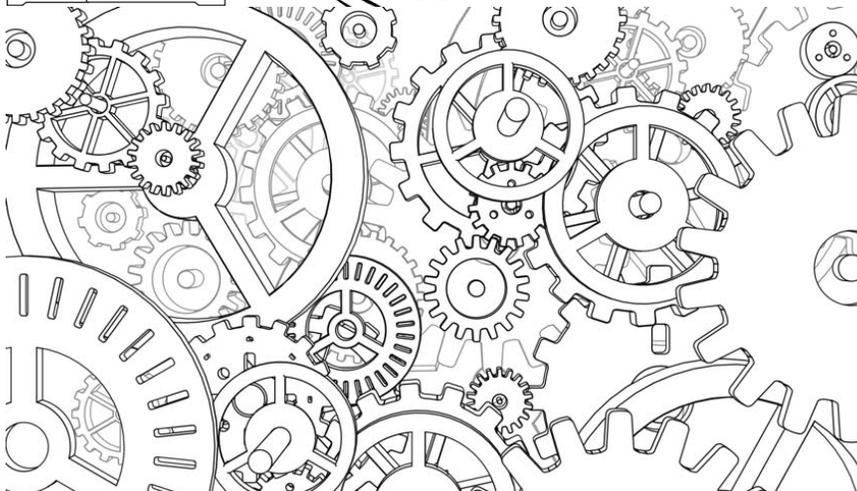


Deciding **Mood Boards**

line art

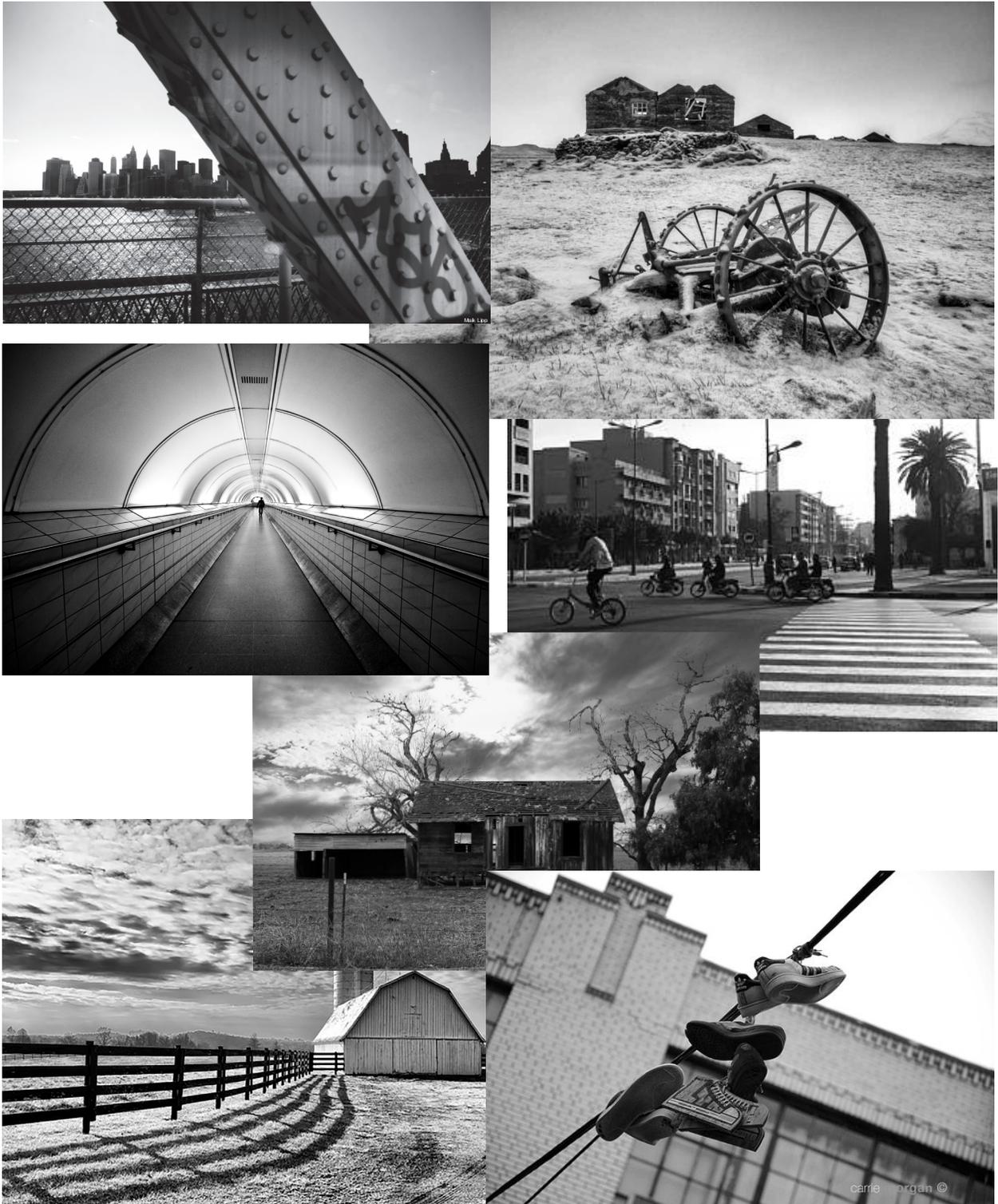


People®



Deciding **Mood Boards**

black and white environmental photo



Promo Flyer

back

The Brain
 "the mass of nerve tissue in the anterior end of an organism. The brain integrates sensory information and directs motor responses: in higher vertebrates it is also the centre of learning." Britannica

Dopamine
 "also called hydroxylamine, is a nitrogen-containing organic compound formed as an intermediate compound from dopamine hydroxylase. It is oxidized during the metabolism of the amino acid tyrosine." Britannica

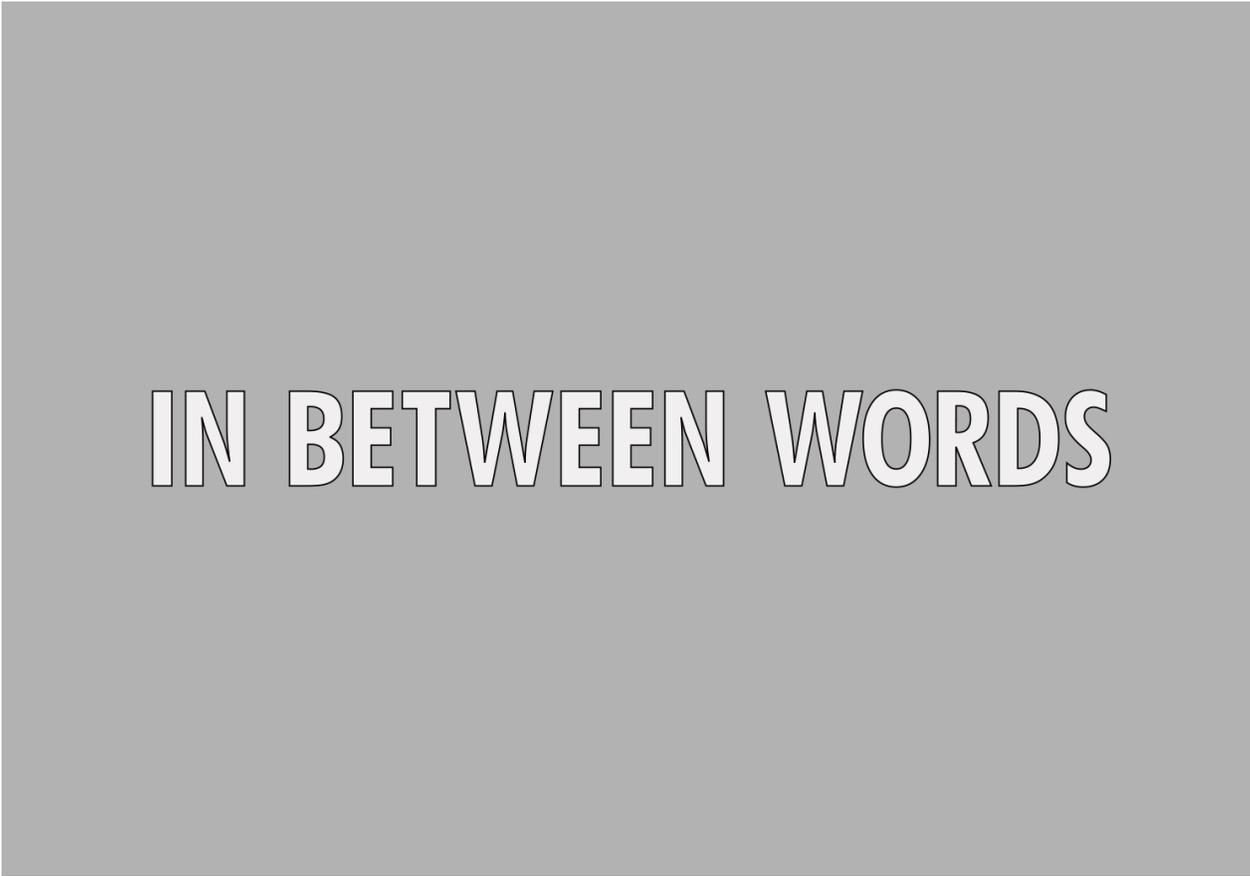
Somostatin
 "peptide that inhibits the activity of certain pancreatic and gastrointestinal hormones." Britannica

Growth Hormone
 "secreted by the anterior lobe of the pituitary gland. It stimulates the growth of essentially all tissues of the body." Britannica

an examination of alternative forms of communication
 in response to metaphysical questions.
 a film by andrew knox

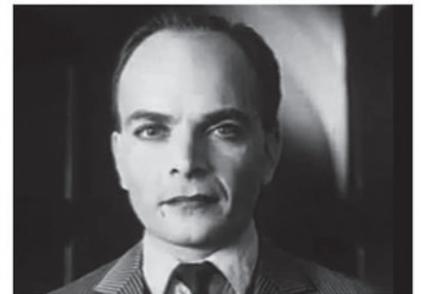
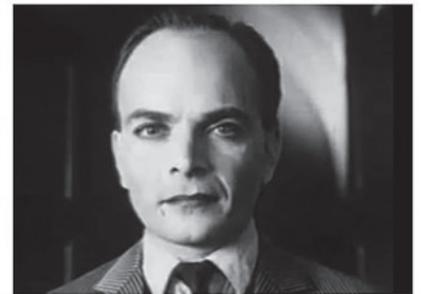
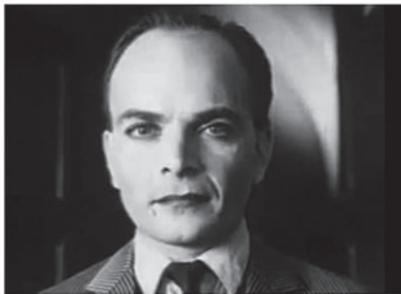
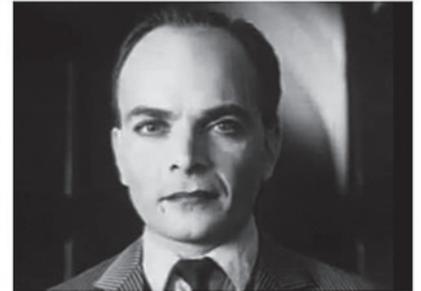
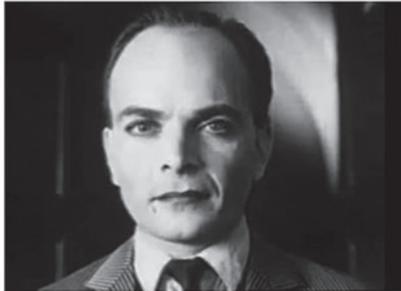
Promo Flyer

front



IN BETWEEN WORDS

Kuleshov experiment



Endnotes

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